

Yamaha Grade Examination System

# Piano Performance Grade

## Grade 10

# 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 10**

**EXAMINATION PROCEDURE**



**I. FREE SELECTION**

Candidates prepare three pieces from Yamaha Music Education System's textbooks, *Piano Method (Masterpieces) Grade 10 Vol. 1-2\** 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 four bars in length. The piece generally consists of both melody and bass.

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

Keys: C, G, F majors, A minor

Times: 4/4, 3/4

### **Example**

A musical score for a four-bar piece in common time (C). The piece is written for piano. The first staff is the treble clef, and the second is the bass clef. The melody in the treble clef starts with a triplet of eighth notes (C4, D4, E4) on the first beat, followed by quarter notes (F4, G4) on the second beat, quarter notes (A4, B4) on the third beat, and a quarter note (C5) on the fourth beat. The bass clef has whole rests for the first two bars and a half note (C3) on the third beat, followed by a quarter note (C3) on the fourth beat. A fermata is placed over the final notes in both staves.

### **Procedure**

1. Candidates look through the score for approximately 30 seconds.
2. Candidates play the piece at sight after the 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 minor

Times: 4/4, 3/4

Chords: I, V7 (root position)

### **Example**

Two examples of accompaniment notation. The first example shows a melody in the treble clef and chords in the bass clef. The melody consists of quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) with a fermata over the final notes. The bass clef has whole notes (C3, G2, F2, E2) corresponding to the chords. The second example is similar but with a different melody and bass 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

*simile*

**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 minor

Times: 4/4, 3/4

#### **Example**

#### **Procedure**

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

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.

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

## B. Harmony Hearing

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

### Range of keys, times and chords

Keys: C, G, F majors, A minor

Times: 4/4, 3/4

Chords: I, V7 (root position)

### Example

The example shows a four-measure chord cadence in C major. The right hand plays chords in the 5th position: C major (C-E-G), G major (B-D-F), F major (A-C-E), and C major (C-E-G). The left hand plays a simple bass line: C (quarter), G (quarter), F (quarter), and C (half).

Right hand is in the range that the highest note of the tonic chord is 5th note.

### Procedure

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

The procedure is shown in two staves. The top staff, labeled 'Candidate', shows a four-measure rest in the right hand and a four-measure bass line in the left hand (C, G, F, C). The bottom staff, labeled 'Examiner', shows the examiner playing the four chords (C, G, F, C) in the right hand and the same bass line in the left hand. A '(cue)' label is placed above the right hand of the examiner's staff at the start of the fourth measure.