

Yamaha Grade Examination System

Electone Performance Grade

Grade 8 Course-B

SYLLABUS

Valid from 2014

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).

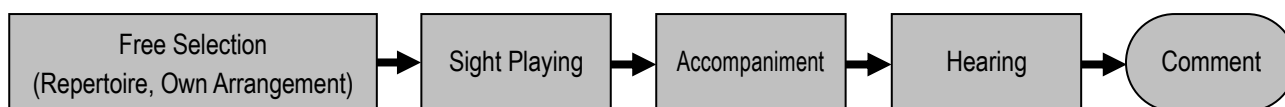
Course-B is comprehensive and the subjects are Free Selection, Sight Playing, Accompaniment / Improvisation and Hearing.

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 8 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 8.
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 7 level piece for Grade 8 exam, Grade 9 level piece for Grade 8 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 8 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 candidate's 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.
- Candidates' own composition can be prepared instead.
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 two-stave 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, 2/4, 6/8

Example

The example shows a two-staff piece in 4/4 time, key of B-flat major. The first system consists of four bars. The right hand starts with a quarter rest, followed by quarter notes B-flat, A, and G. The left hand plays a series of chords: B-flat major, A major, G major, and F major. The second system also consists of four bars. The right hand has a half note B-flat, followed by quarter notes A and G, and a half note F. The left hand continues with chords: B-flat major, A major, G major, and F major. The piece ends 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 on Lower Keyboard (L.K.) and Pedal or with both hands to a melody of around eight bars in length, and then play them in an appropriate accompaniment style.

Range of keys, times and chords

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

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

Chords: I, IV, V, V⁷ (root position), and II¹ (II₆), I² (I₄) Other chords and their inversions may be used.

Example

Allegretto

Procedure

1. The examiner confirms with candidates how they play the accompaniment, with both hands or on L.K. and Pedal.
2. Candidates listen to the melody the examiner plays, while looking through the score.
3. Candidates play the most suitable chords to the melody the examiner plays.

Allegretto

Examiner

Candidate

This position may be used →

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

Allegretto

Examiner

Candidate

Note:

- Playing on the L.K. and Pedal is advisable, but with both hands is acceptable in some cases.
- Any auxiliary functions are not allowed to be used.

IV. HEARING

A. Melody Hearing

Candidates play by ear a melody of around eight bars with the accompaniment played by the examiner.

Range of keys and times

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

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

Example

Moderato

The musical score for the example consists of two systems of music. Each system has a treble and bass staff. The top system shows a melody in the treble staff and accompaniment in the bass staff. The melody is a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The accompaniment consists of chords: G4-B4-D4, A4-C5-E4, B4-D4-F4, G4-B4-D4. The bottom system shows the same melody and accompaniment, but with a different bass line: G4, F4, E4, D4, C4, B3, A3, G3. The tempo is marked 'Moderato'.

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 melody with the accompaniment.

Moderato

Examiner

The musical score for the examiner consists of two systems of music. Each system has a treble and bass staff. The top system shows a melody in the treble staff and accompaniment in the bass staff. The melody is a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The accompaniment consists of chords: G4-B4-D4, A4-C5-E4, B4-D4-F4, G4-B4-D4. The bottom system shows the same melody and accompaniment, but with a different bass line: G4, F4, E4, D4, C4, B3, A3, G3. The tempo is marked 'Moderato'.

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

Moderato

Candidate

Examiner

(cue)

(cue)

(cue)

(cue)

B. Harmony Hearing

Candidates play by ear a chord cadence of around four to six bars on L.K. and Pedal (or with both hands).

Range of keys, times and chords

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

Chords: I, IV, V, V7 (root position), and I²(I²)

Example

Musical notation for an example chord cadence in G major, 4/4 time. The right hand (L.K.) plays chords: G major (bars 1-2), B7 (bar 3), G major (bar 4), and G major (bar 5). The left hand (Pedal) plays a single G note in the bass line throughout all five bars.

Procedure

1. The examiner confirms with candidates how they wish to play the chords, either on L.K. and Pedal, or with both hands, even though candidates should basically play on L.K. and Pedal.
2. The examiner tells candidates the key, and then plays all chords.
3. Then candidates play them after examiner's cue.

Musical notation for the procedure. It shows two staves: "Candidate" and "Examiner". The "Candidate" staff has rests for the first five bars, followed by the chord cadence in bars 6-10. The "Examiner" staff plays the chord cadence in bars 1-5, followed by a rest in bar 6 labeled "(cue)", and rests for bars 7-10.