

Yamaha Grade Examination System

**Piano Performance Grade
Grade 9**

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 Piano 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.

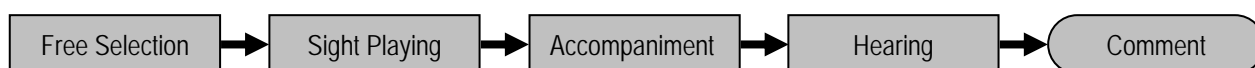
The YAMAHA GRADE EXAMINATION SYSTEM consists of thirteen grade levels, Grade 13 to Grade 1. The Examination evaluates the performing ability of the music lovers in general; the performing ability and the musical knowledge and techniques required for the instructors of the fundamentals stage; and also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

Yamaha Grade Examination System

Piano Performance Grade 9

EXAMINATION PROCEDURE



I. FREE SELECTION

Candidates prepare three pieces from Yamaha Music Education System's textbooks, *Piano Method (Masterpieces) Grade 9 Vol.1-3**, *Piano Method (Original Works) Grade 9*** or any pieces that are the same difficulty level.

One candidate's own composition can be included instead.

Candidates will be asked to play two chosen by the examiners from the pieces prepared.

Note:

- Pieces should be chosen carefully from variety of composers, eras countries, styles, forms etc. in order to present a balanced program.
- Etudes and exercise pieces are basically not suitable for Free Selection. However, etudes that have high musical value may be chosen. Candidates and the teachers should use their discretion in the choice.
- A suite, sonatina etc. will be counted as one piece even if candidate plays one or all of the pieces (movements).
- Candidates are recommended to bring scores of the pieces prepared. Examiners may use when giving comments.
- Performing from memory is optional but advisable.
- With regard to Repeat marks, follow the guidelines as below;
 - a) Sonata, Sonatina etc. --- without repeat
 - b) Pieces that the musical meaning can be expressed even if without repeat --- without repeat
 - c) Pieces that the repeat is needed to be musical --- with repeat

Follow the instruction from the examiners if you are not sure whether you should omit repeat.

II. SIGHT PLAYING

Candidates play at sight a piano piece of around eight bars in length.

Range of keys and times:

Keys: C, G, F majors, A, D minors

Times: 4/4, 3/4

Example

The example shows an 8-bar piano piece in 4/4 time. The melody is in the right hand, starting with a triplet of eighth notes (G4, A4, B4) in the first bar, followed by quarter notes (C5, B4, A4, G4) in the second bar, and quarter notes (F4, E4, D4, C4) in the third bar. The bass line consists of whole notes: G2 in the first bar, C3 in the second bar, F2 in the third bar, and C3 in the fourth bar. The piece concludes with a double bar line.

Procedure

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

III. ACCOMPANIMENT

Candidates play suitable chords with both hands to a melody of around eight bars in length. The melody is from a well-known piece, e.g. worldwide folk song.

Range of keys, times and chord

Keys: C, G, F majors, A, D minors

Times: 4/4, 3/4

Chords: I, IV, V, V7 (root position)

Example

The example shows an 8-bar piano piece in 4/4 time, set in the key of G major. The melody is in the right hand, consisting of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4. The bass line consists of whole notes: G2, C3, G2, C3. The piece concludes with a double bar line.

Procedure

1. Candidates listen to the melody the examiner plays, while looking through the score.
2. Candidates play the most suitable chords that are based on the given bass notes with both hands, to the melody the examiner plays.

Examiner

Candidate

3. Then candidates play the chords again in an appropriate accompaniment style.

Examiner

Candidate

Note:

- Bass notes will be given. So consider the suitable chords while referring them to.
- Candidate should use their discretion in the choice of accompaniment style so that it can be suitable for the melody.

IV. HEARING

Candidates play by ear melody/chords the examiner plays.

A. Melody Hearing

Candidates play by ear a melody of around four bars, played with the accompaniment.

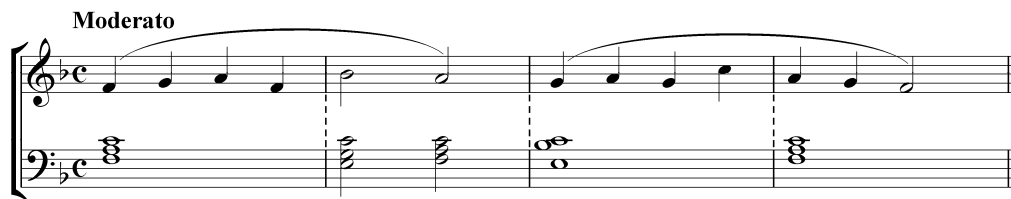
Range of keys and times

Keys: C, G, F majors, A, D minors

Times: 4/4, 3/4

Example

Moderato



Procedure

1. The examiner tells candidates the key, and plays the whole melody with the accompaniment.

Moderato

Examiner



2. The examiner plays the first half, and then candidates play by ear the melody to the accompaniment played by the examiner after examiner's cue.

Moderato

Candidate

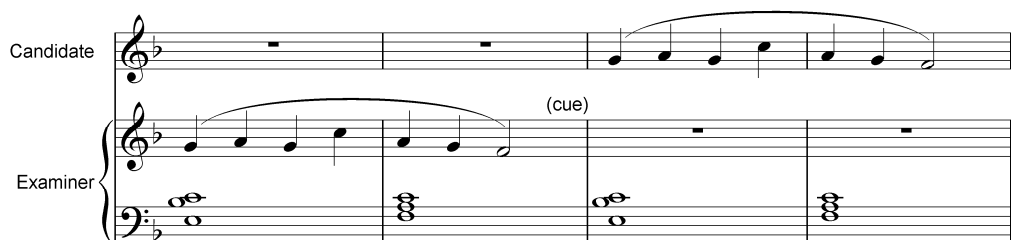
Examiner



3. Then, the second half in the same manner.

Candidate

Examiner



B. Harmony Hearing

Candidates play by ear a chord cadence of around four-six bars.

Range of keys, times and chords

Keys: C, G, F majors, A, D minors

Times: 4/4, 3/4

Chords: I, IV, V, V⁷ (root position)

Example

The example shows a five-measure chord cadence in C major. The bass line consists of a single note in each measure: C2, G1, F1, C2, and C2. The treble line contains chords: C4-E4-G4 (C major), F4-A4-C5 (F major), G4-B4-D5 (G major), F4-A4-C5 (F major), and C4-E4-G4 (C major).

Procedure

1. The examiner tells candidates the key, and then plays all chords.
2. Then candidates play them after examiner's cue.

The diagram illustrates the procedure for the harmony hearing exercise. It is divided into two parts: 'Candidate' and 'Examiner'.
The 'Candidate' part shows a five-measure rest in the bass line and a five-measure rest in the treble line. From the sixth measure, the candidate plays the chord cadence: C major, F major, G major, F major, and C major.
The 'Examiner' part shows the examiner playing the same chord cadence in the first five measures. In the sixth measure, the examiner plays a whole note in the bass line (C2) and a whole rest in the treble line, labeled '(cue)'. From the seventh measure, the examiner plays the chord cadence: C major, F major, G major, F major, and C major.