

PIANO (Subject Code: 01): Syllabus requirements

Instruments

ABRSM Centres provide a satisfactory piano (which may 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 satisfactory piano must be provided. An electronic 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 an ordinary piano, including a sustaining pedal.

Programme planning

Candidates should use their discretion in their choice of three pieces to present a contrasted and balanced programme. One piece must be chosen from each of the three lists in each grade (A, B and C).

Scales, arpeggios and broken chords

Examiners will usually ask for at least one type of scale/arpeggio/broken chord required at each grade and, from Grade 6, will aim to hear a balance of legato and staccato as appropriate.

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

Recommended minimum speeds are given in *These Music Exams*, available free of charge from music retailers and from www.abrsm.org/exams; they are also to be found in the books of piano scale requirements published by ABRSM for each grade.

Any practical and systematic fingering that produces a good result will be accepted.

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, diminished 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 in the lower voice, while scales in sixths or a sixth apart should begin with the tonic in the upper voice.

Sight-reading

Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The main parameters for the sight-reading tests for each grade are outlined in this syllabus; once introduced, they apply for all subsequent grades (albeit with a logical progression of difficulty). Books of specimen sight-reading tests are published for piano by ABRSM for each grade.

Performance and assessment

When marking, examiners will be assessing not only the accuracy of notes and rhythm, but also other elements inherent in a good performance, including quality of touch, variety and gradation of tone, suitable choice of tempo, and details of expression, phrasing and accent. Any practical and systematic fingering that produces a good result will be accepted. Effective use of the pedals will be taken into account, although examiners will make allowances for candidates who cannot reach the pedals, provided the result is musically satisfactory. The same applies to candidates whose hands are too small to play the music as written: chords may be 'spread' or notes occasionally omitted at wide stretches, provided the result is musically satisfactory. Further details of assessment criteria are given in *These Music Exams*.

Marking scheme

Schedule of maximum marks for all grades:

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

EXAMINATION MUSIC AND PERFORMANCE REQUIREMENTS

(extracted from the Examination Information & Regulations booklet, which should be read in conjunction with this syllabus)

- a The individual sections of the examination may be attempted in any order, at the candidate's choice.
- b Teachers and candidates are advised to pay close attention to the syllabus requirements on pp. 6–7 as well as to the requirements indicated in the current lists of syllabus pieces. A 'piece' comprises all the music set under one number-heading in the syllabus lists (unless an option is specifically indicated). Therefore, a 'piece' may comprise more than one movement from a work or more than one item from an album.
- c Where appropriate, the initial tempo indication (or section title) of a piece/movement is listed in the syllabus. Where a piece/movement comprises more than one tempo indication (or section title), the whole piece/movement is still required to be played in the examination (unless otherwise indicated).
- d Candidates failing to observe specific syllabus requirements or regulations (i.e. performing a piece not listed in the syllabus, or not being prepared to perform the full extent of a piece as indicated in the syllabus) may be penalized, or, in certain cases, disqualified.
- e ABRSM offers a limited overlap period, during which pieces from the preceding syllabus may, under certain conditions, be performed (see syllabus updates on the inside front cover of this booklet).
- f Candidates may use any edition (in- or out-of-print or downloadable) of the pieces listed in the syllabus, except where a specific arrangement or transcription is indicated. The editions quoted in the syllabus are given for guidance only and are not obligatory.
- g Candidates may use their discretion regarding indications or markings (particularly editorial) in the music – e.g. metronome marks, fingering, phrasing, the interpretation of ornaments, etc. – which need not be strictly observed. Where no such indications are present in the music, candidates should use their discretion to achieve a musical performance.
- h Candidates should observe *da capo* and *dal segno* indications, but other repeats of more than a few bars should *not* be played in the examination, unless stipulated in the syllabus.
- i Performing from memory is optional. The examiner is at liberty to review a copy of the music before or after the performance of any piece; therefore, candidates performing from memory must ensure that a copy of the music is available for the examiner's use.
- j Examiners may, at their discretion, stop the performance of any piece when they have heard enough to form a judgement.
- k The Copyright, Design and Patents Act 1988 (UK) does not permit the making or use of photocopies (or other kinds of copies) of copyright works. However, the UK Music Publishers' Association's Code of Fair Practice (available at www.mpaonline.org.uk) allows copies to be made in certain limited circumstances (such as a difficulty with a particular page-turn) but *only* if the copyright holder is listed in Appendix C of the Code. In all other cases, application should be made to the copyright holder before any copy is made. It is the Applicant's responsibility to ensure that candidates act within the law with respect to the making and use of photocopies (or other copies). ABRSM reserves the right to withhold the examination result of any candidate where it has evidence of the use of an illegal copy (or copies) in connection with that examination.

SCALES AND BROKEN CHORDS*: see also p. 6

Scales

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

Contrary-motion scale

C major	hands beginning on the key-note (unison)	1 octave
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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 **Anon.** Menuet in F: No. 6 from *Nannerl Notenbuch*
- † 2 **Haydn** Andante (from Symphony No. 94, 2nd movt), arr. Bullard } *Selected Piano Exam Pieces 2011 & 2012, Grade 1 (ABRSM)*
- 3 **Hook** Gavotta: No. 3 from *24 Progressive Lessons*, Op. 81
- 4 **J. C. F. Bach** Schwaebisch in D. No. 6 from *Clavierstücke für Anfänger* (Schott ED 2572/MDS)
- 5 **Naudot** Babiole. *Piano Progress, Book 1*, arr. Waterman and Harewood (Faber)
- 6 **Purcell** A Song Tune, Z. T695. No. 3 from *Purcell Miscellaneous Keyboard Pieces* (Stainer & Bell K22)

LIST B

- 1 **Pauline Hall** Tarantella
- 2 **Martha Mier** A Story from Long Ago: from *Romantic Sketches*, Book 1 } *Selected Piano Exam Pieces 2011 & 2012, Grade 1 (ABRSM)*
- 3 **Swinstead** A Tender Flower
- 4 **Rybicki** Longing: from *I Begin to Play*, Op. 20 (PWM 5630130/MDS) or *Pianoworks Collection 1*, arr. Bullard (OUP)
- † 5 **Schubert** The Trout. *Simply Classics, Grades 0–1*, arr. Gritton (Faber)
- 6 **Schumann** Soldatenmarsch (Soldiers' March): No. 2 from *Album für die Jugend*, Op. 68 (ABRSM) also in *Schumann for Younger People and More Romantic Pieces for Piano, Book 1* (ABRSM)

LIST C

- † 1 **Foster** Camptown Races, arr. Proctor } *Selected Piano Exam Pieces 2011 & 2012, Grade 1 (ABRSM)*
- 2 **Fiona Macardle** Late at Night
- 3 **Kevin Wooding** Vampire Blues
- 4 **Bartók** Quasi adagio: No. 3 from *For Children*, Vol. 1 (Boosey & Hawkes/MDS)
- 5 **Janina Garścia** Allegretto: 1st movt from Sonatina in C, Op. 51 No. 1. *Garścia Little Sonatinas* (PWM 8029040/MDS)
- 6 **Lajos Papp** Grasshopper: No. 15 from *22 Little Piano Pieces* (Editio Musica Budapest Z.13216/FM Distribution)

SIGHT-READING*: a four- or six-bar piece in $\frac{4}{4}$, $\frac{3}{4}$ or $\frac{2}{4}$ 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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 21

† This arrangement only

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

Piano GRADE 2

SCALES, ARPEGGIOS AND BROKEN CHORDS*: see also p. 6

Scales (similar motion)

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

Contrary-motion scales

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

beginning on D	hands separately	1 octave
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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 **Daquin** Suite de la réjouissance: from *Premier livre de pièces de clavecin* } *Selected Piano Exam Pieces 2011 &*
- † 2 **Pauline Hall, based on Haydn** Military Minuet } *2012, Grade 2 (ABRSM)*
- 3 **Krieger** Bourrée (*observing 1st repeat*): from *Sechs musicalische Partien* }
- 4 **Hummel** Dialogue Taquin. *No. 17 from Vienna Classic (Bärenreiter BA 8756)*
- 5 **Petzold** Menuet [III] in G minor (*with no DC to Menuet I*), BWV Anh. II 115. *The Anna Magdalena Bach Book of 1725 (ABRSM) or Pp. 47–48 from Baroque Keyboard Pieces, Book 1 (ABRSM)*
- 6 **Vaughan Williams** Two-Part Invention in G: No. 6 from *A Little Piano Book (OUP)*

LIST B

- 1 **Berkovich** Mazurka } *Selected Piano Exam Pieces 2011 & 2012, Grade 2*
- † 2 **Brahms** The Sandman, arr. Pike } *(ABRSM)*
- † 3 **Schubert** Trio (from Symphony No. 5, 3rd movt), arr. White }
- 4 **Duvernoy** Andantino, Op. 176 No. 15. *More Romantic Pieces for Piano, Book 1 (ABRSM)*
- 5 **Gurlitt** Gavotte in A minor. *No. 8 from Romantic Piano Anthology 1 (Schott ED 12912/MDS)*
- † 6 **Tchaikovsky** Waltz (from *The Sleeping Beauty*). *Pianoworks Collection 1, arr. Bullard (OUP)*

LIST C

- 1 **John Kember** Bah-ba-doo bah: No. 1 from *Jazz Piano Studies 1* } *Selected Piano Exam Pieces 2011 & 2012,*
- 2 **Timothy Salter** Cat being bold at first } *Grade 2 (ABRSM)*
- † 3 **Trad. American** Down by the Riverside, arr. Richards }
- 4 **Elias Davidsson** Men's Dance: from *The Gift of Music (Spartan Press SP803)*
- 5 **Janina Garścia** In the Train: from *Miniatures for Piano, Op. 5 (PWM 7490070/MDS)*
- 6 **Christopher Norton** Cloudy Day: No. 9 from *Microjazz Collection 2 (Boosey & Hawkes/MDS)*

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 21

† This arrangement only

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

Piano GRADE 3

SCALES AND ARPEGGIOS*: see also p. 6

Scales (similar motion)

A, E, B, B \flat , E \flat majors	hands together <i>and</i> separately	2 octaves
B, G, C minors (melodic <i>or</i> harmonic 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 **J. S. Bach** Prelude in C, BWV 939
- 2 **Dittersdorf** Englischer Tanz in A: No. 19 from *20 englische Tänze* } *Selected Piano Exam Pieces 2011 & 2012,*
Grade 3 (ABRSM)
- 3 **L. Kozeluch** Air cosaque
- 4 **Beethoven** Bagatelle in A minor, Op. 119 No. 9. *Beethoven Bagatelles* (ABRSM)
- 5 **Petzold** Bourrée: from *Suite de clavecin. Wiener Urtext Album: Easy Piano Pieces from Bach to Schönberg*
(Wiener Urtext UT 50251/MDS)
- 6 **Telemann** Allegretto in C (TWV 30:23/2). *P. 19 from Telemann Easy Fugues with Little Pieces* (Schott ED 9015/MDS)

LIST B

- 1 **Grechaninov** Sad Song: No. 1 from *Beads*, Op. 123
- 2 **Korganov** Kleiner Walzer (Little Waltz): No. 3 from *Jugend-Album*, Op. 25 } *Selected Piano Exam Pieces 2011 &*
2012, Grade 3 (ABRSM)
- 3 **Schumann** Wilder Reiter (The Wild Horseman): No. 8 from *Album für die Jugend*, Op. 68
- † 4 **Elgar** Enigma Theme. *Simply Classics, Grades 2–3, arr. Gritton* (Faber)
- 5 **Hugo Reinhold** Silhouette: No. 12 from *Miniatur-Bilder*, Op. 39 (Doblinger 01104/MDS)
- 6 **Weber** Écossaise. *More Romantic Pieces for Piano, Book 1* (ABRSM)

LIST C

- 1 **Christian Diendorfer** Tastenritt (Riding over the Keys): No. 7 from *Pianinis* } *Selected Piano Exam Pieces 2011 &*
2012, Grade 3 (ABRSM)
- † 2 **Alan Haughton** Stroll On: from *Fun Club Piano, Grade 2–3*
- 3 **Joni Mitchell** Both Sides Now, arr. White
- 4 **John Rowcroft** Triple Blues: from *Bigger Picture Piano, Grades 3, 4 & 5* (Spartan Press SP713)
- 5 **M. Tajčević** Allegretto scherzando: No. 3 from *Lieder von der Mur-Insel* (Henle 166 or Henle 166/MDS)
- 6 **Karen Tanaka** Northern Lights. *Spectrum 4: An International Collection of 66 Miniatures for Solo Piano* (ABRSM)

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 22

SCALES AND ARPEGGIOS*: see also p. 6

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 (melodic <i>or</i> harmonic 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 Anon. Allegro in F: No. 33 from <i>Nannerl Notenbuch</i> | } <i>Selected Piano Exam Pieces 2011 & 2012, Grade 4</i>
(ABRSM) |
| 2 J. C. F. Bach Scherzo: from <i>Musikalische Nebenstunden</i> | |
| 3 Beethoven Minuet in G: No. 2 from Six Minuets, WoO 10 | |
| 4 W. F. Bach Aria in G minor. <i>The Classical Spirit, Book 1 (Alfred 16720/FM Distribution)</i> | |
| 5 Kuhlau Vivace: 2nd movt from Sonatina in C, Op. 55 No. 1. <i>Kuhlau Sonatinas, Vol. 1 (Peters EP 715a)</i> | |
| 6 Mozart Polonoise in D. No. 5 from <i>Mozart 12 petites pièces (2nd Set) (Edition HH 180/MDS)</i> | |

LIST B

- | | |
|--|---|
| 1 Carroll Alone at Sunset: No. 10 from <i>Sea Idylls</i> | } <i>Selected Piano Exam Pieces 2011 & 2012, Grade 4</i>
(ABRSM) |
| 2 Kabalevsky Waltz: No. 23 from <i>24 Little Pieces, Op. 39</i> | |
| 3 Maikapar Chez le forgeron (At the Smithy): No. 5 from <i>Novelletes mignonnes, Op. 8</i> | |
| † 4 Berlioz Hungarian March (from <i>The Damnation of Faust</i>). <i>11 March Melodies, arr. Johnson (Fentone F378/De Haske)</i> | |
| 5 Chaminade Idyll, Op. 126 No. 1. <i>The Romantic Spirit, Book 1 (Alfred 4638/FM Distribution)</i> | |
| 6 Hugo Reinhold Scherzo: No. 6 from <i>Miniatur-Bilder, Op. 39 (Doblinger 01104/MDS)</i> | |

LIST C

- | | |
|--|---|
| 1 A. Benjamin Soldiers in the Distance: from <i>Fantasies</i> | } <i>Selected Piano Exam Pieces 2011 & 2012, Grade 4</i>
(ABRSM) |
| 2 Gillock Carnival in Rio | |
| 3 Hengeveld Blues: from <i>Melody and Rhythm</i> | |
| 4 Detlef Glanert Lied im Meer. <i>Spectrum 4: An International Collection of 66 Miniatures for Solo Piano (ABRSM)</i> | |
| 5 Michael Rose Habanera: No. 6 from <i>Ten Dances (ABRSM)</i> | |
| 6 Shostakovich Clock-work Doll: No. 6 from <i>Six Children's Pieces, Op. 69 (Boosey & Hawkes/MDS)</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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 22

† This arrangement only ‡ The candidate chooses *one* of the two groups

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

SCALES AND ARPEGGIOS*: see also p. 6

Scales (similar motion)

all keys, major and minor hands together *and* separately 3 octaves
(minors melodic *or* harmonic 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) \ddagger

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 J. S. Bach Air: 4th movt from Partita No. 6 in E minor, BWV 830 | } <i>Selected Piano Exam Pieces 2011 & 2012,</i>
<i>Grade 5 (ABRSM)</i> |
| 2 J. H. Fiocco Andante: from <i>Pièces de clavecin</i> , Op. 1 | |
| 3 Haydn Menuet and Trio: 3rd movt from Sonata in B \flat , Hob. XVI/2 | |
| 4 T. Arne Presto: 2nd movt from Sonata No. 6. <i>Arne Eight Keyboard Sonatas (Faber)</i> | |
| 5 J. C. F. Bach Allegro in E minor. <i>No. 12 from J. C. F. Bach Musical Leisure Hours (ABRSM)</i> | |
| 6 Cimarosa Larghetto in C minor. <i>No. 15 from Cimarosa Sonatas, Book 2 (Broekmans & Van Poppel 871/MDS) or P. 28 from Contemplations (Boosey & Hawkes/MDS)</i> | |

LIST B

- | | |
|---|--|
| 1 Gedike Miniature in D minor: No. 2 from <i>Dix miniatures en forme d'études</i> , Op. 8 | } <i>Selected Piano Exam Pieces 2011 & 2012,</i>
<i>Grade 5 (ABRSM)</i> |
| 2 Žilinskis Elegy (In Autumn): from <i>Scenes from Childhood</i> | |
| 3 Liszt Andantino: No. 4 from <i>Fünf kleine Klavierstücke</i> , S. 129 | |
| 4 Glinka Mazurka in C minor. <i>P. 68 from Glinka Complete Works for Piano, Vol. 2 (Könemann Music Budapest K212—Editio Musica Budapest/FM Distribution)</i> | |
| 5 Schumann Wiegenliedchen (Cradle Song): No. 6 from <i>Albumblätter</i> , Op. 124. <i>No. 11 from Schumann 16 Album-leaves (ABRSM)</i> | |
| 6 Tchaikovsky Polka, Op. 39 No. 14. <i>No. 10 from Tchaikovsky Album for the Young, Op. 39 (ABRSM) or More Romantic Pieces for Piano, Book 3 (ABRSM)</i> | |

LIST C

- | | |
|---|--|
| 1 Thiman Flood-Time: No. 5 from <i>Water Pieces</i> | } <i>Selected Piano Exam Pieces 2011 & 2012,</i>
<i>Grade 5 (ABRSM)</i> |
| \ddagger 2 Gershwin It ain't necessarily so (from <i>Porgy and Bess</i>), arr. Harris | |
| 3 Bloch Joyous March: No. 5 from <i>Enfantes</i> | |
| 4 Mike Cornick First Impression: from <i>Blue Piano (Universal 19762/MDS)</i> | |
| 5 Mompou Pájaro triste (Sad Bird): No. 5 from <i>Impresiones íntimas (UME/Music Sales) or Mompou Música para piano (UME/Music Sales)</i> | |
| 6 Christopher Norton Dreaming On. <i>No. 11 from The Christopher Norton Rock Preludes Collection (Boosey & Hawkes/MDS)</i> | |

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 23

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

SCALES AND ARPEGGIOS*: see also p. 6

Scales (similar motion)

all keys, major and minor
(minors *both* melodic *and* harmonic) 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, Specimen Sight-Reading Tests, Specimen Aural Tests)

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

LIST A

- 1 **Alcock** Almand: 1st movt from Suite No. 4 in D minor
- 2 **Galuppi** Adagio: 1st movt from Sonata in D, Op. 1 No. 4
- 3 **Handel** Allegro: 2nd movt from Suite in G, HWV 441
- 4 **J. S. Bach** Prelude in D, BWV 925 (from *Clavierbüchlein für W. F. Bach*). *J. S. Bach A Little Keyboard Book (ABRSM)* or *J. S. Bach 18 Little Preludes (ABRSM)*
- 5 **Cimarosa** Allegro in G. *No. 12 from Cimarosa Sonatas, Book 2 (Broekmans & Van Poppel 871/MDS)*
- 6 **Zipoli** Corrente (Allegro): 2nd movt from Suite No. 1 in B minor (from *Sonate d'intavolatura, Vol. 2 (Suite published separately: Süddeutscher Musikverlag SM 2204/44—Bärenreiter)*)

LIST B

- 1 **Chaminade** Élégie: No. 7 from *Album des enfants, Series 2, Op. 126*
- 2 **Grieg** Allegro moderato: No. 5 from *Poetic Tone-Pictures, Op. 3*
- 3 **Nielsen** Mignon: No. 4 from *Five Piano Pieces, Op. 3*
- 4 **Howard Blake** Prelude (Andantino): No. 1 from *Lifecycle (or Prelude published separately) (Highbridge Music/Music Sales)*
- 5 **Grovez** Petites litanies de Jésus: from *L'Almanach aux images (Stainer & Bell 0534)*
- 6 **Tchaikovsky** The Witch (Baba Yaga), Op. 39 No. 20. *No. 20 from Tchaikovsky Album for the Young, Op. 39 (ABRSM)* or *More Romantic Pieces for Piano, Book 4 (ABRSM)*

LIST C

- 1 **Foster** Soirée Polka
- 2 **Rodrigo** Pastoral
- 3 **Takemitsu** Clouds: No. 2 from *Piano Pieces for Children*
- 4 **Ross Lee Finney** Jack Rabbit: from *Youth's Companion. No. 10 from 20th-Century Composers, Intermediate Piano Book (Peters EP 54199)*
- 5 **Frank Martin** Clair de lune (Petit nocturne) (*Billaudot GB6406/UMP*)
- 6 **Oscar Peterson** Jazz Exercise No. 3. *P. 52 from Peterson Jazz Exercises, Minuets, Etudes & Pieces for Piano, 2nd Edition (Hal Leonard/Music Sales)*

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 23

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

SCALES AND ARPEGGIOS*: see also p. 6

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> melodic <i>and</i> harmonic)	<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 the examiner, hands together <i>and</i> separately	4 octaves
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Chromatic contrary-motion scales

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

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

Dominant sevenths

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

Diminished sevenths

beginning on A and on C#	legato, hands together <i>and</i> separately	4 octaves
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† This arrangement only ‡ The candidate chooses *one* of the two groups § Same group as chosen above

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

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

LIST A

- 1 **T. Arne** Allegro: 2nd movt from Sonata No. 3 in G
- 2 **Handel** Allemande: 3rd movt from Suite in D minor, HWV 428
- 3 **Mozart** Presto: 3rd movt from Sonata in F, K. 280/189e
- 4 **C. P. E. Bach** Allegro: 1st movt from Sonata in B \flat , Wq. 62/16, H. 116. No. 16 from *C. P. E. Bach Piano Sonatas, Vol. 2 (Henle 377 or Henle 377/MDS)*
- 5 **J. S. Bach** Sinfonia No. 10 in G, BWV 796. *J. S. Bach Inventions and Sinfonias (ABRSM)*
- 6 **Daquin** Le coucou (The Cuckoo): from *Premier livre de pièces de clavecin. No. 2 from A Keyboard Anthology, 3rd Series, Book 5 (ABRSM)*

} *Selected Piano Exam Pieces 2011 & 2012, Grade 7 (ABRSM)*

LIST B

- 1 **Bruch** Schwedischer Tanz in A minor: No. 14 from *Schwedische Tänze, Op. 63*
- 2 **Skryabin** Prelude in D \flat : No. 3 from Seven Preludes, Op. 17
- 3 **Turina** Conchita rêve: No. 6 from *Niñerías, Series 2, Op. 56*
- 4 **Granados** Viniendo de la fuente (Coming from the Fountain): No. 5 from *Cuentos de la juventud, Op. 1 (ABRSM)* or *More Romantic Pieces for Piano, Book 4 (ABRSM)*
- 5 **Liszt** Romance in E minor (S. 169). No. 15 from *Liszt Easy Pieces and Dances (Bärenreiter BA 6577)*
- 6 **Szymanowski** Prelude in D \flat : No. 3 from Nine Preludes, Op. 1 (*Universal 3852/MDS*) or *More Romantic Pieces for Piano, Book 5 (ABRSM)*

} *Selected Piano Exam Pieces 2011 & 2012, Grade 7 (ABRSM)*

LIST C

- 1 **Kabalevsky** Presto: 3rd movt from Sonatina, Op. 13 No. 1
- 2 **Martini** Harlequin (Scherzo): from *Puppets, Book 2*
- † 3 **Paul Francis Webster and Sonny Burke** Black Coffee, arr. Booth
- † 4 **Gershwin** 'S Wonderful. *Meet George Gershwin at the Keyboard (Faber)*
- 5 **Stephen Hough** Valse énigmatique No. 2. *Hough Suite R-B and Other Enigmas (Weinberger/FM Distribution)*
- 6 **Poulenc** Le petit éléphant: from *L'Histoire de Babar (piece published separately: Billaudot GB6398/UMP)*

} *Selected Piano Exam Pieces 2011 & 2012, 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 *8va* sign and the use of the *una corda* pedal may be encountered. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 24

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

SCALES AND ARPEGGIOS*: see also p. 6

Scales (similar motion)

C, D, B, F#, F, Eb, Ab/G#, Db/C# majors & minors (minors <i>both</i> melodic <i>and</i> harmonic)	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 Bb 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#/C#	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#, F, Eb, Ab, Db	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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† This arrangement only

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

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

LIST A

- 1 **J. S. Bach** Capriccio: 6th movt from Partita No. 2 in C minor, BWV 826
- 2 **Trygve Madsen** Prelude and Fugue in C: No. 1 from 24 Preludes and Fugues, Op. 101
- 3 **C. Schumann** Prelude and Fugue in B \flat : No. 2 from Three Preludes and Fugues, Op. 16
- 4 **J. S. Bach** Prelude and Fugue in B \flat , BWV 866: No. 21 from *The Well-Tempered Clavier*, Part 1 (ABRSM)
- 5 **Handel** Prelude and Allemande: 1st and 2nd movts from Suite (No. 5) in E (1720 Collection), HWV 430. *Handel Eight Great Suites, Book 2 (ABRSM)*
- 6 **Ravel** Fugue: No. 2 from *Le tombeau de Couperin (Durand/UMP or Peters EP 7376)*
- 7 **D. Scarlatti** Sonata in F \sharp minor, Kp. 25 (L. 481). *No. 25 from Scarlatti Keyboard Pieces and Sonatas, Book 2 (ABRSM) or No. 6 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817/FM Distribution)*
- 8 **D. Scarlatti** Sonata in B minor, Kp. 27 (L. 449). *No. 19 from Baroque Keyboard Pieces, Book 4 (ABRSM) or No. 8 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817/FM Distribution)*

} *Selected Piano Exam Pieces 2011 & 2012, Grade 8 (ABRSM)*

LIST B

- 1 **Beethoven** Rondo: 3rd movt from Sonata in C minor, Op. 13 (*Grande Sonate pathétique*)
- 2 **Field** Allegro moderato: 1st movt from Sonata in E \flat , Op. 1 No. 1
- 3 **Mozart** Allegro: 1st movt from Sonata in D, K. 284/205b
- 4 **Beethoven** Allegro: 4th movt from (Grand) Sonata in A \flat , Op. 26. *Sonata published individually (ABRSM) or Beethoven The 35 Piano Sonatas, Vol. 2 (ABRSM) or No. 12 from Beethoven Complete Pianoforte Sonatas, Vol. 2 (ABRSM)*
- 5 **Clementi** Allegro: 1st movt from Sonata in A. *No. 6 from Clementi Sonatas, Vol. 1 (Peters EP 146a)*
- 6 **Haydn** Moderato: 1st movt from Sonata in C \sharp minor, Hob. XVI/36. *Haydn Complete Piano Sonatas, Vol. 2 (Wiener Urtext UT 50028/MDS) or Vol. 3 (2009 new edition: Wiener Urtext UT 50258/MDS)*
- 7 **Haydn** Allegro moderato: 1st movt from Sonata in E \flat , Hob. XVI/38. *No. 3 from Haydn Selected Keyboard Sonatas, Book 2 (ABRSM)*
- 8 **Schubert** Moderato: 1st movt from Sonata in E minor (unfinished), D. 566. *Appendix 4a from Schubert Complete Pianoforte Sonatas, Vol. 1 (ABRSM)*

} *Selected Piano Exam Pieces 2011 & 2012, Grade 8 (ABRSM)*

LIST C

- 1 **Albéniz** Sous le palmier: No. 3 from *Chants d'Espagne*, Op. 232
- 2 **Debussy** Valse romantique
- 3 **Dave Brubeck** King for a Day, trans. H. Brubeck
- 4 **Chopin** Nocturne in B, Op. 32 No. 1
- 5 **Gershwin** Novelette in Fourths
- 6 **Prokofiev** Prelude: No. 7 from Ten Pieces, Op. 12
- 7 **Y. Bowen** Prelude in E \flat : No. 7 from 24 Preludes, Op. 102 (*Weinberger/FM Distribution*)
- 8 **Douglas Finch** Toccata montuna. *Salsa nueva (Boosey & Hawkes/MDS)*
- 9 **Nikolai Kapustin** Sonatina, Op. 100 (*A-RAM/MusT*)
- 10 **Liszt** Au lac de Wallenstadt: No. 2 from *Années de Pèlerinage: Première année – Suisse (Henle 173 or Henle 173/ MDS)*
- 11 **Messiaen** Plainte calme: No. 7 from *Préludes (Durand/UMP)*
- 12 **Mompou** Canción y Danza No. 1. *Mompou Música para piano (UME/Music Sales)*
- 13 **Rachmaninov** Mélodie in E: No. 3 from *Morceaux de fantaisie*, Op. 3. *Rachmaninov Piano Compositions, Vol. 3 (Boosey & Hawkes/MDS)*
- 14 **Schumann** Abschied (Farewell): No. 9 from *Waldscenen*, Op. 82 (ABRSM)
- 15 **Smetana** Polka in E: from *Trois polka de salon*, Op. 7. *Smetana Polkas (Bärenreiter BA 9506)*
- 16 **Carl Vine** Bagatelle No. 2: from Five Bagatelles (*Faber*)

} *Selected Piano Exam Pieces 2011 & 2012, Grade 8 (ABRSM)*

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 20 and 25