

Yamaha Grade Examination System

# **Electone Performance Grade**

## **Grade 7 Course-B**

# **SYLLABUS**

**Valid from 2011**

Current until further notice

Issued by authority of the

 **YAMAHA MUSIC FOUNDATION**

## **Preface**

Yamaha Music Foundation is an organization established by the authority of Japanese Ministry of Education, Culture, Sports, Science and Technology for the purpose of promoting music education and music popularization. Its unique, systematic teaching method and teacher training programs are highly evaluated not only in Japan but also in other countries.

The Yamaha Grade Examination System has been developed to enable students and teachers to ensure their own progress and thereby obtain self-confidence in their own music studies.

The contents of Electone Performance Grade 10-6 examinations are designed to cover various kinds of elements of musical knowledge and indicate the direction that the students should follow.

The result of the examination will help the applicants to acquire the richer ability of music.

The YAMAHA GRADE EXAMINATION SYSTEM consists of thirteen grade levels, Grade 13 to Grade 1. The Examination evaluates the performing ability of the music lovers in general; the performing ability and the musical knowledge and techniques required for the instructors of the fundamentals stage; and also the performing competence of the professional musicians.

Both Piano and Electone Performance Grades are held from Grade 13 to Grade 3. Grade 13 to Grade 6 are for the musical lovers and the students of music schools; Grade 5 to Grade 3 are the professional grades for those who intend to be the instructors. Fundamentals Grades are also in the higher stage for instructor qualification which requires comprehensive musical knowledge and performance. Those who intend to be instructors of Yamaha Music Education System must obtain Grade 5 or higher in either Piano or Electone Performance Grade and the Fundamentals Grade as well.

## **Difference between the Course-A and Course-B**

There are two types of the Electone Performance Grades 10-6: Course-A and Course-B. Applicants choose and apply for one of them, and take the exam.

Course-A is performance-oriented and the subjects are Free Selection, Compulsory piece and Improvisation (arrangement).

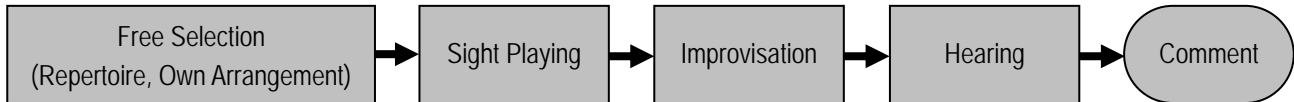
Course-B is comprehensive and the subjects are Free Selection, Sight Playing, Accompaniment / Improvisation and Hearing.

Even though there is a difference between Course-A and B as above, the musical requirements of both courses are very high and it would be a great encouragement to applicants.

## Yamaha Grade Examination System

# Electone Performance Grade 7 Course-B

## **EXAMINATION PROCEDURE**



## **I. FREE SELECTION**

### **A. REPERTOIRE**

Candidates prepare three pieces, and will be asked to play one chosen by the examiners from the pieces prepared.

#### **Note:**

- Pieces for Free Selection should be prepared from pieces that are in Yamaha publications and are with the grade level, or pieces that are the same level as Grade 7.  
Pieces that are in Yamaha Music Education System's textbooks and meet the level of each grade can be included.
- Pieces above are recommendable to be prepared, but the following pieces, for example, can be prepared instead;
  - a) Pieces in different levels of the grade, e.g. Grade 6 level piece for Grade 7 exam, Grade 8 level piece for Grade 7 etc.
  - b) Pieces from Yamaha Music Education System's textbooks, and in the other grade levels
- One candidate's own composition/arrangement can be included.
- Compulsory piece(s) for Electone Performance Grade 7 Course-A can be included.
- No pieces with a support performance data can be prepared. Use of MDR for playing back a recorded performance and use of XG support are not acceptable.
- Selection of the pieces should be made from as large an area as possible, e.g. eras, composers, styles etc.
- Candidates are recommended to bring scores of the pieces prepared. Examiners may use when giving comments.
- Performing from memory is optional but advisable.
- Setting of FEET (octave setting of the voice), assignment of U.K. and L.K. etc. can be changed, but in a musical manner.

### **B. OWN ARRANGEMENT**

Candidates prepare one own arrangement on the appropriate level.

#### **Note:**

- Candidates should use their discretion in the choice of chords, chord progressions, accompaniment, overall structure, and use of Introduction and Ending/Coda.
- The auxiliary functions, such as Rhythm, A.B.C., Accompaniment etc., can be used freely to enhance candidates' performance, if the difficulty confirms with the grade level.
- Performing from memory is optional but advisable.
- Candidates are recommended to bring the score so that examiners can give them more specific advices.

## **II. SIGHT PLAYING**

Candidates play at sight a three-stave piece of around 12 to 16 bars in length.

### **Range of keys and times**

Keys: Major or minor keys with up to 3 sharps or flats

Times: 4/4, 3/4, 2/4, 6/8

### **Example**

*Allegretto*

The musical score is presented in three systems. Each system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a single bass clef staff. The first system is marked *mf* and the second system is marked *mp*. The tempo is *Allegretto*. The piece is in 4/4 time. The melody in the treble clef staff is a simple, stepwise line. The accompaniment in the grand staff consists of chords and single notes. The single bass clef staff contains a single bass note in each system.

### **Procedure**

1. Candidates look through the score for approximately 30 seconds.
2. Candidates play the piece at sight after examiner's cue.

### **III. IMPROVISATION**

Candidates play a given melody of around eight bars in length together with an appropriate accompaniment, and then play with variation for the second time.

#### **Range of keys, times and chords**

Keys: Major or minor keys with up to three sharps or flats

Times: 4/4, 3/4, 2/4, 6/8

Chords: I, IV, V, V<sub>7</sub>, II and their inversions

Other chords and their inversions may be used

#### **Example**

Musical notation for an improvisation example in 3/4 time, key of B-flat major. The notation shows a melody in the treble clef and a bass line in the bass clef. The melody consists of a sequence of notes: G4, A4, B $\flat$ 4, C5, B $\flat$ 4, A4, G4. The bass line consists of a sequence of notes: B $\flat$ 3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

#### **Procedure**

1. Candidates play a given melody.  
The examiners may give candidates advice if they didn't play it correctly. (Playing the melody by sight is not an evaluation point.)
2. Candidates play the melody together with an appropriate accompaniment.

**Allegretto**

Musical notation for an improvisation example in 3/4 time, key of B-flat major, marked **Allegretto**. The notation shows a melody in the treble clef and a bass line in the bass clef. The melody consists of a sequence of notes: G4, A4, B $\flat$ 4, C5, B $\flat$ 4, A4, G4. The bass line consists of a sequence of notes: B $\flat$ 3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

3. Then candidates play with variation.

**Allegretto**

The musical score is written for Yamaha Electone. It consists of two systems of music. Each system is written for a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked "Allegretto".

The first system consists of four measures. The treble staff has a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, and a half note Bb4. The bass staff has a bass line starting with a quarter rest, followed by quarter notes G2, A2, Bb2, C3, and a half note Bb2. The grand staff has a bass line starting with a quarter rest, followed by quarter notes G2, A2, Bb2, C3, and a half note Bb2.

The second system also consists of four measures. The treble staff has a melodic line starting with a quarter rest, followed by quarter notes Bb4, C5, Bb4, A4, and a half note G4. The bass staff has a bass line starting with a quarter rest, followed by quarter notes G2, A2, Bb2, C3, and a half note Bb2. The grand staff has a bass line starting with a quarter rest, followed by quarter notes G2, A2, Bb2, C3, and a half note Bb2.

## **IV. HEARING**

Candidates play by ear a simple three-stave piece of around eight bars.

### **Range of keys and times**

Keys: Major or minor keys with up to three sharps or flats

Times: 4/4, 3/4, 2/4, 6/8

### **Example**

**Allegretto**

The musical score for the Example piece consists of two systems of three staves each. The top system includes a treble clef staff with a melodic line in B-flat major, a bass clef staff with accompaniment, and a separate bass clef staff with a simple bass line. The bottom system continues the piece with similar instrumentation. The tempo is marked 'Allegretto' and the time signature is 4/4. The piece concludes with a double bar line.

### **Procedure**

1. The examiner sets the same registration for the examiner's and candidate's Electone prior to the subject.
2. The examiner tells candidates the key, and plays the whole piece.

**Allegretto**

Examiner

The musical score for the Examiner's part is identical to the Example piece, consisting of two systems of three staves each. The tempo is marked 'Allegretto' and the time signature is 4/4. The piece concludes with a double bar line.

3. Then the examiner plays the piece 2 or 4 bars each. Candidates play it by ear after examiner's cue.

**Allegretto**

Candidate

Examiner

(cue)

(cue)