



**The Leinster School of
Music & Drama**

Established 1904

**Pianoforte
Grade
Examinations
Syllabus**

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The Leinster School of Music & Drama

Established 1904

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

Samuel Beckett

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

TUITION

Expert individual tuition is offered in a variety of subjects:

- Singing and Vocal Coaching
- Drama and Communication
- Keyboard
- Woodwind
- Strings

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged they are not compulsory.

EXAMINATIONS

As a national examining body the School offers grade and diploma examinations in both music and drama. Almost 700 teachers nationwide are teaching the School's various syllabuses and preparing students for Leinster School examinations throughout the year, Approximately 14,000 candidates are examined annually - thus the reputation of the School reaches far beyond the city in which it began almost a century ago.

HISTORY

The School was founded in 1904 by Samuel Myerscough, an acclaimed musician, teacher and examiner. Even in the School's infancy students travelled from throughout Ireland to attend lessons. The Musical Herald of 1 July 1909 wrote at length of Mr Myerscough's prominence in Irish musical life:

"The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force. Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway."

This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The School's original teaching staff included Madame Quinton Rosse, Madame Coslett Heller and esteemed piano tutors Patricia Read and May Cosgrave. The hard work and dedication of the staff ensured the reputation of the School went from strength to strength. 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 Leinster School's original location on Harcourt Street was followed by a move to Upper Stephen Street in 1982. In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of college facilities.

Students past and present are prominent performers both at national and international level, with many appearing at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Many of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

General Information & Examination Regulations

1. The examination syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from Introductory to Diploma.

2. Schedule of maximum marks for all Grades:

Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Pieces	1	20
	2	20
	3	20
Total		100

3. The grade examinations are marked out of 100. Candidates must secure 85 marks for a first class honours; 80 marks for honours; 75 marks for a pass with merit; and 65 marks for a pass.

4. A medal will be awarded to candidates gaining 95 marks in grades from preparatory to Grade 8.

5. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiners.

6. The examiners in their marking will pay attention not only to accuracy of notes and time, but also to other things inherent in a good performance, for example, choice of tempo, observance of marks of expression, rhythm and phrasing.

7. The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

8. The editions listed in this syllabus are suggested editions. Alternative editions of similar standing are equally as acceptable.

9. Candidates are not compelled to adhere to the fingering indicated in any of the pieces: any appropriate fingering will be accepted.

10. The candidate and the teacher must accept the decision of the examiners regarding each candidate unconditionally.

11. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.

12. Examinations are held annually at local centres throughout Ireland.

13. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st, for examinations to be held before the Christmas period; February 1st, for examinations to be held before the Easter period; and March 1st, for examinations to be held after the Easter period.

14. Any school or teacher presenting at least twenty candidates for examination in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.

15. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.

16. If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €3, or for a higher grade on payment of the difference in fees plus a transfer fee of €3. Candidates who have been in contact with an infectious illness must not be presented for examinations unless they are out of quarantine.

17. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light, and that a suitable piano or a digital piano is provided for the examination.

18. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.

Introductory Grade

Schedule of maximum marks	
Scales & Chords	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces	20
1	20
2	20
3	20

Scales & Chord Preparation Exercises

Scales: Metronome Marking $\theta = 60$ (approximately); 2 quavers per beat
1 octave hands separately
Major: C & G

Chord Preparation: Prior to playing the required scale the tonic triad should be played as three separate notes (do-me-so / I-III-V) and then played simultaneously as a triad.

Sight-Reading

Two or three notes to be named from the chosen pieces.

Ear Tests

1. To clap or tap the rhythm of a simple two bar melody. The example will be played twice by the examiner.
2. To sing, whistle or hum a very short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates are required to know the staff, treble & bass clef signs, barlines, bars, note values and any other information relevant to the pieces played.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

1. **Bluebells of Scotland**
from *Teaching Little Fingers to Play* by John Thompson (Willis Music Co.)
2. **The Air**
from *Teaching Little Fingers to Play* by John Thompson (Willis Music Co.)
3. **The Butterfly**
from *Teaching Little Fingers to Play* by John Thompson (Willis Music Co.)
4. **At the Skating Rink**
from *Music Lessons Have Begun* by Leila Fletcher (Boston Music Co.)
5. **My Bonnie Lies Over the Ocean**
from *Music Lessons Have Begun* by Leila Fletcher (Boston Music Co.)
6. **Old Mac Donald**
from *Music Lessons Have Begun* by Leila Fletcher (Boston Music Co.)
7. **The Thanksgiving Hymn**
from *Music Lessons Have Begun* by Leila Fletcher (Boston Music Co.)
8. **Twinkle Twinkle**
from *Music Lessons Have Begun* by Leila Fletcher (Boston Music Co.)

Primary Grade

Schedule of maximum marks	
Scales & Chords	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Chord Preparation Exercises

Scales: Metronome Marking $\theta = 60$ (approximately); 2 quavers per beat
1 octave hands separately
Major: C & G

Chord Preparation: Prior to playing the required scale the tonic triad should be played as three separate notes (do-me-so / I-III-V) and then played simultaneously as a triad.

Sight-Reading

Any note between the 1st line in the bass clef and the 5th line of the treble clef.

Ear Tests

1. To clap or tap the rhythm of a simple two bar melody. The example will be played twice by the examiner.
2. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates are required to know the tone and semitone layout of a major scale, the staff, treble & bass clef signs, barlines, bars, note values and any other information relevant to the pieces played, e.g. the Italian terms and signs used.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|--|--------------------------|
| 1. Oranges & Lemons
(The Leinster School of Music & Drama) | Traditional |
| 2. The Leprechaun
(The Leinster School of Music & Drama) | Carl Czerny |
| 3. A Little Scherzo
No.6 from <i>Twenty-Four Little Pieces</i> (Boosey & Hawkes) | Dmitri Kabalevsky |
| 4. Girls Flower Dance
from <i>Scenes at a Farm</i> (Forsyth) | Walter Carroll |
| 5. Shadow Folk
<i>Rooftops</i> (Forsyth) | Joan Last |
| 6. At The Zoo
from <i>Piano Time Pieces 1</i> (OUP) | Pauline Hall |
| 7. The Lonely Piper
from <i>More Tunes for Ten Fingers</i> (OUP) | Pauline Hall |
| 8. Mouse Chase
(The Leinster School of Music & Drama) | Aidan Duggan |

All above pieces are available in The Leinster School of Music & Drama publication
Pieces for Examinations in Pianoforte Primary – Grade 1

Preparatory Grade

Schedule of maximum marks

Scales & Chords	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Chord Preparation Exercises

Scales: Metronome Marking θ = 60 (approximately); 2 quavers per beat
1 octave hands separately
Major: C, G & F
Minor: A (harmonic **or** melodic)

Chord Preparation: Prior to playing the required scale the tonic triad should be played as three separate notes (do-me-so / I-III-V) and then played simultaneously as a triad.

Sight-Reading

A piece of c.8 bars duration in the key of C, hands separately, in simple time, using basic note values.

Ear Tests

1. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
2. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates are required to answer simple questions relating to the prepared pieces with reference to recognition of intervals of seconds and thirds, and markings such as slurs, ties, staccato, accent marks, sharps & flats, and Italian terms & signs.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

1. **Bohemian Song & Dance**
from *Hours with the Masters Pre 1*, ed. Bradley (Bosworth)
2. **Allemande**
from *Piano Progress 1*, ed. Waterman/Harewood (Faber)
3. **Gavotte**
No.1 from *Classical Beginnings* (Bosworth)
4. **Minuet**
from *Classical Beginnings Vol. 1*, ed. Bradley (Bosworth)
5. **The Daisy Chain**
(The Leinster School of Music & Drama)
6. **Waltz**
(The Leinster School of Music & Drama)
7. **Daffodil**
from *Piano Progress 1*, ed. Waterman/Harewood (Faber)
8. **Chit-Chat**
from *Classics to Moderns Book 1*, ed. Agay (Yorktown Music Press)
9. **The Wood Fairies**
No.11 from *The Countryside* (Forsyth)
10. **Jog Trot**
from *Novelties* (Music Exchange)
11. **Little Sonata**
from *Classics to Moderns Book 1*, ed. Agay (Yorktown Music Press)
12. **All Change**
from *Microjazz for Beginners* (Boosey & Hawkes)

Traditional *

Johann H. Schein *

James Hook *

James Hook

Carl Czerny *

Heinrich F. Enckhausen *

Cornelius Gurlitt *

Dmitri Kabalevsky

Walter Carroll *

Joan Last *

C.H. Wilton

Christopher Norton

* Available in The Leinster School of Music & Drama publication
Pieces for Examinations in Pianoforte Primary – Grade 1

Grade 1

Schedule of maximum marks

Scales & Triads	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Broken Triads

Scales: Metronome Marking $\theta = 66$ (approximately); 2 quavers per beat
2 octave hands separately
Major: C, G, D, F & A
Minor: A & D (harmonic **or** melodic)
1 octave contrary motion both hands beginning on key note
Major: C

Broken Triads: Metronome Marking $\theta = 46$ (approximately); 3 quavers per beat
1 octave hands separately
Major: C & G
Minor: A & D

Sight-Reading

A piece of c.8 bars duration in the key of C or G, hands separately, in simple time, using basic note values.

Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm which may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates will be expected to answer questions relating to the prepared pieces regarding note and rest values, simple time signatures and key signatures of required scales.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|--------------------------------|
| 1. Minuet
from <i>Music Through Time 1</i> , ed. Hall/Harris (OUP) | Henry Purcell * |
| 2. Gavotte
from <i>Classics to Moderns Book 1</i> , ed. Agay (Yorktown Music Press) | George Frideric Handel |
| 3. Burleske
from <i>Classics to Moderns Book 1</i> , ed. Agay (Yorktown Music Press) | Leopold Mozart |
| 4. Menuet in F
No.3 from <i>Notebook for Nannerl</i> (Associated Board) | Leopold Mozart * |
| 5. Ecossaie in G
(The Leinster School of Music & Drama) | Ludwig van Beethoven * |
| 6. Study No.1
(The Leinster School of Music & Drama) | Felix Le Couppey * |
| 7. Waltz
Op.46 No.25 from <i>A Romantic Sketchbook for Piano, Book I</i> (Associated Board) | Emil Breslaur * |
| 8. Fairy Tale
Op. 98 No.1 from <i>Children's Book</i> (Schott) | Alexander Grechaninov * |
| 9. The Bagpipers
from <i>Classics to Moderns Book 1</i> , ed. Agay (Yorktown Music Press) | Alexander Goedicke |
| 10. Little Song
No.1 from <i>Pick up Pieces</i> (Contemporary Music Centre) | Philip Martin * |
| 11. Robin Hood
No.1 from <i>Robin Hood</i> (Forsyth) | Leslie Fly * |
| 12. Little Story
from <i>Classics to Moderns Book 1</i> , ed. Agay (Yorktown Music Press) | Muller |
| 13. On the Right Lines
from <i>The Microjazz Collection 1</i> (Boosey & Hawkes) | Christopher Norton |

* Available in The Leinster School of Music & Drama publication
Pieces for Examinations in Pianoforte Primary – Grade 1

Grade 2

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

Scales: Metronome Marking $\theta = 66$ (approximately); 2 quavers per beat
2 octaves in similar motion
1 octave apart hands together & hands separately
Major: G, D, A, E, B, F
Minor: D, E & B (harmonic **or** melodic)
2 octaves contrary motion both hands beginning on key note
Major: G & A
1 octave hands separately
Chromatic: C

Arpeggios: Metronome Marking $\eta = 46$ (approximately); 4 quavers per beat
2 octave hands separately
Major: A, E, B & F
Minor: E, B & F

Sight-Reading

A piece of c.8 bars duration in the key of C or G, hands together, in simple time, using basic note values.

Ear Tests

1. To clap a **four bar** rhythm in simple 2, 3, 4 and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2nd, major 3rd, minor 3rd, perfect 4th and perfect 5th. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

To recognise any interval from a major 2nd, major & minor 3rd, perfect 4th and perfect 5th. Key signatures (in correct order), time signatures terms and signs with regards to prepared pieces. Construction of the major and minor scale.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

1. **Gavotte**
from *Classics to Moderns Book 2*, ed. Agay (Yorktown Music Press)
2. **Minuet in G**
from *Hours with the Masters Book 1*, ed. Bradley (Bosworth)
3. **Jigg**
from *Music Through Time Piano 2*, ed. Hall/Harris (OUP)
4. **Final Movement, Allegro**
from *Sonata in G*, Hob.XVI/8 (Associated Board)
5. **Sonatina in C**
Op.36 No.1 from *Hours with the Masters Book 1*, ed. Bradley (Bosworth)
6. **Moderato or Romance**
from *Sonatina in G* (Stainer & Bell)
7. **Landler**
from *Classics to Moderns Book 1*, ed. Agay (Yorktown Music Press)
8. **Rondo in G (Petites Morceaux)**
from *Hours with the Masters Book 1*, ed. Bradley (Bosworth)
9. **Waltz**
No.18 from *First Term at the Piano* (EMB)
10. **Christmas Song**
from *Douledozen for Small Fingers* (Universal)
11. **Jazz-Etudiette**
from *Young Pianists Repertoire*, ed. Waterman/Harewood (Faber)
12. **Boys & Girls Come Out to Samba**
No.9 from *More Swinging Rhymes* (Associated Board)
13. **Schumannesque Arabesque**
from *Pick up Pieces* (Contemporary Music Centre)

Arcangelo Corelli

Henry Purcell

John Sheeles *

Franz Joseph Haydn *

Muzio Clementi

Ludwig van Beethoven *

Franz Schubert

Henri Bertini

Béla Bartók *

Jenö Takacs *

Matyas Seiber *

Terence Greaves *

Philip Martin *

* Available in The Leinster School of Music & Drama publication
Pianoforte Examination Pieces Grade 2-4

Grade 3

Schedule of maximum marks

Scales, Arpeggios & Chords	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales, Arpeggios & Four Note Broken Chords

Scales: Metronome Marking θ = 80 (approximately); 2 quavers per beat
2 octaves in similar motion
1 octave apart hands together & hands separately
Major: E, B, F, B flat & E flat
Minor: D, G, C & C# (harmonic **or** melodic)
2 octaves contrary motion both hands beginning on key note
Major: E & B
2 octaves, hands separately and hands together
Chromatic: B & B flat

Arpeggios: Metronome Marking η = 63 (approximately); 4 quavers per beat
2 octaves, hands separately and hands together
Major: C, D, F, B flat & E flat
Minor: A, D, G & C

Four Note Broken Chords: 1 octave hands separately
Major: C & G
Minor: A & E

Sight-Reading

A piece of Preparatory standard.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise intervals from the major scale and to include a minor 3rd. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

To recognise major and minor chords in root position in the prepared pieces. Key signatures (in correct order), time signatures terms and signs with regards to prepared pieces.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|------------------------------------|
| 1. Prelude BWV 927
from <i>18 Little Preludes</i> (Associated Board) | Johann Sebastian Bach * |
| 2. Menuet
No.3 from <i>Beringer's School of Easy Classics</i> (Stainer & Bell) | George Frideric Handel * |
| 3. Bourree
from <i>Classics to Moderns Book 2</i> , ed. Agay (Yorktown Music Press) | George Frideric Handel |
| 4. Andante
from <i>Sonatina in F</i> , Op.36 No.4
from <i>Hours with the Masters Book 1</i> , ed. Bradley (Bosworth) | Muzio Clementi |
| 5. Rondo
from <i>Classics to Moderns 3</i> , ed. Agay (Yorktown Music Press) | Wolfgang Amadeus Mozart * |
| 6. Ländler in A
No.17 from <i>Hours with the Masters 1</i> , ed. Bradley (Bosworth) | Daniel Steibelt * |
| 7. Allegro Vivace
from <i>Sonatina in C</i> from <i>Hours with the Masters Book 1</i> , ed. Bradley (Bosworth) | Friedrich Kuhlau |
| 8. Wilder Reiter (Wild Horseman)
No.8 from <i>Album for the Young</i> Op.68 (Peters) | Robert Schumann * |
| 9. Siciliano
Op.68 No.11 from <i>Hours with the Masters Book 1</i> , ed. Bradley (Bosworth) | Robert Schumann |
| 10. Grandfather is dancing
Op.25 No.4 (Associated Board) | Genadij Osipoviè Karganov * |
| 11. The Crooked Mile
(Contemporary Music Centre) | Michael Holohan * |
| 12. Toy Soldier
from <i>Keystrokes</i> (Contemporary Music Centre) | Marian Ingoldsby * |
| 13. Blues Lullaby
from <i>The Microjazz Collection 2</i> (Boosey & Hawkes) | Christopher Norton |

* Available in The Leinster School of Music & Drama publication
Pianoforte Examination Pieces Grade 2-4

Grade 4

Schedule of maximum marks

Scales, Arpeggios & Chords	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales, Arpeggios & Four Note Broken Chords

Scales: Metronome Marking^θ = 96 (approximately); 2 quavers per beat
2 octaves in similar motion
1 octave apart, hands together & hands separately
Major: E flat, A flat, D flat & F#
Minor: F, B flat, E flat & A (harmonic **or** melodic)
2 octaves contrary motion both hands beginning on key note
Major: D, F & B flat
Minor: D harmonic
2 octaves in similar motion, 1 octave apart, hands together
Chromatic: C, C#, D, E flat & E

Arpeggios: Metronome Marking^η = 72 (approximately); 4 quavers per beat
2 octaves hands together
Major: E flat, A flat, D flat & F#
Minor: B flat, E flat & A flat

Four Note Broken Chords: 1 octave hands separately
Major: D & A
Minor: D & F

Sight-Reading

A piece of Grade 1 standard.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include all major, perfect and minor 3rds and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

Theory

To recognise major and minor chords in root position and inversions in the prepared pieces. Key signatures of required scales and terms and signs. All simple and compound time signatures.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|--------------------------------------|
| 1. Prelude in D, BWV 936
(Associated Board) | Johann Sebastian Bach * |
| 2. Siciliano
from <i>The One Hundred Best Short Classics Book 1</i> , ed. Whitmore (Paterson) | Domenico Scarlatti |
| 3. Rigaudon
from <i>Classics to Moderns Book 3</i> , ed. Agay (Yorktown Music Press) | George Frideric Handel |
| 4. Courante in F
from <i>Hours with the Masters Book 2</i> , ed. Bradley (Bosworth) | George Frideric Handel |
| 5. Minuetto
from <i>Hours with the Masters Book 3</i> , ed. Bradley (Bosworth) | Jan Ladislav Dussek |
| 6. Op.72 No.2
from <i>Pieces for Children</i> (Peters) | Felix Mendelssohn-Bartholdy * |
| 7. Of Strange Countries and People
from <i>Scenes from Childhood Op.15</i> (Augener) | Robert Schumann * |
| 8. Etude in E minor
Op.46 No.7 from <i>Hours with the Masters Book 3</i> , ed. Bradley (Bosworth) | Stephen Heller |
| 9. Chanson napolitaine (Neapolitan song)
No.18 from <i>Album for the Young Op.39</i> (Schirmer) | Peter Ilyich Tchaikovsky * |
| 10. Lyrical Pieces
Op.12 Book 1, any piece (Konemann) | Edvard Grieg |
| 11. Marche
No.10 from <i>Musique d'Enfants Op.65</i> (Boosey & Hawkes) | Serge Prokofiev * |
| 12. Sonatina
No.12 from <i>15 Children's Pieces Op.27</i> (Boosey & Hawkes) | Dmitri Kabalevsky * |
| 13. The Mechanical Doll
from <i>Classics to Moderns Book 3</i> , ed. Agay (Yorktown Music Press) | Dmitri Shostakovich |
| 14. The Child that is born on the Sabbath Day
from <i>A week of Birthdays</i> (Belwin Mills) | Richard Rodney Bennett * |
| 15. Fuguelling
from <i>Keystrokes</i> (Contemporary Music Centre) | Marian Ingoldsby * |
| 16. Steam Train
from <i>The Microjazz Collection 5</i> (Boosey & Hawkes) | Christopher Norton |

* Available in The Leinster School of Music & Drama publication
Pianoforte Examination Pieces Grade 2-4

Grade 5

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

Scales: Metronome Marking $\text{♩} = 72$ (approximately); 4 quavers per beat
3 octaves in similar motion
1 octave apart, hands together & hands separately
Major: C, G, F, B flat, A flat, F# & C#
Minor: A, F, D, G, F#, C# (harmonic **or** melodic)
2 octaves contrary motion both hands beginning on key note
Major: E, E flat, B & B flat
Minor: C, A, E & B flat harmonic
3 octaves in similar motion, 1 octave apart, hands together
Chromatic: starting on **any** note

Arpeggios: Metronome Marking $\text{♩} = 72$ (approximately); 4 quavers per beat
2 octaves hands together, root position only
Major: C, G, F, B flat, A flat, F# & C#
Minor: A, E, D, G, F# & C#

Sight-Reading

A piece of Grade 2 standard.

Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

Theory

To recognise terms and signs and any ornaments within the pieces played. Regarding prepared pieces, key signatures with knowledge of their relative minor or majors. Major and minor chords, roots and inversions.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|-------------------------------|
| 1. Prelude in C
from <i>Fifth Suite from Hours with the Masters Book 4</i> , ed. Bradley (Bosworth) | Henry Purcell |
| 2. Gavotte
from <i>French Suite No.5</i> | Johann Sebastian Bach |
| 3. Courante
No.13 from <i>Beringer's School of Easy Classics</i> (Stainer & Bell) | George Frideric Handel |
| 4. Gigue
from <i>Suite in D minor from Hours with the Masters Book 4</i> , ed. Bradley (Bosworth) | George Frideric Handel |
| 5. Gipsy Rondo
from <i>Hours with the Masters Book 4</i> , ed. Bradley (Bosworth) | Franz Joseph Haydn |
| 6. Un Poco Andante
2 nd movement from <i>Sonata in D</i> , Op.25 No.6 | Muzio Clementi |
| 7. Bagatelle No.1 Op.119 | Ludwig van Beethoven |
| 8. Traumerei
from <i>Scenes from Childhood</i> , Op.15 (Augener) | Robert Schumann |
| 9. Waltz
No.8 from <i>23 Miscellaneous Pieces</i> (Associated Board) | Stephen Heller |
| 10. Etude in C
Op.45 No.1 from <i>Hours with the Masters Book 3</i> , ed. Bradley (Bosworth) | Stephen Heller |
| 11. Waltzer
Op.38 No.7 (Peters) | Edvard Grieg |
| 12. The Little Shepherd
No.5 from <i>Children's Corner</i> (Associated Board) | Claude Debussy |
| 13. An Evening in the Village
No.5 from <i>10 Easy Pieces</i> (Associated Board) | Béla Bartók |
| 14. The Little Horse
No.7 from <i>Pictures of Childhood</i> (Boosey & Hawkes) | Aram Khachaturian |
| 15. Mechanics Rag
from <i>The Microjazz Collection 5</i> (Boosey & Hawkes) | Christopher Norton |

Grade 6

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

Scales: Metronome Marking $\text{♩} = 88$ (approximately); 4 quavers per beat
4 octaves in similar motion
1 octave apart, hands together, legato; hands separately, legato & staccato
Major harmonic & melodic minor: D, A, E, B, C# & E flat
2 octaves contrary motion both hands beginning on key note, legato
Major & harmonic minor: D, A, E, B, C# & E flat
2 octaves hands separately, staccato in sixths
R.H. thumb on E, fifth finger on C. L.H. thumb on C, fifth finger on E.
Major: C
4 octaves in similar motion, 1 octave apart, hands together, legato
Chromatic: starting on **any** note
2 Octaves in contrary motion, legato.
Chromatic: starting on D

Arpeggios: Metronome Marking $\text{♩} = 72$ (approximately); 4 quavers per beat
4 octaves hands together, root position and 1st inversion, legato
Major & minor: D, A, E, B, C# & E flat
2 octaves hands separately
Diminished 7th of the key of C#

Sight-Reading

A piece of Grade 3 standard.

Ear Tests

- 1a. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 1b.
- 1b. To identify time values within the marked sections.
2. To state whether a triad is major or minor and in root position or 1st inversion.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect or plagal.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

Theory

To recognise terms and signs and any ornaments within the pieces played including recognition of perfect, plagal, imperfect and interrupted cadences.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

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|--|--------------------------------|
| 1. Presto
2 nd movement from <i>Sonata in G</i>
from <i>A Keyboard Anthology, Third Series, Book IV</i> (Associated Board) | Benedetto Marcello |
| 2. 1st Movement
from <i>Sonata in A</i> from <i>Hours with the Masters Book 5</i> , ed. Bradley (Bosworth) | Thomas Arne |
| 3. Adagio or Allegro
from <i>Sonata in Eb Major, K282</i> | Wolfgang Amadeus Mozart |
| 4. 1st Movement
from <i>Sonatina in D</i> , Op.36 No.6
from <i>Hours with the Masters Book 4</i> , ed. Bradley (Bosworth) | Muzio Clementi |
| 5. Scherzo
3 rd movement from <i>Sonata in G</i> , Op.14 No.2 (Associated Board) | Ludwig van Beethoven |
| 6. Nocturne No.13 in D Minor
(Peters) | John Field |
| 7. Scherzo in Bb | Franz Schubert |
| 8. Mazurka Op.17 No.1 | Frédéric Chopin |
| 9. Waltz in A flat
Op.69 No.1 (Stainer & Bell) | Frédéric Chopin |
| 10. La Fille aux Cheveux de lin
from <i>Classics to Moderns Book 5</i> , ed. Agay (Yorktown Music Press) | Claude Debussy |
| 11. Prelude
from <i>A Romantic Sketchbook for Piano, Book IV</i> (Associated Board) | Reinhold Glière |
| 12. Roumanian Folk Dance No. 6 | Béla Bartók |
| 13. Tarantelle
from <i>Musique d'Enfants</i> , Op.65 (Boosey & Hawkes) | Serge Prokofieff |
| 14. Aoise
(Contemporary Music Centre) | Michael Holohan |
| 15. Barbed Wire Blues
from <i>The Microjazz Collection 5</i> (Boosey & Hawkes) | Christopher Norton |

Grade 7

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

- Scales:
- Metronome Marking $\text{♩} = 96$ (approximately); 4 quavers per beat
 - 4 octaves in similar motion
 - 1 octave apart, hands together, legato & staccato
 - Major harmonic & melodic minor: C, G, F, B flat, A flat & F#
 - 4 octaves, a third apart, hands together, legato with the left hand on the key note
 - Major & harmonic minor: C, E, B & A flat
 - 2 octaves, contrary motion, both hands beginning on key note, legato & staccato
 - Major & harmonic minor: C, G, F, B flat, A flat & F#
 - 4 octaves in similar motion, 1 octave apart, hands together, staccato & legato
 - Chromatic: starting on **any** note
 - 2 octaves in contrary motion, staccato & legato
 - Chromatic: starting on F# & G

- Arpeggios:
- Metronome Marking $\text{♩} = 84$ (approximately); 4 quavers per beat
 - 4 octaves hands together, root position and 1st inversion, legato
 - Major & minor: C, G, F, B flat, A flat & F#
 - 4 octaves, root position only, hands together
 - Dominant 7^{ths} of the key of C, G, F# & A flat
 - 4 octaves hands together, root position only
 - Diminished 7th of the key of C

Sight-Reading

A piece of Grade 4 standard.

Ear Tests

- To State whether a triad is major or minor and in root position, 1st inversion or 2nd inversion. 3 examples may be given.
- To sing, whistle or hum the upper part of a two part phrase. The example will be played twice by the examiner.
- To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal or interrupted.
- To recognise chords of the tonic, dominant or subdominant in root position in a major key played twice by the examiner.
- Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality, general character and form.

Theory

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of dominant and diminished 7^{ths}, and some basic knowledge of the relevant composers.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|--------------------------------|
| 1. Gigue
from <i>Partita No.III</i> , BWV 827 (Associated Board) | Johann Sebastian Bach |
| 2. Sonata in E Major, K.531 L.430
from <i>Nine Sonatas</i> (Associated Board) | Domenico Scarlatti |
| 3. Minuet & Trio
from <i>Sonata in A</i> , K331 (G Henle Verlag) | Wolfgang Amadeus Mozart |
| 4. 1st or 2nd Movement
from <i>Sonata in E</i> , Op.14 (Associated Board) | Ludwig van Beethoven |
| 5. 2nd Movement
from <i>Sonata in C minor (Pathétique)</i> , Op.13 (Stainer & Bell) | Ludwig van Beethoven |
| 6. Impromptu
No.2 in Ab from Op.142 (Associated Board) | Franz Schubert |
| 7. Notturmo Op.54 No.4 | Edvard Grieg |
| 8. Arabesque No.1
(Durand) | Claude Debussy |
| 9. The Little Negro
(G. Henle Verlag) | Claude Debussy |
| 10. Solace
from <i>Scott Joplin: Piano Rags Book 2</i> (Novello) | Scott Joplin |
| 11. Le petit âne blanc | Jacques Ibert |
| 12. Six Preludes
Op.23, any piece (Chester Novello) | Lennox Berkeley |
| 13. Danza de la Moza Donosa
Danza No.2 from <i>Danzas Argentinas</i> (Durand) | Alberto Ginastera |
| 14. 3 Lullabies for Deirdre
any piece (Contemporary Music Centre) | John Buckley |

Grade 8

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

Scales: Metronome Marking $\eta^1 = 120$ (approximately); 4 quavers per beat
 4 octaves in similar motion
 1 octave apart, hands together, legato & staccato
 Major harmonic & melodic minor or **either** group
 Group 1: C, D, E, B, F# & A flat; Group 2: G, A, C#, F, B flat & E flat
 4 octaves, a third apart, hands together, legato with left hand on the key note
 Major & harmonic minor of **either** group
 Group 1: C, D, E, B, F# & A flat; Group 2: G, A, C#, F, B flat & E flat
 2 octaves, hands separately, C major in double thirds
 2 octaves, contrary motion, both hands beginning on key note, legato & staccato
 Major & harmonic minor of **either** group
 Group 1: C, D, E, B, F# & A flat; Group 2: G, A, C#, F, B flat & E flat
 4 octaves in similar motion, 1 octave apart, hands together, staccato & legato
 Chromatic: starting on **any** note

Arpeggios: Metronome Marking $\eta^1 = 96$ (approximately); 4 quavers per beat
 4 octaves hands together, root position, 1st & 2nd inversion, legato
 Inversion of **either** group
 Group 1: C, D, E, B, F# & A flat; Group 2: G, A, C#, F, B flat & E flat
 4 octaves, root position only, hands together, legato
 Dominant 7^{ths} of the key of **either** group
 Group 1: C, D, E, B, F# & A flat; Group 2: G, A, C#, F, B flat & E flat
 4 octaves, root position only, hands together, legato
 Diminished 7^{ths} of the key of **either** group
 Group 1: C, D, E, B, F# & A flat; Group 2: G, A, C#, F, B flat & E flat

Sight-Reading

A piece of Grade 5 standard.

Ear Tests

1. To sing, whistle or hum the lower part of a two part phrase. The example will be played twice by the examiner.
2. To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal, imperfect or interrupted.
3. To recognise the modulation from a major key to its dominant, sub-dominant or relative-minor.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form, the principal modulations, period and style with a general knowledge of Sonata Form, Fugue and Rondo.

Theory

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of the principal modulations, and some basic knowledge of the relevant composers. Candidates will also be expected to be able to discuss in general terms Sonata, Fugue and Rondo Form.

Pieces

Choose **one** piece from **each** of the following groups for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|-----------------------|
| 1. Prelude & Fugue in C BWV 846
No.1 from <i>Well-Tempered Clavier 1</i> | Johann Sebastian Bach |
| 2. Prelude & Fugue in E BWV 878
No.9 from <i>Well-Tempered Clavier 2</i> | Johann Sebastian Bach |
| 3. Prelude & Fugue in F minor BWV 881
No.12 from <i>Well-Tempered Clavier 2</i> | Johann Sebastian Bach |
| 4. Sonata in G, K.169 L.331 | Domenico Scarlatti |
| 5. Sonata in G Minor, K.30 L.499 | Domenico Scarlatti |
| 6. Sonata in E, K.380 L.23 | Domenico Scarlatti |
| 7. Sonata in D Minor, Allegro, R25 | Padre Antonio Soler |
| 8. Prelude & Fugue in C, Op.87 No.1 | Dmitri Shostakovich |
| 9. Prelude & Fugue in D, Op.87 No.5 | Dmitri Shostakovich |

List B

- | | |
|---|-------------------------|
| 1. Allegro
1 st movement from <i>Sonata No.60 in C, Hob.XVI:50</i> | Joseph Haydn |
| 2. Sonata in F, K.533
any movement | Wolfgang Amadeus Mozart |
| 3. Presto
1 st movement from <i>Sonata in D, Op.25 No.6</i> | Muzio Clementi |
| 4. Rondo
3 rd movement from <i>Piano Sonata in C minor (Pathétique), Op.13</i> | Ludwig van Beethoven |
| 5. Allegro
1 st movement from <i>Piano Sonata in F, Op.10 No.2</i> | Ludwig van Beethoven |
| 6. Allegro moderato
1 st movement from <i>Sonata in A, Op.120 D.664</i> | Franz Schubert |

List C

- | | |
|---|-------------------|
| 1. Nocturne in G minor, Op.15 No.3 | Frédéric Chopin |
| 2. Abschied
from <i>Waldscenen, Op.82 No.9</i> | Robert Schumann |
| 3. Intermezzo in E, Op.116, No.6 | Johannes Brahms |
| 4. Valse Mélancholique
from <i>Lyric Pieces, Op.68 No.6</i> | Edvard Grieg |
| 5. Minstrels
No.12 from <i>Preludes, Book 1</i> | Claude Debussy |
| 6. Clair de Lune | Claude Debussy |
| 7. Andaluza
No.5 from <i>Spanish Dances</i> | Enrique Granados |
| 8. The Darkened Valley | John Ireland |
| 9. Prelude
No.3 from <i>3 Preludes for Piano</i> | George Gershwin |
| 10. 1st Movement
from <i>Sonatina in C, Op.13 No.1</i> | Dmitri Kabalevsky |
| 11. The Castle of Dromore | arr. D. Parke |
| 12. The Dear Irish Boy
from <i>Suite of Irish Airs</i> | arr. T.C. Kelly |

Junior & Senior Repertoire Recital Programmes

Performers are expected to present a balanced recital programme of their own choice, lasting 15-20 minutes for the Junior Repertoire and 40-45 minutes for the Senior Repertoire.

The Junior Repertoire selection should contain at least one piece of grade 4 standard while the Senior Repertoire should contain at least one piece of grade 8 standard.

The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted at least **two months** before the examination.

The candidate will be expected to give a brief introduction to each piece during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

The Junior & Senior Repertoire Recital Programmes will be marked as follows:

(a)	Technical Ability	30%
(b)	Interpretation	40%
(c)	Overall Impression & Choice of Programme	30%

Maximum Marks 100, Passing Marks 65

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