

# PIANO REQUIREMENTS AND INFORMATION

## *Subject Code: 01*

*This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Piano exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at [www.abrsm.org/regulations](http://www.abrsm.org/regulations)) which should be read before an exam booking is made.*

## **Entering for an exam**

**Eligibility:** There are eight grades for Piano and candidates may be entered in any grade irrespective of age and without previously having taken any other grade in Piano. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at [www.abrsm.org/regulations](http://www.abrsm.org/regulations).

**Access:** ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds)). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)).

**Exam booking:** Details of exam dates, venues, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

## **Instruments**

ABRSM Centres provide a piano suitable for exam purposes. The piano will be upright or grand. Practice before the exam cannot be arranged, but examiners will recognize that the instrument may be one to which candidates are unaccustomed. When exams are held at Visits (i.e. premises provided by the Applicant and visited by the examiner), a suitable piano must be provided. A digital piano may be used, provided it has a clearly recognizable piano tone, a touch-sensitive keyboard with full-size weighted keys, and an action, compass and facilities that match those of a conventional acoustic piano, including a sustaining pedal.

## **Elements of the exam**

All ABRSM graded Piano exams comprise the following elements: three Pieces; Scales and arpeggios/broken chords; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios/broken chords	21
Sight-reading	21
Aural tests	18
Total	150

**Marking scheme:** 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 42–43 for the marking criteria used by examiners.

## Pieces

**Programme planning:** Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 45 for this purpose.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation ‘arr.’ or ‘trans.’ appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 10.

**Interpreting the score:** Printed editorial suggestions such as fingering, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners’ marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

**Pedalling:** The use and control of pedalling, and its effect on tone and shape, will be taken into account by examiners, who will be assessing the overall musical outcome rather than the strict observance of any printed pedal indications (which may therefore be adapted or omitted, as appropriate). Pieces whose full musical effect is heavily reliant on pedalling (whether marked in the music or not) should be avoided if appropriate pedalling cannot be managed.

**Hand stretch:** Candidates should choose the most suitable pieces for their hand size from the syllabus lists. If necessary, they may occasionally adapt the music by ‘spreading’ chords or omitting notes at wide stretches, provided the result is musically satisfactory.

**Repeats:** All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

**Performing from memory:** Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

**Page-turns:** Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see ‘Photocopies’ on p. 8). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to the Syllabus Department ([syllabus@abrs.ac.uk](mailto:syllabus@abrs.ac.uk)) no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are unable to help with page-turning.

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA’s *Code of Fair Practice* at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

## **Scales and arpeggios/broken chords**

Examiners will usually ask for at least one of each type of scale/arpeggio/broken chord etc. required at each grade, as well as aiming to hear, in Grades 6–8, a balance of the specified articulations. When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- left hand *or* right hand, *or* hands together
- the articulation (Grades 6–8)

All scales, arpeggios and broken chords should:

- be played from memory
- ascend and descend according to the specified range (and pattern)
- be prepared legato, unless the syllabus specifies staccato (or both)
- be played without pedalling
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

Candidates are free to use any fingering that produces a successful musical outcome.

Candidates are free to start at any octave, provided the required ranges are covered. For all ‘hands together’ requirements, the hands should be one octave apart, unless otherwise indicated.

Arpeggios and dominant sevenths are required in root position only, except where otherwise indicated. Scales in thirds or a third apart should begin with the tonic as the lower note, while scales in sixths or a sixth apart should begin with the tonic as the upper note.

Books of scale requirements are published for Piano by ABRSM for each grade.

The speeds on p. 9 are given as a general guide:

	Grade / Speed*							
	1	2	3	4	5	6	7	8
<b>Scales</b> (incl. contrary-motion, chromatic & whole-tone)	♩ = 60	♩ = 66	♩ = 80	♩ = 52	♩ = 63	♩ = 76	♩ = 80	♩ = 88
<b>Arpeggios</b> (incl. broken chords, dom. & dim. 7ths)	♩ = 46	♩ = 63	♩ = 69	♩ = 76	♩ = 88	♩ = 50	♩ = 56	♩ = 66
<b>Scales in 3rds</b>						♩ = 52	♩ = 46	♩ = 52
<b>Scales a 3rd apart</b>							♩ = 60	♩ = 63
<b>Scales in 6ths / a 6th apart</b>							♩ = 52	♩ = 63
<b>Chromatic scales a minor 3rd apart</b>								♩ = 76
<b>Chromatic scale in minor 3rds</b>								♩ = 52

\* All speeds relate to the rhythmic grouping  $\text{♩♩♩♩}$ , *except* for broken chords in Grade 1, where  $\text{♩♩}$  applies.

## Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. The main technical parameters are outlined on each grade page of this syllabus; once introduced, these parameters apply for all subsequent grades (albeit with a logical progression of difficulty). For practice purposes, books of specimen sight-reading tests are published for Piano by ABRSM for each grade.

## Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 22–27.

*(continued overleaf)*

## **In the exam**

**Examiners:** Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece. They may also decide to stop the performance of a piece when they have heard enough to form a judgment. Examiners will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

**Before beginning:** Candidates are welcome to take a few moments to try out the piano, and to adjust the piano stool (the examiner will be happy to help with this if necessary).

**Order of the exam:** The individual sections of the exam may be undertaken in any order, at the candidate's choice.

## **Assessment**

The tables on pp. 42–43 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 42–43 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## **Obtaining exam music**

Exam music is available from music retailers as well as online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop). Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at [www.abrsm.org/publishers](http://www.abrsm.org/publishers).

**SCALES AND BROKEN CHORDS\*:** see also p. 8

**Scales**

- |  |   |           |
|--|---|-----------|
| C, G, D, F majors  | hands separately  | 2 octaves |
| A, D minors  | (L.H. may, at candidate's choice, be played descending and ascending) |           |
| (natural <i>or</i> harmonic <i>or</i> melodic at candidate's choice) |   |           |

**Contrary-motion scale**

- |         |  |          |
|---------|--|----------|
| C major | hands beginning on the key-note (unison) | 1 octave |
|---------|--|----------|

**Broken chords**

- |                |                                     |
|----------------|-------------------------------------|
| C, G, F majors | hands separately, as pattern below: |
| A, D minors    |                                     |



**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- |  |   |
|--|---|
| 1 <b>Clementi</b> Arietta: Lesson 5 from Op. 42  | } <i>Piano Exam Pieces 2015 &amp; 2016, Grade 1 (ABRSM)</i> |
| 2 <b>Haydn</b> Minuet in G: No. 2 from 12 Minuets, Hob. IX:3   |   |
| 3 <b>Trad. English</b> The Lincolnshire Poacher, arr. Davies   |   |
| 4 <b>Blow</b> Hornpipe. <i>Keynotes, Grades 1–2 (Faber)</i>  |   |
| 5 <b>L. Mozart</b> Menuett in G. <i>No. 4 from L. Mozart Notebook for Nannerl (Schott ED 9006)</i>                         |   |
| 6 <b>Neffe</b> Allegretto in C. <i>No. 2 from Clavierstücke für Anfänger (Piano Pieces for Beginners) (Schott ED 2572)</i> |   |

**LIST B**

- |  |   |
|--|---|
| 1 <b>Gurlitt</b> Das Schaukelpferd (The Rocking Horse): from <i>Technik und Melodie</i> , Op. 228, Vol. 1  | } <i>Piano Exam Pieces 2015 &amp; 2016, Grade 1 (ABRSM)</i> |
| 2 <b>Knut Nystedt</b> Løvet faller (Falling Leaves): from <i>Barnebilder</i>   |   |
| 3 <b>Trad. Catalan</b> El cant dels ocells (The Song of the Birds), arr. Marshall  |   |
| 4 <b>Gedike</b> Heiteres Lied (Cheerful Song): No. 31 from <i>60 Easy Piano Pieces for Beginners</i> , Op. 36, Vol. 2 ( <i>Peters EP 4702b</i> ) |   |
| 5 <b>Lajos Papp</b> Waltz: No. 5 from <i>22 Little Piano Pieces (Editio Musica Budapest Z.13216)</i>   |   |
| 6 <b>Ponchielli</b> Dance of the Hours (from <i>La Gioconda</i> ), arr. Bullard. <i>Pianoworks: A Night at the Theatre (OUP)</i>                 |   |

**LIST C**

- |  |   |
|--|---|
| 1 <b>Stephen Clarke</b> The Giant's Coming   | } <i>Piano Exam Pieces 2015 &amp; 2016, Grade 1 (ABRSM)</i> |
| 2 <b>Stephen Duro</b> Calypso Joe: No. 9 from <i>Finger Jogging Boogie</i>                               |   |
| 3 <b>Eben</b> Na krmítku (Bird at the Feeding Box): No. 19 from <i>Svět malých</i>                       |   |
| 4 <b>Bartók</b> Children at Play: No. 1 from <i>For Children</i> , Vol. 1 ( <i>Boosey &amp; Hawkes</i> ) |   |
| 5 <b>Ornstein</b> My, what a din the cuckoos are making! <i>Keynotes, Grades 1–2 (Faber)</i>             |   |
| 6 <b>Kevin Wooding</b> The House on the Hill. <i>Spooky Piano Time (OUP)</i>                             |   |

**SIGHT-READING\*:** a four-bar piece in  $\frac{4}{4}$  or  $\frac{3}{4}$ , or a six-bar piece in  $\frac{2}{4}$ , in C, G or F majors, A or D minors, with each hand playing separately and in a five-finger position. Simple dynamics, note values, articulations and occasional accidentals (within minor keys only) may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 22 and 23

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**SCALES, ARPEGGIOS AND BROKEN CHORDS\*:** see also p. 8

**Scales (similar motion)**

- |   |                                      |           |
|---|--------------------------------------|-----------|
| G, D, A, F majors   | hands together <i>and</i> separately | 2 octaves |
| E, D, G minors<br>(natural <i>or</i> harmonic <i>or</i> melodic at<br>candidate's choice) |                                      |           |

**Contrary-motion scales**

- |             |  |           |
|-------------|--|-----------|
| C, E majors | hands beginning on the key-note (unison) | 2 octaves |
|-------------|--|-----------|

**Chromatic scale**

- |                |                  |          |
|----------------|------------------|----------|
| beginning on D | hands separately | 1 octave |
|----------------|------------------|----------|

**Arpeggios**

- |                |                  |           |
|----------------|------------------|-----------|
| G, D, A majors | hands separately | 2 octaves |
| D, G minors    |                  |           |

**Broken chords**

- |         |                                     |           |
|---------|-------------------------------------|-----------|
| F major | hands separately, as pattern below: | 2 octaves |
| E minor |                                     |           |



**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **Handel** Impertinence, HWV 494
- 2 **Schale** Minuet in C
- 3 **Vanhal** Cantabile: 1st movt from Sonatina No. 4 in G, W.XIII:125 (*turns optional*)
- 4 **J. Clarke** A Trumpet Minuet. No. 3 from *A Keyboard Anthology, 1st Series, Book 1 (ABRSM)*
- 5 **L. Mozart** Allegro in D. *Studio 21 (1st Series), Vol. 1 (Universal UE 17954)*
- 6 **Mozart** The Bird-catcher's Song (from *The Magic Flute*), arr. Bullard. *Pianoworks: A Night at the Theatre (OUP)*

} *Piano Exam Pieces 2015 & 2016, Grade 2 (ABRSM)*

**LIST B**

- 1 **J. Ferrer** Sérénade espagnole (Spanish Serenade), Op. 34, arr. Waterman and Harewood
- 2 **Vitalij Neugasimov** Lullaby: from *Pianoheads Collection 2*
- 3 **Schumann** Gukukuk im Versteck (Hide-and-Seek): from *Album für die Jugend*, Op. 68
- 4 **Fly** Hot Rolls: No. 8 from *The Windmill (Forsyth)*
- 5 **Lysenko** Raindrops. No. 5 from *Splash! (Breitkopf & Härtel EB 8796)*
- 6 **Nicolai Podgornov** The Little Flower: from *Nicolai Podgornov's Graded Pieces for Piano, Vol. 1 (Universal UE 34551)*

} *Piano Exam Pieces 2015 & 2016, Grade 2 (ABRSM)*

**LIST C**

- 1 **Johnny Mercer** I'm an Old Cowhand, arr. Iles
- 2 **B. Hummel** Prelude: No. 1 from *10 Klavierstücke für Kinder*, Op. 56b (*observing repeat*)
- 3 **Kaneda** Gachou no Koushin (March of the Geese)
- 4 **Carol Barratt** Lazy River: from *Get It Together! (Chester CH 77594)*. Also available in *Chester's Easiest Jazz (Chester CH 61273)*
- 5 **Garścia** Twisters: from *Miniatures for Piano*, Op. 5 (PWM 7490)
- 6 **Heather Hammond** On the Ball: from *Cool Piano Sport, Grade 1–2 (Kevin Mayhew)*

} *Piano Exam Pieces 2015 & 2016, Grade 2 (ABRSM)*

**SIGHT-READING\*:** a four- or six-bar piece, time and key signatures as Grade 1, with the addition of D major, E and G minors, and with each hand in a five-finger position and playing together. Some dotted and tied notes may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 22 and 23

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**SCALES AND ARPEGGIOS\***: see also p. 8

**Scales (similar motion)**

A, E, B, B $\flat$ , E $\flat$ majors	hands together <i>and</i> separately	2 octaves
B, G, C minors (harmonic <i>or</i> melodic at candidate's choice)		

**Contrary-motion scales**

A major	hands beginning on the key-note	2 octaves
A harmonic minor	(unison)	

**Chromatic scales**

beginning on A $\flat$ and on C	hands separately	2 octaves
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**Arpeggios**

A major	hands together <i>only</i>	2 octaves
G minor		
E, B, B $\flat$ , E $\flat$ majors	hands separately <i>only</i>	2 octaves
B, C minors		

**THREE PIECES**: one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- |  |   |
|--|---|
| 1 <b>Clementi</b> Allegro: 1st movt from Sonatina in C, Op. 36 No. 1   | } <i>Piano Exam Pieces 2015 &amp; 2016, Grade 3 (ABRSM)</i> |
| 2 <b>J. Clarke</b> The Bonny Gray Ey'd Morn  |   |
| 3 <b>D. Scarlatti</b> Minuet, Kp. 40 (L. 357)  |   |
| 4 <b>C. P. E. Bach</b> Allegro in C, Wq. 116/53. <i>P. 10 from Easy Piano Pieces – Bach (Editio Musica Budapest Z.14699)</i>   |   |
| 5 <b>Haydn</b> Allegretto in E $\flat$ : No. 6 from <i>Différentes petites pièces (faciles et agréables) (Edition HH)</i> or <i>Haydn Klavierstücke, Klaviervariationen (Henle HN 224)</i> |   |
| 6 <b>Reinecke</b> Vivace: 4th movt from Sonatina in A minor, Op. 136 No. 4. <i>Reinecke Six Miniature Sonatinas, Op. 136 (Breitkopf &amp; Härtel EB 8110)</i>                              |   |

**LIST B**

- |  |   |
|--|---|
| 1 <b>Carroll</b> A Stormy Coast: No. 7 from <i>In Southern Seas</i>  | } <i>Piano Exam Pieces 2015 &amp; 2016, Grade 3 (ABRSM)</i> |
| 2 <b>Rebikov</b> Pastushok na svireli igraet (The Shepherd Plays on his Pipe), Op. 31 No. 8  |   |
| 3 <b>Trad. Spanish</b> Ya se murió el burro (The Donkey has Died), arr. Barratt  |   |
| 4 <b>Gedike</b> Schulstunde (School Lesson): No. 36 from <i>60 Easy Piano Pieces for Beginners</i> , Op. 36, Vol. 2 ( <i>Peters EP 4702b</i> ) |   |
| 5 <b>Kullak</b> Witches' Dance, Op. 4 No. 2. <i>The Romantic Spirit, Book 1 (Alfred 4638)</i>  |   |
| 6 <b>H. Reinhold</b> Ariette: No. 14 from <i>Miniatur-Bilder</i> , Op. 39 ( <i>Doblinger DOBL 1104</i> )                                       |   |

**LIST C**

- |  |   |
|--|---|
| 1 <b>Franklyn Gellnick</b> Moody Prawn Blues   | } <i>Piano Exam Pieces 2015 &amp; 2016, Grade 3 (ABRSM)</i> |
| 2 <b>Nikki Iles</b> Cotton Reel  |   |
| 3 <b>Philip Martin</b> Jack is Sad: from <i>Jack be nimble, Jack be quick...</i>                       |   |
| 4 <b>Mike Schoenmehl</b> Melancholy: from <i>Little Stories in Jazz (Schott ED 7186)</i>               |   |
| 5 <b>Seiber</b> Foxtrot II: from <i>Leichte Tänze (Easy Dances)</i> , Book 1 ( <i>Schott ED 2234</i> ) |   |
| 6 <b>Jesús Torres</b> Aurora. <i>Spectrum 4 (ABRSM)</i>  |   |

**SIGHT-READING\***: a piece of up to eight bars in length, time and key signatures as Grade 2, with the addition of  $\frac{3}{8}$  and A, B $\flat$ , E $\flat$  majors and B minor, and with hands playing together outside of a five-finger position. Occasional two-note chords in either hand may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 22 and 24

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**SCALES AND ARPEGGIOS\*:** see also p. 8

**Scales (similar motion)**

B, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ majors	hands together <i>and</i> separately	2 octaves
C $\sharp$ , G $\sharp$ , C, F minors (harmonic <i>or</i> melodic at candidate's choice)		

**Contrary-motion scales**

F, E $\flat$ majors	hands beginning on the key-note	2 octaves
D, C <i>harmonic</i> minors	(unison)	

**Chromatic scales**

beginning on any black key named by the examiner	hands together <i>and</i> separately	2 octaves
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**Arpeggios**

B, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ majors	hands together <i>and</i> separately	2 octaves
C $\sharp$ , G $\sharp$ , C, F minors		

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- |  |   |
|--|---|
| 1 <b>Hummel</b> Tempo di Menuetto: No. 3 from <i>Six pièces très faciles</i> , Op. 52  | } <i>Piano Exam Pieces 2015 &amp; 2016,</i><br><i>Grade 4 (ABRSM)</i> |
| 2 <b>Kirnberger</b> La lutine (The Mischievous Sprite) ( <i>observing 1st repeat</i> )   |   |
| 3 <b>Stölzel</b> Bourrée: 3rd movt from Partita in G minor   |   |
| 4 <b>J. S. Bach</b> Invention No. 1 in C, BWV 772. <i>J. S. Bach Two-part Inventions (ABRSM) or P. 12 from J. S. Bach Inventions &amp; Sinfonias (ABRSM) or No. 6 from A Keyboard Anthology, 2nd Series, Book 2 (ABRSM)</i>    |   |
| 5 <b>Haydn</b> Allegro in F. <i>No. 2 from Haydn 12 Easy Pieces (Universal UE 157) or Emotions (Schott ED 9045)</i>  |   |
| 6 <b>J. L. Krebs</b> Klavierstück (Allegro) in E $\flat$ . <i>No. 2 from Bärenreiter Sonatina Album, Vol. 1 (Bärenreiter BA 6545) or No. 13 from Kleine leichte Clavierstücke (Simple Short Piano Pieces) (Schott ED 2425)</i> |   |

**LIST B**

- |  |   |
|--|---|
| 1 <b>Estévez</b> Canción para dormir una muñeca (Lullaby for a Doll): No. 7 from <i>17 piezas infantiles</i> | } <i>Piano Exam Pieces</i><br><i>2015 &amp; 2016,</i><br><i>Grade 4 (ABRSM)</i> |
| 2 <b>Rybicki</b> Hej, znam ja łączkę (I Know of a Pleasant Meadow): from <i>Ten nasz ogródeczek</i> , Op. 58 |   |
| 3 <b>Schumann</b> Jägerliedchen (Huntsman's Song): No. 7 from <i>Album für die Jugend</i> , Op. 68           |   |
| 4 <b>Bortkiewicz</b> Russian Peasant Girl: No. 1 from <i>Marionettes</i> , Op. 54 ( <i>Simrock EE 3434</i> ) |   |
| 5 <b>Czerny</b> Exercise in B $\flat$ : No. 60 from <i>The Young Pianist</i> , Op. 823 ( <i>Alfred 590</i> ) |   |
| 6 <b>Fuchs</b> Morgenlied (Morning Song), Op. 32 No. 1. <i>Fuchs Children's Pieces (ABRSM)</i>               |   |

**LIST C**

- |   |   |
|---|---|
| 1 <b>D. C. Glover</b> Indian Pony Race  | } <i>Piano Exam Pieces 2015 &amp; 2016,</i><br><i>Grade 4 (ABRSM)</i> |
| 2 <b>Mike Cornick</b> In the Shed ( <i>observing repeat</i> ): from <i>Piano Repertoire, Level 2</i>                              |   |
| 3 <b>Prokofiev</b> Progulka (Promenade): No. 2 from <i>Musiques d'enfants</i> , Op. 65  |   |
| 4 <b>Bartók</b> Der Stampfer (Topogó; Pe loc): No. 3 from <i>Rumänische Volkstänze (Romanian Folk Dances) (Universal UE 5802)</i> |   |
| 5 <b>Brian Chapple</b> Parade: No. 3 from <i>On the Cool Side (Chester CH 59436)</i>  |   |
| 6 <b>Slavický</b> A Czech Song (from <i>Piano and Youth</i> ). <i>Studio 21, 2nd Series, Vol. 3 (Universal UE 18793)</i>          |   |

**SIGHT-READING\*:** a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of  $\frac{6}{8}$ . Anacrusis and occasional chromatic notes, pause signs and tenuto may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 22 and 24

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**SCALES AND ARPEGGIOS\*:** see also p. 8

**Scales (similar motion)**

*all* keys, major and minor hands together *and* separately 3 octaves  
(minors harmonic *or* melodic at candidate's choice)

**Contrary-motion scales‡**

Group 1: F, D $\flat$ /C $\sharp$  majors and *harmonic* minors hands beginning on the key-note 2 octaves  
*or* Group 2: F $\sharp$ , B $\flat$  majors and *harmonic* minors (unison)

**Chromatic scales**

beginning on any note named by the examiner hands together *and* separately 3 octaves

**Chromatic contrary-motion scales**

beginning on D (unison) and on A $\flat$  (unison) 2 octaves

**Arpeggios**

*all* keys, major and minor hands together *and* separately 3 octaves

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- |  |   |
|--|---|
| 1 <b>J. S. Bach</b> Prelude in C minor: No. 2 from <i>Six Préludes für Anfänger auf dem Clavier</i> , BWV 934                  | } <i>Piano Exam Pieces</i><br>2015 & 2016,<br>Grade 5 (ABRSM) |
| 2 <b>J. L. Dussek</b> Allegro non tanto: 1st movt from Sonatina in G, Op. 19 No. 1   |   |
| 3 <b>I. J. Pleyel</b> Adagio: 2nd movt from Sonata in B $\flat$ , B. 571   |   |
| 4 <b>Handel</b> Entrée in G minor (from HWV 453). <i>No. 10 from Handel Easy Piano Pieces and Dances</i> (Bärenreiter BA 6578) |   |
| 5 <b>Haydn</b> Minuet in C minor. <i>The Classical Spirit, Book 1</i> (Alfred 16720)   |   |
| 6 <b>Mozart</b> Allegro: 1st movt from 'Viennese' Sonatina No. 6 in C. <i>Mozart Six Viennese Sonatinas</i> (Schott ED 9021)   |   |

**LIST B**

- |   |  |
|---|--|
| 1 <b>J. F. F. Burgmüller</b> L'orage (The Storm): No. 13 from <i>Études de genre</i> , Op. 109  | } <i>Piano Exam Pieces</i> 2015 & 2016,<br>Grade 5 (ABRSM) |
| 2 <b>Glier</b> Gaiamente: No. 3 from <i>12 esquisses</i> , Op. 47   |  |
| 3 <b>H. Hofmann</b> Am Abend (In the Evening): No. 2 from <i>Stimmungsbilder</i> , Op. 88   |  |
| 4 <b>Bridge</b> Allegretto con moto: No. 1 from <i>Miniature Pastorals</i> , 1st Set (Boosey & Hawkes). <i>Also available in: Bridge Nine Miniature Pastorals</i> (Thames TH978002) |  |
| 5 <b>Jensen</b> Lied (Song), Op. 33 No. 10. <i>More Romantic Pieces for Piano, Book 3</i> (ABRSM)   |  |
| 6 <b>Maikapar</b> Prelude in F: No. 19 from <i>20 Preludes for Pedal</i> , Op. 38 (Prhythm)   |  |

**LIST C**

- |   |  |
|---|--|
| 1 <b>Bartók</b> Este a székelyeknél (An Evening in the Village): No. 5 from <i>10 Easy Piano Pieces</i>                         | } <i>Piano Exam Pieces</i> 2015 &<br>2016, Grade 5 (ABRSM) |
| 2 <b>Tansman</b> Cache-cache (Hide-and-Seek): No. 4 from <i>Pour les enfants</i> , Vol. 4                                       |  |
| 3 <b>Evelien Vis</b> 60s Swing: No. 1 from <i>Swinging Rhythms</i>  |  |
| 4 <b>Valerie Capers</b> Sweet Mister Jelly Roll: No. 3 from <i>Portraits in Jazz</i> (OUP)                                      |  |
| 5 <b>Shande Ding</b> To the Suburbs: 1st movt from <i>Suite for Children. Chinese Piano Music for Children</i> (Schott ED 7652) |  |
| 6 <b>Shostakovich</b> Dance: No. 7 from <i>Dances of the Dolls</i> (Boosey & Hawkes)  |  |

**SIGHT-READING\*:** a piece of around eight to twelve bars in length, time signatures as Grade 4, keys up to four sharps/flats (major) or three sharps/flats (minor). Four-part chords (two notes maximum in either hand), simple syncopation and a slowing of tempo at the end may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 22 and 25

‡ The candidate chooses *one* of the two groups

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**SCALES AND ARPEGGIOS\*:** see also p. 8

**Scales (similar motion)**

*all* keys, major and minor  
(minors *both* harmonic *and* melodic)      legato, hands together *and* separately      4 octaves

**Staccato scales‡**

Group 1: A, E♭ majors      hands separately      4 octaves  
*or* Group 2: E, B♭ majors

**Contrary-motion scales§**

Group 1: A, E♭ majors and *harmonic* minors      legato, hands beginning on the key-note      2 octaves  
*or* Group 2: E, B♭ majors and *harmonic* minors      (unison)

**Staccato scale in thirds**

C major      hands separately      2 octaves

**Chromatic scales**

beginning on any note named by the examiner      legato, hands together *and* separately      4 octaves

**Chromatic contrary-motion scale**

beginning on A♯ (L.H.) and C♯ (R.H.), a minor third apart      legato      2 octaves

**Arpeggios**

*all* keys, major and minor      legato, hands together *and* separately      4 octaves

**Diminished sevenths**

beginning on B and on C♯      legato, hands together *and* separately      4 octaves

‡ The candidate chooses *one* of the two groups      § Same group as chosen above

\* Published by ABRSM (Scale requirements)

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **J. S. Bach** Sinfonia No. 11 in G minor, BWV 797
  - 2 **Beethoven** Minuet and Trio: 3rd movt from Sonata in B $\flat$ , Op. 22
  - 3 **J. L. Krebs** Allegro: 1st movt from Sonata No. 2 in G, K $\text{WV}$  833
- } Piano Exam Pieces 2015 & 2016, Grade 6 (ABRSM)
- 4 **J. C. F. Bach** Allegro in B $\flat$ . P. 38 from *Easy Piano Pieces – Bach* (Editio Musica Budapest Z.14699)
  - 5 **Mozart** Allegro: 1st movt from Sonata in C, K. 545. *Sonata published individually* (ABRSM) or *Mozart Sonatas for Pianoforte, Vol. 2* (ABRSM)
  - 6 **Telemann** Fuga seconda. Pp. 12–13 from *Telemann Easy Fugues with Little Pieces* (Schott ED 9015)

**LIST B**

- 1 **Bortkiewicz** Erster Schmerz (First Sorrow): No. 5 from *Aus meiner Kindheit*, Op. 14
  - 2 **Chopin** Mazurka in C: No. 3 from Four Mazurkas, Op. 33
  - 3 **Grieg** Liten fugl (Little Bird): No. 4 from *Lyric Pieces*, Book 3, Op. 43
- } Piano Exam Pieces 2015 & 2016, Grade 6 (ABRSM)
- 4 **Grovez** Le pastour: from *L'Almanach aux images* (Stainer & Bell 0534)
  - 5 **Schumann** Thema mit Variationen: 2nd movt from Sonata in G, Op. 118 No. 1. *Schumann Three Piano Sonatas for the Young, Op. 118* (Henle HN 155)
  - 6 **Turina** Duo sentimental: No. 6 from *Miniaturas* (Op. 52) (Schott ED 2106)

**LIST C**

- 1 **Harold Arlen and E. Y. Harburg** Over the Rainbow, arr. Stapleton
  - 2 **Villa-Lobos** Carangueijo (The Crab): No. 3 from *Guia prático*, Album 6
  - 3 **Jian Zhong Wang** Long Deng Diao (Dragon Lantern Tune): No. 5 from *Five Yunnan Folksongs*
- } Piano Exam Pieces 2015 & 2016, Grade 6 (ABRSM)
- 4 **Richard Rodney Bennett** Two Turtle-Doves: No. 2 from *Partridge Pie*, Book 1 (Novello NOV 100322)
  - 5 **Sofia Gubaidulina** Forest Musicians: No. 14 from *Musical Toys* (Zen-On ZO 8000406) or No. 6 from *Russian Piano Music from Glinka to Gubaidulina* (Breitkopf & Härtel EB 8748)
  - 6 **Carl Vine** Threnody: No. 5 from *Five Bagatelles* (Faber)

**SIGHT-READING\*:** a piece of around twelve to sixteen bars in length, time signatures as Grade 5, with the addition of  $\frac{9}{8}$ ,  $\frac{5}{4}$  and  $\frac{5}{8}$ , keys up to four sharps/flats (major and minor). Triplet rhythms, some clef changes and sparing use of the right pedal may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 22 and 25

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**SCALES AND ARPEGGIOS\*:** see also p. 8

**Scales (similar motion)‡**

Group 1: C, D, E, F#, Bb, Ab/G# majors & minors	legato <i>or</i> staccato as directed by	4 octaves
<i>or</i> Group 2: G, A, B, F, Eb, Db/C# majors & minors	the examiner, hands together	
(minors <i>both</i> harmonic <i>and</i> melodic)	<i>and</i> separately	

**Scales a third apart§**

Group 1	} keys as above	legato <i>or</i> staccato as directed by	4 octaves
<i>or</i> Group 2	} (majors & harmonic minors <i>only</i> )	the examiner, hands together	

**Contrary-motion scales§**

Group 1	} keys as above	legato <i>or</i> staccato as directed by	2 octaves
<i>or</i> Group 2	} (majors & harmonic minors <i>only</i> )	the examiner, hands beginning on	
		the key-note (unison)	

**Legato scale in thirds**

C major	hands separately	2 octaves
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**Staccato scale in sixths**

C major	hands separately	2 octaves
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**Chromatic scales**

beginning on any note named by the examiner	legato <i>or</i> staccato as directed by	4 octaves
	the examiner, hands together <i>and</i>	
	separately	

**Chromatic contrary-motion scales**

beginning on C (unison) and on F# (unison)	legato <i>or</i> staccato as directed by	2 octaves
	the examiner	

**Arpeggios§**

Group 1	} keys as above	legato, hands together <i>and</i> sepa-	4 octaves
<i>or</i> Group 2		rately, in root position <i>and</i> first	
		inversion	

**Dominant sevenths§**

Group 1: in the keys of C, D, E, F#, Bb, Ab	legato, hands together <i>and</i> sepa-	4 octaves
<i>or</i> Group 2: in the keys of G, A, B, F, Eb, Db	rately	

**Diminished sevenths**

beginning on A and on C#	legato, hands together <i>and</i> sepa-	4 octaves
	rately	

‡ The candidate chooses *one* of the two groups      § Same group as chosen above

\* Published by ABRSM (Scale requirements)

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **Glinka** Fugue in A minor
- 2 **Handel** Sonatina in D minor, HWV 581
- 3 **Mozart** Allegro: 1st movt from Sonata in G, K. 283
- 4 **J. S. Bach** Allemande: 1st movt from French Suite No. 6 in E, BWV 817. *J. S. Bach French Suites (ABRSM)*
- 5 **J. S. Bach, trans. Alkan** Siciliano (from BWV 1031). *J. S. Bach Sonate (clavecin et flûte): 2ème partie (Billaudot R 15052-3)*
- 6 **D. Scarlatti** Sonata in A, Kp. 182 (L. 139) (*Bärenreiter BA 6590: published with Kp. 497*) or *No. 55 from Scarlatti 200 Sonatas, Vol. 2 (Editio Musica Budapest Z.8268)*

} *Piano Exam Pieces 2015 & 2016, Grade 7 (ABRSM)*

**LIST B**

- 1 **Mingxin Du and Zuqiang Wu** Shui Cao Wu (The Dance of Watergrass): 3rd movt from *The Mermaid Suite*
- 2 **MacDowell** By a Meadow Brook: No. 9 from *Woodland Sketches*, Op. 51
- 3 **Palmgren** Kevätyö (Night in May): No. 4 from *Toukokuu*, Op. 27
- 4 **Cui** Waltz, Op. 31 No. 2. *No. 14 from Russian Piano Music from Glinka to Gubaidulina (Breitkopf & Härtel EB 8748)*
- 5 **Liszt** No. 2: from Four Short Piano Pieces, S. 192. *P. 24 from Liszt 21 Short Piano Pieces (ABRSM)* or *P. 8 from A Romantic Sketchbook for Piano, Book 5 (ABRSM)*
- 6 **Mendelssohn** Gondellied (Allegretto non troppo, U 136). *Mendelssohn Venetian Gondola Songs (Henle HN 1172)*

} *Piano Exam Pieces 2015 & 2016, Grade 7 (ABRSM)*

**LIST C**

- 1 **Sylvie Bodorová** Carousel
- 2 **Debussy** Canope: No. 10 from *Préludes*, Book 2
- 3 **Shostakovich** Prelude in D $\flat$ : No. 15 from 24 Preludes, Op. 34
- 4 **Dichler** Toccata-Etüde (*Doblinger DOBL 1304*)
- 5 **M. Gould** China Blue: No. 3 from *Pieces of China (G. Schirmer GS 80301)*
- 6 **Peter Sculthorpe** 1st movt: from Sonatina (*Faber*)

} *Piano Exam Pieces 2015 & 2016, Grade 7 (ABRSM)*

**SIGHT-READING\*:** a piece of around sixteen to twenty bars in length, time and key signatures as Grade 6, with the addition of  $\frac{7}{8}$  and  $\frac{7}{4}$ . Tempo changes, the *sva* sign and the use of the *una corda* pedal may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 22 and 26

\* Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**SCALES AND ARPEGGIOS\*:** see also p. 8

**Scales (similar motion)**

C, D, B, F $\sharp$ , F, E $\flat$ , A $\flat$ /G $\sharp$ , D $\flat$ /C $\sharp$ majors & minors (minors <i>both</i> harmonic <i>and</i> melodic)	legato <i>or</i> staccato as directed by the examiner, hands together <i>and</i> separately	4 octaves
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**Scales a third apart**

keys as above (majors & harmonic minors <i>only</i> )	legato <i>or</i> staccato as directed by the examiner, hands together	4 octaves
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**Scales a sixth apart**

keys as above (majors & harmonic minors <i>only</i> )	legato <i>or</i> staccato as directed by the examiner, hands together	4 octaves
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**Legato scales in thirds**

C and B $\flat$ majors	hands separately	2 octaves
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**Chromatic scales a minor third apart**

beginning on any notes named by the examiner	legato <i>or</i> staccato as directed by the examiner, hands together	4 octaves
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**Chromatic scale in minor thirds**

beginning on A $\sharp$ /C $\sharp$	legato, hands separately	2 octaves
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**Whole-tone scale**

beginning on E	legato, hands together <i>and</i> separately	2 octaves
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**Arpeggios**

keys as for scales (similar motion) above	legato, hands together <i>and</i> separately, in root position, first <i>and</i> second inversions	4 octaves
---	--	-----------

**Dominant sevenths**

in the keys of C, D, B, F $\sharp$ , F, E $\flat$ , A $\flat$ , D $\flat$	legato, hands together <i>and</i> separately	4 octaves
---	--	-----------

**Diminished sevenths**

beginning on any note named by the examiner	legato, hands together <i>and</i> separately	4 octaves
---	--	-----------

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\* Published by ABRSM (Scale requirements)

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- |   |   |  |
|---|---|--|
| <ol style="list-style-type: none"> <li>1 <b>Alwyn</b> Prelude and Fugue formed on an Indian Scale</li> <li>2 <b>J. S. Bach</b> Prelude and Fugue in C minor, BWV 847: No. 2 from <i>Das wohltemperirte Clavier</i>, Part 1</li> <li>3 <b>D. Scarlatti</b> Sonata in F minor, Kp. 239 (L. 281)</li> <li>4 <b>J. S. Bach</b> Allegro in E minor (from BWV 1019). <i>No. 20 from Bach Easy Piano Pieces and Dances (Bärenreiter BA 6572)</i></li> <li>5 <b>Handel</b> Air and Doubles ('The Harmonious Blacksmith'): 4th movt from Suite in E, HWV 430. <i>No. 21 from Handel Selected Keyboard Works, Book 1 (ABRSM) or Handel Eight Great Suites, Book 2 (ABRSM)</i></li> <li>6 <b>D. Scarlatti</b> Sonata in B minor, Kp. 497 (L. 146) (<i>Bärenreiter BA 6590: published with Kp. 182</i>) or <i>No. 176 from Scarlatti 200 Sonatas, Vol. 4 (Editio Musica Budapest Z.8666)</i></li> <li>7 <b>C. Schumann</b> Prelude and Fugue in G minor, Op. 16 No. 1. <i>Clara Schumann Romantic Piano Music (Vol. 1) (Bärenreiter BA 6550)</i></li> <li>8 <b>Shostakovich</b> Prelude and Fugue in A minor, Op. 87 No. 2. <i>Shostakovich 24 Preludes and Fugues, Op. 87, Vol. 1 (Sikorski-Boosey &amp; Hawkes or Peters EP 4716a)</i></li> </ol> | } | <p><i>Piano Exam Pieces</i><br/>2015 &amp; 2016,<br/>Grade 8 (ABRSM)</p> |
|---|---|--|

**LIST B**

- |  |   |  |
|--|---|--|
| <ol style="list-style-type: none"> <li>§ 1 <b>J. L. Dussek</b> Allegro con spirito: 1st movt from Sonata in B<math>\flat</math>, Op. 24</li> <li>2 <b>Grieg</b> Allegro moderato: 1st movt from Sonata in E minor, Op. 7</li> <li>3 <b>Schubert</b> Allegro ma non troppo: 1st movt from Sonata in A minor, D. 537</li> <li>4 <b>Beethoven</b> Allegro: 1st movt from Sonata in G, Op. 14 No. 2. <i>Sonata published individually (ABRSM) or Beethoven The 35 Piano Sonatas, Vol. 1 (ABRSM)</i></li> <li>5 <b>Field</b> Rondo: Twelve O'Clock. <i>No. 12 from Field Nocturnes and Other Short Piano Pieces (ABRSM)</i></li> <li>6 <b>Haydn</b> Allegro moderato: 1st movt from Sonata in A, Hob. XVI/26. <i>Sonata published individually (Wiener Urtext UT 50403) or No. 6 from Haydn Complete Piano Sonatas, Vol. 3 (Wiener Urtext UT 50258: 2011 edition)</i></li> <li>7 <b>Hummel</b> Rondo all'Ungherese, Op. 107 No. 6. <i>No. 5 from Hummel Sonatas and Piano Pieces, Vol. 3 (Universal UE 93)</i></li> <li>8 <b>Mozart</b> Allegro con spirito: 1st movt from Sonata in D, K. 311. <i>Sonata published individually (ABRSM) or Mozart Sonatas for Piano/forte, Vol. 1 (ABRSM)</i></li> </ol> | } | <p><i>Piano Exam Pieces</i> 2015 &amp; 2016,<br/>Grade 8 (ABRSM)</p> |
|--|---|--|

**LIST C**

- |  |   |  |
|--|---|--|
| <ol style="list-style-type: none"> <li>1 <b>Bartók</b> Dance in Bulgarian Rhythm No. 4: No. 151 from <i>Mikrokosmos</i>, Vol. 6</li> <li>2 <b>Bridge</b> Canzonetta</li> <li>3 <b>Chopin</b> Waltz in B minor, Op. 69 No. 2</li> <li>4 <b>Fauré</b> Andante quasi allegretto: No. 1 from <i>Pièces brèves</i>, Op. 84</li> <li>5 <b>Philip Martin</b> Allegro con brio: No. 4 from <i>The Rainbow Comes and Goes</i></li> <li>6 <b>Harry Warren and Al Dubin</b> September in the Rain, arr. Iles</li> <li>7 <b>Bax</b> Country-Tune. <i>Bax Selected Works for Piano (Thames TH978206)</i></li> <li>8 <b>Brahms</b> No. 1: from Four Ballads, Op. 10 (ABRSM)</li> <li>9 <b>Chabrier</b> Habanera (<i>Bärenreiter BA 10839</i>)</li> <li>10 <b>Debussy</b> Danse bohémienne. <i>No. 4 from Debussy Easy Piano Pieces and Dances (Bärenreiter BA 6573) or Debussy Six morceaux de jeunesse (Durand)</i></li> <li>11 <b>Dohnányi</b> Allemande: 2nd movt from <i>Suite in the Olden Style</i>, Op. 24 (<i>Simrock EE 3133: Allemande publ. individ.</i>)</li> <li>12 <b>Hindemith</b> Tanz der Holzpuppen (Dance of the Wooden Dolls) (<i>from Tutfittfädchen</i>) (<i>either line in RH in bb. 79–81</i>) (<i>Schott ED 1734</i>)</li> <li>13 <b>Janáček</b> Sýček neodletěl! (The Barn Owl Has Not Flown Away!): No. 10 from <i>Po zarostlém chodníčku (On an Overgrown Path) (Bärenreiter BA 9502)</i></li> <li>14 <b>Liszt</b> Eglogue: No. 7 from <i>Années de Pèlerinage, Première Année, Suisse (Henle HN 173)</i></li> <li>15 <b>Milhaud</b> Tijuca: No. 8 from <i>Saudades do Brasil</i>, Op. 67 (<i>Eschig</i>)</li> <li>16 <b>Tchaikovsky</b> Nocturne, Op. 10 No. 1. <i>P. 104 from Tchaikovsky Selected Works for Piano, Vol. 1 (Alfred-Kalmus K02038)</i></li> </ol> | } | <p><i>Piano Exam Pieces</i> 2015 &amp; 2016,<br/>Grade 8 (ABRSM)</p> |
|--|---|--|

**SIGHT-READING\*:** a piece of around a page in length, time and key signatures as Grade 7, with the addition of  $\frac{12}{8}$  and B and D $\flat$  majors. Three-part chords in either hand, spread chords and simple ornaments may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 22 and 27

§ Sonata also known as Op. 23

\* Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

## **AURAL TESTS: included in the Practical exams for all subjects**

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

### **In the exam**

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

### **Assessment**

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 43.

### **Minor modifications (from 2011)**

This syllabus includes the minor modifications introduced to some aural tests in 2011.

### **Specimen tests**

Examples of the tests are given in new editions (from 2011) of *Specimen Aural Tests* and *Aural Training in Practice*, available for purchase from music retailers and from [www.abrsm.org/shop](http://www.abrsm.org/shop).

### **Deaf or hearing-impaired candidates**

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. The syllabus for these tests is available free on request from ABRSM (E [accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E [sales@allegro.co.uk](mailto:sales@allegro.co.uk)). The minor modifications (from 2011) do not affect the alternative aural tests.

## Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

## Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

### Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

### Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 6

- A To sing or play from memory the upper part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 7

- A To sing or play from memory the lower part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing the upper part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant\*, subdominant, relative minor/major) or the letter name of the new key. (\* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.