

PIANO SYLLABUS 2019 & 2020

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INTRODUCING ABRSM SYLLABUSES

At ABRSM we are passionate about music and aim to support students and teachers in every way we can. One way we do this is through our graded music exams. These assessments provide clear goals, reliable and consistent marking, and guidance for future learning. They are a tried and tested way to inspire musical achievement and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer graded music exams for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. The syllabuses are based on core musical skills – listening, performing, reading, writing, and musical knowledge and understanding. Together these skills give students a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for students. There's the boost to motivation which comes from working towards an exam. There's an opportunity to discover and perform some fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to help candidates do their best in their exams. Using our clear, easy-to-understand marking criteria examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

Whether you're a student or teacher, we hope this syllabus inspires and supports your music learning or teaching. We wish you every success for your musical journey!

Find out more at www.abrsm.org.

ABRSM PIANO EXAMS

This syllabus booklet is designed to help teachers, candidates, parents and organizations when preparing for ABRSM graded Piano exams.

The Piano syllabus is listed, grade by grade, on pp. 15–29 and shows the requirements for the exams. Important additional information can be found on pp. 8–13. The Aural tests featured in all ABRSM graded exams are described on pp. 30–35. In addition, this booklet outlines ABRSM's pre-Grade 1 and post-Grade 8 piano assessments as well as the supporting subjects of Music Theory and Practical Musicianship which contribute to all-round musical development.

As well as reading this booklet, it is important to consult ABRSM's *Exam Regulations*, available at www.abrsm.org/examregulations.

2019 & 2020 Piano syllabus

This booklet is valid for graded exams from 1 January 2019 to 31 December 2020.

There are new set pieces.

All other requirements – Scales and arpeggios, Sight-reading and Aural tests – remain unchanged from the preceding syllabus.

Any updates during this syllabus's lifetime – e.g. changes to publication details or other minor corrections or clarifications – will be posted at www.abrsm.org/syllabuscorrections.

Overlap of syllabuses

In the first year of any new Practical syllabus, ABRSM offers an overlap period in which candidates may play specific requirements from the preceding syllabus.

Information on the overlap duration and the specific requirements to which the overlap period applies can be found at www.abrsm.org/overlap.

The next syllabus

The next edition of this booklet will be published in 2020 and will take effect from 2021. Advance notice of any planned changes to the Piano requirements from 2021 (including syllabus overlap information) will be posted in advance at www.abrsm.org/piano.

Other assessments for Piano

ABRSM's other Piano assessments are the Prep Test (see p. 6), Jazz Piano, Performance Assessment, Ensembles and diplomas (see pp. 36–37). Further information is available at www.abrsm.org/exams.

Regulation and UCAS points (UK)

ABRSM graded music exams and diplomas are regulated in England by the Office of Qualifications and Examinations Regulation (Ofqual) and the corresponding regulatory authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA Regulation). They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland.

In the UK, ABRSM's Grade 6–8 exams can contribute towards entry into higher education through the allocation of UCAS points.

For further information, see www.abrsm.org/regulation.

PIANO PREP TEST

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives students a goal to work towards and a certificate awarded on the day – something to be really proud of.

The Prep Test is designed to encourage the development of good musical and technical foundations. It covers many of the elements beginners will be working on at this early stage, including pitch, time, tone, performance and musical perception.

Content

The Piano Prep Test consists of four sections – Tunes, two Pieces, and Listening Games:

- **Tunes**

Three short exercises played from memory:

- | | | |
|-------------------------------|---|-----------------------------|
| a) Cracking Open a Nut | } | <i>Piano Prep Test book</i> |
| b) Swinging Through the Trees | | |
| c) Dreaming | | |

- **First Piece** (solo)

Any one of:

- | | | |
|-----------------------------------|---|-----------------------------|
| Train Ride (Sarah Watts) | } | <i>Piano Prep Test book</i> |
| Summer Fair (Nicholas Scott-Burt) | | |
| On a Bike (Christopher Norton) | | |

or

One solo piece from any of these books: *Piano Star 2*
Michael Rose: *Party Time! for Piano*
Alan Bullard: *Party Time! on Holiday*
Alan Haughton: *Roundabout*

- **Second Piece** (solo or duet)

Own-choice solo piece (c.16–24 bars)

or

Either of the following duets:

- | | | |
|------------------------------|---|-----------------------------|
| My Brass Band (Alan Bullard) | } | <i>Piano Prep Test book</i> |
| Jelly Wobble (Nikki Iles) | | |

or

Any duet from: *Piano Star 2*

- **Listening Games***

Four listening games:

- | | | |
|-----------------------|---|--|
| a) Clapping the beat | } | <i>examples are provided in the
Piano Prep Test book</i> |
| b) Echoes | | |
| c) Finding the notes | | |
| d) What can you hear? | | |

* For deaf or hearing-impaired candidates, further information is available at www.abrsm.org/specificneeds.

All the books mentioned on p. 6 are published by ABRSM and are available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop.

Assessment

Immediate feedback is given on the day, in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner at the end of the Prep Test. There is no pass or fail, and no marks are awarded. The examiner's comments will cover some of the following:

- Sense of pitch
- Sense of rhythm
- Control of tone
- Listening skills and awareness

Other information

- The Prep Test takes about 10 minutes.
- At the start, candidates are welcome to adjust the piano stool height (the examiner will be happy to help with this) and to play a few notes to try out and get used to the piano. For types of piano, see 'Instruments' on p. 8.
- The Tunes should be performed from memory, but the two Pieces can be played from the music. If either of the Pieces is played from memory, candidates should bring a copy of the music for the examiner.
- If choosing to play a duet for the Second Piece, candidates can bring their own duet partner, but if not, the examiner will be happy to play the other part.
- Generally, there will be one examiner, although sometimes a second examiner may also be present.
- Details of dates, venues, fees and how to book a Prep Test are available online at www.abrsm.org/exambooking.

PIANO GRADES: requirements and information

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

Entering for an exam

Eligibility: There are eight grades of exam for Piano and candidates may be entered for 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 instrument; for full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

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). 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).

Exam booking: Details of exam dates, locations, fees and how to book an exam are available online at 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.

Every effort has been made to ensure the syllabus lists feature a broad range of repertoire, with items to suit and appeal to candidates of differing ages, backgrounds and interests. Not every piece will be suitable for every candidate due to technical reasons (e.g. hand size) or wider context (historical, cultural, subject matter of the larger work from which it is drawn, lyrics if an arrangement of a song etc.). It is advised that pieces selected are considered carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians. Given the ever-changing nature of the digital world, teachers and parents/guardians should also exercise caution when allowing younger candidates to research items online: www.nspcc.org.uk/onlinesafety.

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. 13.

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' below). In cases where candidates at Grades 6–8 believe there is no solution to a particularly awkward page-turn, they may bring a page-turner to the exam (prior permission is not required; the turner may be a candidate's teacher). 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. 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 and will ask for majors followed by minors within each type. They will also ask to hear a balance of the hand requirements and, in Grades 6–8, of the specified articulations across the requests as a whole. When asking for requirements, examiners will specify:

- 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 (where chosen by the examiner)

All scales, arpeggios and broken chords should:

- be played from memory
- be played in even notes (with the exception of the Grade 1 broken-chord pattern)
- ascend and descend according to the specified range (and pattern)
- be prepared legato, unless the syllabus specifies staccato (or both)
- be played without pedalling

Candidates are welcome 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 the requirements are published for Piano by ABRSM for each grade.

The following speeds are given as a general guide:

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

(continued overleaf)

* All speeds relate to the rhythmic grouping , except for broken chords in Grade 1, where  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 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 table below shows the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty).

For practice purposes, books of sample sight-reading tests are published for Piano by ABRSM for each grade.

Grade	Length (bars)	Time	Keys	Hand position	Other features that may be included
1	4	4/4 3/4	C, G, F majors A, D minors	Each hand: • playing separately • in 5-finger position	Simple: • dynamics • note values • articulations Occasional accidentals (within minor keys only)
	6	2/4			
2			D major E, G minors	Hands playing together	• dotted notes • tied notes
3	up to 8	3/8	A, B \flat , E \flat majors B minor	Hands playing together outside 5-finger position	• 2-note chords in either hand
4	c. 8	6/8			• anacrusis • chromatic notes • pause signs • tenuto
5	c. 8–12		E, A \flat majors F \sharp , C minors		• 4-part chords (2 notes max. in either hand) • simple syncopation • slowing of tempo at end
6	c. 12–16	9/8 5/8 5/4	C \sharp , F minors		• triplet rhythms • clef changes • use of right pedal
7	c. 16–20	7/8 7/4			• tempo changes • 8va sign • use of una corda pedal
8	c. 1 page	12/8	B, D \flat majors		• 3-part chords in either hand • spread chords • simple ornaments

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 30–35.

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 (a separate copy is not required: the candidate's copy will suffice). Examiners may stop the performance of a piece when they have heard enough to form a judgment. They will not issue or discuss 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 adjust the piano stool height (the examiner will be happy to help with this if necessary) and to play a few notes to try out and get used to the piano.

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

Assessment

The tables on pp. 42–43 show the marking criteria used by examiners. 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. 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.

NOTES

GRADE 2

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Diabelli	Lesson in C (No. 10 from <i>Die ersten 12 Lektionen</i> , Op.125)	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	2 Anon.	Musette in D, BWV Anh. II 126	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	3 Telemann	Gigue à l'Angloise (6th movt from <i>Partita in G</i> , TWV 32:1)	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	4 Clementi	Arietta in F (from <i>An Introduction to the Art of Playing on the Pianoforte</i>)	Clementi: The First Book for Young Pianists (Alfred)
	5 Handel	Air (Hornpipe) in D minor, HWV 461	Handel: Easy Piano Pieces and Dances (Bärenreiter)
	6 Haydn	Allegro (4th movt from <i>Sonata in G</i> , Hob. XVI:8)	Haydn: Selected Keyboard Sonatas, Book 1 (ABRSM)
B	1 Burgmüller	Arabesque (No. 2 from <i>25 études faciles et progressives</i> , Op.100)	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	2 Kabalevsky	Waltz (No. 13 from <i>24 Easy Pieces</i> , Op. 39)	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	3 Vitalij Neugasimov	Lazy Bear (from <i>Piano Sketches</i> , Book 1)	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	4 Beethoven	Nel cor più, arr. Fly	With the Immortals (Forsyth)
	5 Gurlitt	Night Journey (No. 65 from <i>The First Steps of the Young Pianist</i> , Op. 82)	Music Through Time, Piano Book 1 (OUP)
	6 Somervell	Plaintive Waltz (from <i>Holiday Pictures</i>)	A Romantic Sketchbook for Piano, Book 1 (ABRSM)
C	1 June Armstrong	Dusty Blue (from <i>Paint Box</i>)	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	2 B. Carleton	Ja-Da, arr. Iles	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	3 Brian Chapple	Petite valse (from <i>Lazy Days</i>)	Piano Exam Pieces 2019 & 2020, Grade 2 (ABRSM)
	4 Gillock	A Memory of Paris	Gillock: Accents Around the World (Willis)
	5 Saint-Saëns	Royal March of the Lion (from <i>The Carnival of the Animals</i>), arr. Litten	Piano Mix 1 (ABRSM)
	6 Pam Wedgwood	Lazy Days (No. 7 from <i>Up-Grade! Piano Grades 1-2</i>)	Pam Wedgwood: Up-Grade! Piano Grades 1-2 (Faber)

GRADE 3

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Hook	Allegro (1st movt from <i>Sonatina in F</i> , Op.12 No.3)	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	2 Seixas	Giga (2nd movt from <i>Sonata in D minor</i>)	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	3 M. Praetorius	Bransle de la torche (from <i>Terpsichore</i>), arr. Pell	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	4 Dittersdorf	English Dance in B♭ (No.9 from <i>20 englische Tänze</i>)	Dittersdorf: 20 englische Tänze (Schott)
	5 Haydn	German Dance	The Joy of First Classics, Book 2 (Yorktown Music Press)
	6 Mozart	Menuett in F, K.5	Mozart: 25 Early Pieces (ABRSM)
B	1 W. Carroll	Shadows (No.3 from <i>River and Rainbow</i>)	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	2 Gurlitt	Allegretto grazioso (No.11 from <i>Kleine Blumen</i> , Op.205)	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	3 Reinecke	Prelude (1st movt from <i>Serenade in C</i> , Op.183 No.1)	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	4 L. Cohen	Hallelujah, arr. Miller	A Dozen a Day Songbook, Book 2 (Willis)
	5 Martha Mier	Thistles in the Wind	The Best of Martha Mier, Book 2 (Alfred)
	6 Tchaikovsky	Old French Song (No.16 from <i>Album for the Young</i> , Op.39)	Tchaikovsky: Album for the Young, Op.39 (ABRSM or Peters) or Short Romantic Pieces for Piano, Book 1 (ABRSM)
C	1 Bartók	Dance (No.8 from <i>For Children</i> , Vol.2)	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	2 R. R. Bennett	Diversion (No.1 from <i>Diversions</i>)	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	3 Nikki Iles	Blues in the Attic	Piano Exam Pieces 2019 & 2020, Grade 3 (ABRSM)
	4 June Armstrong	Unicorn (from <i>Stars</i>)	June Armstrong: Stars (Pianissimo Publishing)
	5 Lerner & Loewe	Wouldn't it be Lovely? (from <i>My Fair Lady</i>), arr. Bullard <i>observing triplets in bb. 12 & 18</i>	The Graded Piano Player, Grades 2–3 (Faber)
	6 Christopher Norton	Face in the Crowd (No.25 from <i>The Microjazz Piano Collection 2</i>)	Christopher Norton: The Microjazz Piano Collection 2 (Boosey & Hawkes)

SCALES AND ARPEGGIOS: from memory; for further details see page 10

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
A, E, B, B \flat , E \flat majors	2 oct.	hands together <i>or</i> separately, as chosen by the examiner
B, G, C minors (harmonic <i>or</i> melodic, at candidate's choice)		
CONTRARY-MOTION SCALES		
A major	2 oct.	hands beginning on the tonic (unison)
A harmonic minor		
CHROMATIC SCALES		
beginning on A \flat	2 oct.	hands separately
beginning on C		
ARPEGGIOS		
A major	2 oct.	hands together
G minor		
E, B, B \flat , E \flat majors	2 oct.	hands separately
B, C minors		

SIGHT-READING: a short piece of previously unseen music; for further details see page 12

AURAL TESTS: administered by the examiner from the piano; for further details see pages 30 & 32

GRADE 4

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1	Beethoven Bagatelle in C, WoO 54	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	2	Benda Sonatina in A minor	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	3	Telemann Petit jeu (from <i>Fugues légères et petits jeux</i>)	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	4	J. S. Bach Minuet (5th movt from <i>French Suite No. 3 in B minor</i> , BWV 814)	The Best of Grade 4 Piano (Faber)
	5	Diabelli Scherzo: Allegro (2nd movt from <i>Sonatina in G</i> , Op.151 No.1) <i>observing repeats</i>	The Ricordi Sonatina Album (Ricordi)
	6	Haydn Finale: Presto (3rd movt from <i>Sonata in A</i> , Hob. XVI:26)	Haydn: Sonata in A, Hob. XVI:26 (Wiener Urtext) <i>or</i> Haydn: Complete Piano Sonatas, Vol. 3 (Wiener Urtext)
B	1	W. Carroll The Reef (No. 5 from <i>In Southern Seas</i>)	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	2	Grieg Arietta (No.1 from <i>Lyriske småstykker</i> , Op.12)	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	3	Elgar Chanson de matin, Op.15 No. 2, arr. Blackwell	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	4	Grechaninov In the Fields (No.10 from <i>Glass Beads</i> , Op.123)	Grechaninov: Glass-Beads (Schott)
	5	Kullak Grandmama Tells a Ghost Story (No.3 from <i>Scenes from Childhood</i> , Op.81)	Short Romantic Pieces for Piano, Book 2 (ABRSM)
	6	Tchaikovsky Morning Prayer (No.1 from <i>Album for the Young</i> , Op.39)	Tchaikovsky: Album for the Young, Op.39 (ABRSM <i>or</i> Peters)
C	1	Gillock Holiday in Paris	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	2	Richard Michael A Kwela for Caitlin	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	3	Luboš Sluka Rytmická (No.6 from <i>Moments at the Piano</i>)	Piano Exam Pieces 2019 & 2020, Grade 4 (ABRSM)
	4	Ben Crosland Sleepytown Blues (No.9 from <i>Cool Beans!</i> , Vol. 2)	Ben Crosland: Cool Beans!, Vol. 2 (Editions Musica Ferrum)
	5	Bernard Désormières Anatolian 08	AlphaStyles (Van de Velde)
	6	Prokofiev Peter's Theme (from <i>Peter and the Wolf</i> , Op.67), arr. Duke	Ten Easy Tunes for Piano (Fentone)

SCALES AND ARPEGGIOS: from memory; for further details see page 10

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
B, B \flat , E \flat , A \flat , D \flat majors C \sharp , G \sharp , C, F minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	hands together <i>or</i> separately, as chosen by the examiner
CONTRARY-MOTION SCALES		
F, E \flat majors D, C harmonic minors	2 oct.	hands beginning on the tonic (unison)
CHROMATIC SCALES		
beginning on any black note named by the examiner	2 oct.	hands together <i>or</i> separately, as chosen by the examiner
ARPEGGIOS		
B, B \flat , E \flat , A \flat , D \flat majors C \sharp , G \sharp , C, F minors	2 oct.	hands together <i>or</i> separately, as chosen by the examiner

SIGHT-READING: a short piece of previously unseen music; for further details see page 12

AURAL TESTS: administered by the examiner from the piano; for further details see pages 30 & 32

GRADE 5

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Aria (4th movt from <i>Partita No. 4 in D</i> , BWV 828)	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	2 Haydn	Andante in A, Hob. I:53/II	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	3 Jean Baptiste Loeillet	Minuetto (5th movt from <i>Suite No. 6 in E♭</i>)	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	4 W. F. Bach	Allegro in A	At the Piano with the Sons of Bach (Faber)
	5 Handel	Aria in G (4th movt from <i>Suite in G</i> , HWV 441)	Handel: Selected Keyboard Works, Book 1 (ABRSM)
	6 Kuhlau	Allegretto grazioso (2nd movt from <i>Sonatina in C</i> , Op. 55 No. 3)	Bärenreiter Sonatina Album, Vol. 2 (Bärenreiter)
B	1 T. Kirchner	Plauderei (No.1 from <i>Plaudereien</i> , Op. 60) <i>observing 1st repeat</i>	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	2 Farrenc	Étude in A minor (No.2 from <i>25 études faciles</i> , Op. 50)	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	3 Sibelius	Joueur de harpe (No.8 from <i>Bagatelles</i> , Op. 34)	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	4 Bloch	Dream (No.10 from <i>Enfantines</i>)	Bloch: Enfantines (Carl Fischer)
	5 Franck	Poco lento (No. 5 from <i>L'Organiste</i> , Vol. 1)	No. 10 from Franck: 25 Short Pieces from 'L'Organiste' (ABRSM)
	6 Schumann	Erinnerung (No. 28 from <i>Album für die Jugend</i> , Op. 68)	Schumann: Album für die Jugend, Op. 68 (ABRSM or Wiener Urtext)
C	1 Lutoslawski	Rektor (No.12 from <i>Melodie ludowe</i>)	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	2 Prokofiev	Lentamente (No.1 from <i>Visions fugitives</i> , Op. 22)	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	3 Mike Cornick	Film Noir	Piano Exam Pieces 2019 & 2020, Grade 5 (ABRSM)
	4 Gillock	New Orleans Nightfall (from <i>New Orleans Jazz Styles</i>)	Gillock: New Orleans Jazz Styles (Willis)
	5 Poulenc	Valse Tyrolienne (No.1 from <i>Villageoises</i>)	Poulenc: Villageoises (Salabert)
	6 Pam Wedgwood	Hang-Up (from <i>After Hours</i> , Book 3)	Pam Wedgwood: After Hours, Book 3 (Faber)

SCALES AND ARPEGGIOS: from memory; for further details see page 10

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
all keys, major and minor (minors harmonic <i>or</i> melodic, at candidate's choice)	3 oct.	hands together <i>or</i> separately, as chosen by the examiner
CONTRARY-MOTION SCALES		
<i>Group 1 or Group 2 at candidate's choice</i> <i>Group 1:</i> F, D \flat /C \sharp majors and harmonic minors <i>Group 2:</i> F \sharp , B \flat majors and harmonic minors	2 oct.	hands beginning on the tonic (unison)
CHROMATIC SCALES		
beginning on any note named by the examiner	3 oct.	hands together <i>or</i> separately, as chosen by the examiner
CHROMATIC CONTRARY-MOTION SCALES		
beginning on D beginning on A \flat	2 oct.	hands beginning on the stated note (unison)
ARPEGGIOS		
all keys, major and minor	3 oct.	hands together <i>or</i> separately, as chosen by the examiner

SIGHT-READING: a short piece of previously unseen music; for further details see page 12

AURAL TESTS: administered by the examiner from the piano; for further details see pages 30 & 33

GRADE 6

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 T. A. Arne	Andante (1st movt from <i>Sonata No. 1 in F</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	2 J. S. Bach	Fugue in G (from <i>Prelude and Fugue in G, BWV 902</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	3 J. L. Dussek	Allegro (1st movt from <i>Sonatina in Eb, Op. 19 No. 6</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	4 J. S. Bach	Menuet 1 <i>and</i> Menuet 2 (5th <i>and</i> 6th movts from <i>Partita No. 1 in Bb, BWV 825</i>) <i>DC Menuet 1</i>	J. S. Bach: Partitas Nos. 1–3 (ABRSM) <i>or</i> J. S. Bach: Six Partitas, BWV 825–830 (Bärenreiter)
	5 Cimarosa	Sonata No. 17	Cimarosa: Sonatas, Book 2 (Broekmans & Van Poppel)
	6 Kuhlau	Rondo: Vivace (3rd movt from <i>Sonatina in G, Op. 88 No. 2</i>)	Kuhlau: Four Sonatinas, Op. 88 (ABRSM) <i>or</i> Kuhlau: Sonatinas, Vol. 2 (Peters)
B	1 Bruch	Moderato (No. 4 from <i>Sechs Klavierstücke, Op. 12</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	2 Chopin	Prelude in B minor (No. 6 from <i>24 Preludes, Op. 28</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	3 Schubert	Scherzo in Bb (No. 1 from <i>Two Scherzos, D. 593</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	4 Grovlez	Petites litanies de Jésus (No. 8 from <i>L'Almanach aux images</i>)	Grovlez: L'Almanach aux images (Stainer & Bell)
	5 C. Hartmann	The Little Ballerina <i>observing repeat, to Fine at b. 18</i>	C. Hartmann: Two Piano Pieces (Edition HH)
	6 Rebikov	Feuille d'automne (No. 3 from <i>Feuilles d'automne, Op. 29</i>)	More Romantic Pieces for Piano, Book 4 (ABRSM)
C	1 Darius Brubeck	Tugela Rail	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	2 Ibert	Sérénade sur l'eau (No. 10 from <i>Petite suite en 15 images</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	3 Federico Ruiz	Un amanecer en Santa Marta (No. 8 from <i>Piezas para niños menores de 100 años</i>)	Piano Exam Pieces 2019 & 2020, Grade 6 (ABRSM)
	4 R. R. Bennett	Eight Maids a-Milking (No. 2 from <i>Partridge Pie, Book 2</i>)	R. R. Bennett: Partridge Pie, Book 2 (Novello)
	5 Michel Legrand	One at a Time, arr. Booth	The Music of Michel Legrand (Wise)
	6 Shostakovich	Prelude in F# minor (No. 8 from <i>24 Preludes, Op. 34</i>)	Shostakovich: 24 Preludes, Op. 34 (Boosey & Hawkes)

SCALES AND ARPEGGIOS: from memory; for further details see page 10

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
all keys, major and minor (minors harmonic <i>and</i> melodic)	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner
STACCATO SCALES		
<i>Group 1 or Group 2 at candidate's choice</i>	4 oct.	staccato; hands separately
<i>Group 1:</i> A, E \flat majors		
<i>Group 2:</i> E, B \flat majors		
CONTRARY-MOTION SCALES		
<i>Same group as chosen above</i>	2 oct.	legato; hands beginning on the tonic (unison)
<i>Group 1:</i> A, E \flat majors and harmonic minors		
<i>Group 2:</i> E, B \flat majors and harmonic minors		
STACCATO SCALE IN THIRDS		
C major	2 oct.	staccato; hands separately
CHROMATIC SCALES		
beginning on any note named by the examiner	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner
CHROMATIC CONTRARY-MOTION SCALE		
beginning on A \sharp (LH) and C \sharp (RH)	2 oct.	legato; hands beginning a minor third apart
ARPEGGIOS		
all keys, major and minor	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner
DIMINISHED SEVENTHS		
beginning on B beginning on C \sharp	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner

SIGHT-READING: a short piece of previously unseen music; for further details see page 12

AURAL TESTS: administered by the examiner from the piano; for further details see pages 30 & 33

GRADE 7

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Handel	Gigue (5th movt from <i>Suite No. 8 in F minor</i> , HWV 433)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	2 Haydn	Tempo di Minuetto (3rd movt from <i>Sonata in Eb</i> , Hob. XVI:49)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	3 Mozart	Andante (2nd movt from <i>Sonata in G</i> , K. 283)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	4 C. P. E. Bach	Allegro assai (1st movt from <i>Sonata in G</i> , H.119, Wq.62/19)	C. P. E. Bach: Piano Sonatas, Vol. 2 (Henle)
	5 J. S. Bach	Giga (7th movt from <i>Partita No.1 in Bb</i> , BWV 825)	J. S. Bach: Partitas Nos. 1–3 (ABRSM) <i>or</i> J. S. Bach: Six Partitas, BWV 825–830 (Bärenreiter)
	6 D. Scarlatti	Sonata in D minor, Kp.1, L. 366	D. Scarlatti: Sonata in D minor, Kp.1, L. 366 (Bärenreiter) <i>or</i> D. Scarlatti: 200 Sonatas, Vol. 1 (Editio Musica Budapest)
B	1 Delibes	Passepied (No.6 from <i>Six airs de danse</i>)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	2 Mendelssohn	Lied ohne Worte (No.3 from <i>Lieder ohne Worte</i> , Op.102)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	3 Parry	Elizabeth (No.2 from <i>Shulbrede Tunes</i>)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	4 Esplá	Canción de cuna (from <i>Suite de pequeñas piezas</i>)	Esplá: Música para piano (UME)
	5 Gurlitt	Moderato grazioso (No.7 from <i>Buds and Blossoms</i> , Op.107)	Gurlitt: Buds and Blossoms: 12 Melodious Studies, Op.107 (Alfred)
	6 Skryabin	Prelude in Bb minor (No.4 from <i>Seven Preludes</i> , Op.17)	Skryabin: Seven Preludes, Op.17 (Belaieff)
C	1 R. R. Bennett	Rosemary's Waltz (No.2 from <i>Tender is the Night</i>)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	2 Prokofiev	Ridicolosamente (No.10 from <i>Visions fugitives</i> , Op.22)	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	3 Cheryl Frances-Hoad	Commuterland	Piano Exam Pieces 2019 & 2020, Grade 7 (ABRSM)
	4 Peter Dickinson	Hymn-Tune Rag	Peter Dickinson: Rags, Blues & Parodies (Novello)
	5 Khachaturian	Allegro giocoso (1st movt from <i>Sonatina</i>)	Khachaturian: Sonatina (Sikorski-Boosey & Hawkes <i>or</i> Peters)
	6 Christopher Norton	Mambo (No.7 from <i>Latin Preludes 1</i>)	Christopher Norton: Latin Preludes Collection (Boosey & Hawkes)

SCALES AND ARPEGGIOS: from memory; for further details see page 10

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
<i>Group 1 or Group 2 at candidate's choice</i>		
<i>Group 1: C, D, E, F#, Bb, Ab/G# majors & minors</i>	4 oct.	legato <i>or</i> staccato, hands together <i>or</i> separately, as chosen by the examiner
<i>Group 2: G, A, B, F, Eb, Db/C# majors & minors (minors harmonic and melodic)</i>		
SCALES A THIRD APART		
<i>Same group as chosen above (majors and harmonic minors only)</i>	4 oct.	legato <i>or</i> staccato, as chosen by the examiner; hands together
CONTRARY-MOTION SCALES		
<i>Same group as chosen above (majors and harmonic minors only)</i>	2 oct.	legato <i>or</i> staccato, as chosen by the examiner; hands beginning on the tonic (unison)
LEGATO SCALE IN THIRDS		
C major	2 oct.	legato; hands separately
STACCATO SCALE IN SIXTHS		
C major	2 oct.	staccato; hands separately
CHROMATIC SCALES		
beginning on any note named by the examiner	4 oct.	legato <i>or</i> staccato, hands together <i>or</i> separately, as chosen by the examiner
CHROMATIC CONTRARY-MOTION SCALES		
beginning on C beginning on F#	2 oct.	legato <i>or</i> staccato, as chosen by the examiner; hands beginning on the stated note (unison)
ARPEGGIOS		
<i>Same group as chosen above</i>	4 oct.	legato; hands together <i>or</i> separately, in root position <i>or</i> first inversion, as chosen by the examiner
DOMINANT SEVENTHS		
<i>Same group as chosen above</i>	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner
<i>Group 1: in the keys of C, D, E, F#, Bb, Ab</i>		
<i>Group 2: in the keys of G, A, B, F, Eb, Db</i>		
DIMINISHED SEVENTHS		
beginning on A beginning on C#	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner

SIGHT-READING: a short piece of previously unseen music; for further details see page 12

AURAL TESTS: administered by the examiner from the piano; for further details see pages 30 & 34

GRADE 8

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Sarabande <i>and</i> Gigue (4th <i>and</i> 6th movts from <i>English Suite No. 2 in A minor</i> , BWV 807)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	2 D. Scarlatti	Sonata in D, Kp. 214, L. 165	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	3 Shostakovich	Prelude and Fugue in A minor (No. 2 from <i>24 Preludes and Fugues</i> , Op. 87)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	4 J. S. Bach	Prelude and Fugue in A minor, BWV 889	J. S. Bach: The Well-Tempered Clavier, Part 2 (ABRSM)
	5 Handel	Fugue No. 6 in C minor, HWV 610	Baroque Keyboard Pieces, Book 5 (ABRSM) <i>or</i> Handel: Keyboard Works, Vol. 4 (Peters)
	6 Hindemith	Praeludium (from <i>Ludus Tonalis</i>)	Hindemith: Ludus Tonalis (Schott <i>or</i> Wiener Urtext)
	7 Mendelssohn	Fugue in B \flat (from <i>Prelude and Fugue in B\flat</i> , Op. 35 No. 6)	Mendelssohn: Six Preludes and Fugues, Op. 35 (ABRSM) <i>or</i> Mendelssohn: Works for Piano Two-Hands, Vol. 2 (Breitkopf & Härtel)
	8 Soler	Sonata in D minor, R. 25	No. 12 from Soler: 14 Sonatas (Faber)
B	1 C. P. E. Bach	Un poco allegro (1st movt from <i>Sonata in A\flat</i> , H. 31, Wq. 49/2)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	2 Beethoven	Presto alla tedesca (1st movt from <i>Sonata in G</i> , Op. 79)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	3 Schubert	Allegro moderato (1st movt from <i>Sonata in E</i> , D. 459)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	4 Clementi	Presto (3rd movt from <i>Sonata in F minor</i> , Op. 13 No. 6)	Clementi: Piano Sonatas, Vol. 1 (Henle)
	5 Haydn	Moderato (1st movt from <i>Sonata in C minor</i> , Hob. XVI:20)	Haydn: Sonata in C minor, Hob. XVI:20 (Wiener Urtext) <i>or</i> Haydn: Complete Piano Sonatas, Vol. 2 (Wiener Urtext)
	6 Haydn	Rondo: Presto (2nd movt from <i>Sonata in C</i> , Hob. XVI:48)	Haydn: Sonata in C, Hob. XVI:48 (Wiener Urtext) <i>or</i> Haydn: Complete Piano Sonatas, Vol. 4 (Wiener Urtext)
	7 Kuhlau	Allegro (1st movt from <i>Sonatina in C</i> , Op. 60 No. 3)	Kuhlau: Sonatinas, Vol. 2 (Peters)
	8 Mozart	Rondo: Allegretto (3rd movt from <i>Sonata in F</i> , K. 533)	Mozart: Sonata in F, K. 533 (ABRSM) <i>or</i> Mozart: Sonatas for Pianoforte, Vol. 2 (ABRSM)
C	1 Chopin	Nocturne in G minor, Op. 37 No. 1	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	2 Debussy	Voiles (No. 2 from <i>Préludes</i> , Book 1)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	3 Nikolay Kapustin	Sonatina, Op. 100	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	4 Martinů	Prélude en forme de Danse (No. 4 from <i>Préludes pour piano</i> , H. 181)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	5 Rachmaninoff	Élégie (No. 1 from <i>Morceaux de fantaisie</i> , Op. 3)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	6 Raymond Yiu	Lullaby (for Edna Trident Hornbryce)	Piano Exam Pieces 2019 & 2020, Grade 8 (ABRSM)
	7 L. Boulanger	Cortège (No. 3 from <i>Trois morceaux pour piano</i>)	L. Boulanger: Trois morceaux pour piano (G. Schirmer <i>or</i> Zen-On)
	8 Brahms	Intermezzo in B \flat minor (No. 2 from <i>Three Intermezzos</i> , Op. 117)	Brahms: Three Intermezzos, Op. 117 (ABRSM)
	9 Chaminade	Scarf Dance, Op. 37 No. 3	At the Piano with Women Composers (Alfred)
	10 Fricker	Toccata (No. 2 from <i>12 Studies</i> , Op. 38)	Fricker: 12 Studies, Op. 38 (Schott)
	11 Gershwin	Prelude No. 1 (from <i>Three Preludes</i>)	Gershwin: Preludes for Piano (Boosey & Hawkes)
	12 W. Mason	Lullaby, Op. 10	American Piano Repertoire, Level 1 (Faber)
	13 Poulenc	Improvisation No. 13 in A minor	Poulenc: 15 Improvisations (Salabert)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
14 Pozzoli	Berceuse	20th-Century Italian Piano Music, Vol. 1 (Ricordi)
15 Timothy Salter	Shimmer	Spectrum 5 (ABRSM)
16 Joaquín Turina	La belle Murcienne (No. 4 from <i>Femmes d'Espagne</i> , Series 2, Op. 73)	The Best of Joaquín Turina in 23 Pieces for Piano (Salabert)

SCALES AND ARPEGGIOS: from memory; for further details see page 10

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
C, D, B, F#, E, Eb, Ab/G#, Db/C# majors & minors (minors harmonic <i>and</i> melodic)	4 oct.	legato <i>or</i> staccato, hands together <i>or</i> separately, as chosen by the examiner
SCALES A THIRD APART		
<i>Keys as above</i> (majors and harmonic minors only)	4 oct.	legato <i>or</i> staccato, as chosen by the examiner; hands together
SCALES A SIXTH APART		
<i>Keys as above</i> (majors and harmonic minors only)	4 oct.	legato <i>or</i> staccato, as chosen by the examiner; hands together
LEGATO SCALES IN THIRDS		
C and B♭ majors	2 oct.	legato; hands separately
CHROMATIC SCALES A MINOR THIRD APART		
beginning on any notes named by the examiner	4 oct.	legato <i>or</i> staccato, as chosen by the examiner; hands together
CHROMATIC SCALE IN MINOR THIRDS		
beginning on A#/C#	2 oct.	legato; hands separately
WHOLE-TONE SCALE		
beginning on E	2 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner
ARPEGGIOS		
<i>Keys as for scales (similar motion) above</i>	4 oct.	legato; hands together <i>or</i> separately, in root position, first <i>or</i> second inversions, as chosen by the examiner
DOMINANT SEVENTHS		
in the keys of C, D, B, F#, F, Eb, Ab, D♭	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner
DIMINISHED SEVENTHS		
beginning on any note named by the examiner	4 oct.	legato; hands together <i>or</i> separately, as chosen by the examiner

SIGHT-READING: a short piece of previously unseen music; for further details see page 12

AURAL TESTS: administered by the examiner from the piano; for further details see pages 30 & 35

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 being assessed. 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

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 43.

Specimen tests

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

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

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 may 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 may 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 may 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 may 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 may 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 may 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 may 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.

- 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 may 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 may 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 may 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 may 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.

ARSM

The ARSM diploma is available to instrumentalists and singers of any age. Bridging the gap between Grade 8 and DipABRSM (Music Performance), it provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

Key features

- Candidates present a balanced and varied programme, as follows:
 - the programme lasts 30 minutes
 - at least 20 minutes of the music is chosen from the repertoire list
 - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- ARSM exams take place at the same venues and time periods as ABRSM's graded music exams
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/performance-arism.

DipABRSM / LRSM / FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

Key features

- Candidates:
 - present a recital programme
 - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
 - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
 - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/diplomas.

Further diploma exams: DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at www.abrsm.org/diplomas.

MUSIC THEORY

ABRSM Music Theory exams are available for Grades 1–8. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at www.abrsm.org/theory.

About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory exams give students:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8)

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions relating to the elements of music according to the parameters detailed in the full syllabus at www.abrsm.org/theory.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Music Theory, Practical Musicianship or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.

PRACTICAL MUSICIANSHIP

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at www.abrsm.org/practicalmusicianship.

About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to ‘think in sound’. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM’s Practical Musicianship exams encourage students to develop their ability to ‘think in sound’ and perform spontaneously. While the other graded exams focus on aspects of performance that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

ABRSM’s Practical Musicianship exams cover the following key skills:

- the ability to internalize music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written

In developing their musicianship skills, students will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Practical Musicianship, Music Theory or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.

NOTES

MARKING CRITERIA

Grades 1–8	Pieces <i>Pitch</i>	Time	Tone	Shape	Performance
Distinction 27–30	<ul style="list-style-type: none"> ● Highly accurate notes and intonation 	<ul style="list-style-type: none"> ● Fluent, with flexibility where appropriate ● Rhythmic character well conveyed 	<ul style="list-style-type: none"> ● Well projected ● Sensitive use of tonal qualities 	<ul style="list-style-type: none"> ● Expressive, idiomatic musical shaping and detail 	<ul style="list-style-type: none"> ● Assured ● Fully committed ● Vivid communication of character and style
Merit 24–26	<ul style="list-style-type: none"> ● Largely accurate notes and intonation 	<ul style="list-style-type: none"> ● Sustained, effective tempo ● Good sense of rhythm 	<ul style="list-style-type: none"> ● Mainly controlled and consistent ● Good tonal awareness 	<ul style="list-style-type: none"> ● Clear musical shaping, well-realised detail 	<ul style="list-style-type: none"> ● Positive ● Carrying musical conviction ● Character and style communicated
Pass 20–23	<ul style="list-style-type: none"> ● Generally correct notes ● Sufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Suitable tempo ● Generally stable pulse ● Overall rhythmic accuracy 	<ul style="list-style-type: none"> ● Generally reliable ● Adequate tonal awareness 	<ul style="list-style-type: none"> ● Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> ● Generally secure, prompt recovery from slips ● Some musical involvement
Below Pass 17–19	<ul style="list-style-type: none"> ● Frequent note errors ● Insufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Unsuitable and/or uncontrolled tempo ● Irregular pulse ● Inaccurate rhythm 	<ul style="list-style-type: none"> ● Uneven and/or unreliable ● Inadequate tonal awareness 	<ul style="list-style-type: none"> ● Musical shape and detail insufficiently conveyed 	<ul style="list-style-type: none"> ● Insecure, inadequate recovery from slips ● Insufficient musical involvement
13–16	<ul style="list-style-type: none"> ● Largely inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Erratic tempo and/or pulse 	<ul style="list-style-type: none"> ● Serious lack of tonal control 	<ul style="list-style-type: none"> ● Musical shape and detail largely unrealised 	<ul style="list-style-type: none"> ● Lacking continuity ● No musical involvement
10–12	<ul style="list-style-type: none"> ● Highly inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Incoherent tempo and/or pulse 	<ul style="list-style-type: none"> ● No tonal control 	<ul style="list-style-type: none"> ● No shape or detail 	<ul style="list-style-type: none"> ● Unable to continue for more than a short section
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered

Grades 1–8	Scales and arpeggios	Sight-reading	Aural tests
Distinction 19–21	<ul style="list-style-type: none"> ● Highly accurate notes/pitch ● Fluent and rhythmic ● Musically shaped ● Confident response 	<ul style="list-style-type: none"> ● Fluent, rhythmically accurate ● Accurate notes/pitch/key ● Musical detail realised ● Confident presentation 	Distinction 17–18
Merit 17–18	<ul style="list-style-type: none"> ● Largely accurate notes/pitch ● Mostly regular flow ● Mainly even tone ● Secure response 	<ul style="list-style-type: none"> ● Adequate tempo, usually steady pulse ● Mainly correct rhythm ● Largely correct notes/pitch/key ● Largely secure presentation 	Merit 15–16
Pass 14–16	<ul style="list-style-type: none"> ● Generally correct notes/pitch, despite errors ● Continuity generally maintained ● Generally reliable tone ● Cautious response 	<ul style="list-style-type: none"> ● Continuity generally maintained ● Note values mostly realised ● Pitch outlines in place, despite errors ● Cautious presentation 	Pass 12–14
Below Pass 11–13	<ul style="list-style-type: none"> ● Frequent errors in notes and/or pitch ● Lacking continuity and/or some items incomplete ● Unreliable tone ● Uncertain response and/or some items not attempted 	<ul style="list-style-type: none"> ● Lacking overall continuity ● Incorrect note values ● Very approximate notes/pitch/key ● Insecure presentation 	Below Pass 9–11
7–10	<ul style="list-style-type: none"> ● Very approximate notes and/or pitch ● Sporadic and/or frequently incomplete ● Serious lack of tonal control ● Very uncertain response and/or several items not attempted 	<ul style="list-style-type: none"> ● No continuity or incomplete ● Note values unrealised ● Pitch outlines absent ● Very uncertain presentation 	6–8
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	0

(may be photocopied or detached for exams)



Exam programme & running order

Name _____

Subject _____ Grade _____

Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

Year of syllabus _____

List	Number	Composer	Title

Singers only: unaccompanied traditional song: _____

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