



**The Leinster School of
Music & Drama**

Established 1904

**Theory
of Music
Examinations
Syllabus**

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Established 1904

*"She beckoned to him with her 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 including free car parking, a bar and restaurant, and a library.

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 Grade 1 to Grade 8.
2. 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.
3. A medal will be awarded to candidates gaining 95 marks.
4. The candidate and the teacher must accept the decision of the examiners regarding each candidate unconditionally.
5. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
6. Examinations are held in December and June annually at The Leinster School of Music & Drama and local centres throughout Ireland.
7. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st, for December examinations; and March 1st, for June examinations.
8. 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.
9. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
10. 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.
11. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light.
12. Please allow 6-8 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. 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.

Preparatory Grade

1. To draw both treble (G) and bass clefs. To recognise and write any note on the treble clef from middle C to the top line F, and on the bass clef from bottom line G to middle C.
2. To identify and write note values of semibreve, minim, crotchet and quaver.
3. Simple time signatures of $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$. To fill in any missing notes in bars with time signature given, and to fill in missing time signatures for a given rhythm.
4. Questions on very simple Italian terms and signs, their full name, and meaning, e.g. *f*, *ff*, *mf*, *p*, *pp*, *mp*, *allegro*, *andante*, *largo*, *crescendo*, *diminuendo*, *dolce*, *moderato*.

Grade 1

As in Preparatory Grade with the addition of:

1. Treble (G) and bass clefs. To recognise and write any note in either clef up to and including one ledger line above and below the stave.
2. To identify and write note values of semibreve, minim, crotchet, quaver, and semiquaver, and their equivalent rests. Knowledge of ties, single-dotted notes and rests will also be expected.
3. Accidentals: sharp, flat and natural signs and their cancellation, i.e. raising or lowering notes by one semitone, etc.
4. Simple time signatures of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$. To add bar-lines and group (beam) notes correctly within any of the above time signatures. To write a two bar rhythm in answer to a given opening, starting on the first beat of a bar.
5. The construction of the major scale, including the position of the tones and semitones. Key signatures and scales of C, G, D and F major in both clefs, with their tonic triads (root position only). The degrees of the scale (number only) and intervals above the tonic (number only).
6. Simple analysis of a short piece of music in either clef. Questions will include frequently used terms and signs relating to speed and dynamics, etc.

Grade 2

As in previous grades with the addition of:

1. Two ledger lines below and above the staves.
2. Simple time signatures of $\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, $\frac{3}{8}$. The grouping of notes and rests within these times. Triplets and triplet note groups with rests. To write four-bar rhythms starting on the first beat of the bar using a given opening.
3. Major scales and key signatures of A, B flat and E flat. The construction of the minor scale (harmonic or melodic at candidates choice) and minor scales and key signatures of A, E and D. Tonic triads of all prescribed keys (root position only), degrees of the scale (number only), and intervals above the tonic (number only).
4. Analysis: more terms and signs.

Grade 3

As in previous grades with the addition of:

1. More than two ledger lines in both clefs.
2. Compound time signatures of $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ and the grouping of notes, etc. The demisemiquaver (32nd note) and its equivalent rest. Four bar rhythms that may start on an upbeat.
3. All major and minor scales and key signature up to and including four sharps or flats, including both forms of minor scale. Tonic triads of above keys (root position), degrees (numbers only), and intervals above the tonic (number and type, i.e. major 3rd, etc).
4. Transpose a melody up or down an octave from treble to bass clef or vice versa.
5. Analysis: more terms and signs, including questions on phrase structure.

Grade 4

As in previous grades with the addition of:

1. The alto (C) clef, middle C on third line of stave.
2. Scales and key signatures up to and including five sharps or flats to be written in any of the three clefs. Chromatic scales starting on a given note using double sharps or flats when necessary. Enharmonic equivalents.
3. All simple and compound duple, triple and quadruple time signatures, grouping of notes and rests, etc. The breve and its equivalent rest, double-dotted notes and rests, and duplets.
4. To compose a four-bar rhythm or compose a rhythm to given words.
5. To transcribe a melody from treble or bass clef to alto clef, and vice versa, at the unison.
6. The technical names of the notes i.e. tonic, supertonic, etc. All intervals between any two diatonic notes in any of the above keys not exceeding an octave.
7. To recognise and write triads in root position on the tonic, sub-dominant notes in all keys for this grade. To recognise some figured bass chords (e.g. $\overset{5}{g}_3$ i.e. root position) on the primary triads in any of the set keys, including harmonic minor.
8. To recognise and name all ornaments.
9. Four-bar rhythms and rhythms to words.
10. Knowledge of orchestral instruments and their clefs and ranges of notes.
11. Analysis: more terms and signs etc., including those in French.

Grade 5

As in previous grades with the addition of:

1. Scales and key signatures up to and including seven sharps or flats. To write scales in treble, alto, tenor (C clef on fourth line of staff), and bass clefs.
2. All intervals including compound i.e. major, minor, perfect, diminished and augmented.
3. Irregular time signatures $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{8}$ $\frac{7}{8}$.
4. To be able to recognise and write chords on the tonic, supertonic, sub-dominant and dominant of all keys.
5. Transposition at the octave of a melody, from any clef to another clef in any key. To write at concert pitch a melody for an instrument in B flat, A, or F, and vice versa. To write for SATB in open or short score using treble and bass clefs.
6. Orchestral instruments in detail e.g. instrument family groups, names of instruments, clefs used, etc.
7. Compose a melody of eight bars for instrument or voice using a given opening. Performance directions should be used.
8. Perfect, imperfect and plagal cadences.
9. Analysis: more terms and signs including those in German.
10. To identify and name figured bass i.e. $\frac{5}{3}$ (root position), $\frac{6}{3}$ (1st inversion), $\frac{6}{4}$ (2nd inversion) and the progression $\frac{6}{4}$ $\frac{5}{3}$ (Ic-V).
11. To choose suitable chords at cadential points of a simple melody using any form of recognised notation.

Grade 6

As in previous grades with the addition of:

1. $\begin{matrix} 5 & 6 & 6 \\ 3 & 3 & 4 \end{matrix}$ chords on any degree of the major or minor (melodic and harmonic) scales. The dominant 7th chord in all positions, the supertonic 7th chord in root and 1st inversion, and the figuring for all of these chords.
2. A knowledge of modulation, cadences, ornamentation and melodic decoration, i.e. passing notes, auxiliary notes, etc, will be expected.
3. Candidates will be expected to write chords for SATB or for keyboard (at candidate's choice) above a given bass of about four bars.
4. To indicate chords for the accompaniment of a diatonic melody of about eight bars, or (at candidate's choice) the provision of a bass to a given melody, adding figures to indicate the intended harmonies.
5. Composition of a melody for a specified instrument using a given opening. Modulation to related keys may be asked.
6. Analysis of extracts of music for voice, keyboard, orchestral instruments or a combination of these. Questions will include ornamentation, harmonic structure, phrase and melodic structure, style, performance, etc.

Grade 7

As in previous grades with the addition of:

1. Recognition of all diatonic secondary 7th chords and their inversions, Neapolitan 6th, diminished 7th chords, all figures commonly used by composers (c.1620-1790) for figured bass.
2. Figuring a bass part where both melody and bass are given, indicate chords and movement of inner parts.
3. Rewrite a passage to include suspensions and notes of melodic decoration.
4. To continue a melody over a keyboard accompaniment or write a melody for specified instruments based on a given progression of chords or melodic figure.
5. Analysis of extracts of music.

Grade 8

As in previous grades with the addition of:

1. All standard diatonic and chromatic chords.
2. Continuation of a given opening of a passage from a Baroque trio sonata for two treble instruments and basso continuo.
3. To finish an outline of a short piece for keyboard using styles practised by composers from the time of Haydn onwards.
4. Continue a given opening of a melody for a specific instrument.
5. Detailed analysis of extracts of music.

**The Leinster School
of Music & Drama**

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