Piano GRADE 2

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

Scales (similar motion)
- G, D, A, F majors hands together and separately 2 octaves
- E, G minors (natural or harmonic or melodic at 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
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)

LIST B
1. J. Ferrer Sérénade espagnole (Spanish Serenade), Op. 34, arr. Waterman and Harewood
2. Vitalij Neugasimov Lullaby: from Pianoheads Collection 2
4. Fly Hot Rolls: No. 8 from The Windmill (Forsyth)
5. Lysenko Raindrops. No. 5 from Splash! (Breitkopf & Härtel EB 8796)

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. García Twisters: from Miniatures for Piano, Op. 5 (PWM 7490)
6. Heather Hammond On the Ball: from Cool Piano Sport, Grade 1–2 (Kevin Mayhew)

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)
**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).

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**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).