

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.

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
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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
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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

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| <ol style="list-style-type: none"> 1 Alwyn Prelude and Fugue formed on an Indian Scale 2 J. S. Bach Prelude and Fugue in C minor, BWV 847: No. 2 from <i>Das wohltemperirte Clavier</i>, Part 1 3 D. Scarlatti Sonata in F minor, Kp. 239 (L. 281) 4 J. S. Bach Allegro in E minor (from BWV 1019). <i>No. 20 from Bach Easy Piano Pieces and Dances (Bärenreiter BA 6572)</i> 5 Handel 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> 6 D. Scarlatti 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> 7 C. Schumann Prelude and Fugue in G minor, Op. 16 No. 1. <i>Clara Schumann Romantic Piano Music (Vol. 1) (Bärenreiter BA 6550)</i> 8 Shostakovich Prelude and Fugue in A minor, Op. 87 No. 2. <i>Shostakovich 24 Preludes and Fugues, Op. 87, Vol. 1 (Sikorski-Boosey & Hawkes or Peters EP 4716a)</i> | } | <p><i>Piano Exam Pieces</i>
2015 & 2016,
Grade 8 (ABRSM)</p> |
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LIST B

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| <ol style="list-style-type: none"> § 1 J. L. Dussek Allegro con spirito: 1st movt from Sonata in B\flat, Op. 24 2 Grieg Allegro moderato: 1st movt from Sonata in E minor, Op. 7 3 Schubert Allegro ma non troppo: 1st movt from Sonata in A minor, D. 537 4 Beethoven 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> 5 Field Rondo: Twelve O'Clock. <i>No. 12 from Field Nocturnes and Other Short Piano Pieces (ABRSM)</i> 6 Haydn 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> 7 Hummel Rondo all'Ungherese, Op. 107 No. 6. <i>No. 5 from Hummel Sonatas and Piano Pieces, Vol. 3 (Universal UE 93)</i> 8 Mozart Allegro con spirito: 1st movt from Sonata in D, K. 311. <i>Sonata published individually (ABRSM) or Mozart Sonatas for Pianoforte, Vol. 1 (ABRSM)</i> | } | <p><i>Piano Exam Pieces</i> 2015 & 2016,
Grade 8 (ABRSM)</p> |
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LIST C

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

- 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.