

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

SCALES AND ARPEGGIOS*: see also para *d* on p. 4

Scales (similar motion)

Group 1: C, D, E, F \sharp , B \flat , A \flat /G \sharp majors & minors	legato <i>or</i> staccato as directed by the examiner, hands together <i>and</i> separately‡§	4 octaves
<i>or</i> Group 2: G, A, B, F, E \flat , D \flat /C \sharp majors & minors (minors <i>both</i> melodic <i>and</i> harmonic)		

Scales a third apart

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

Contrary-motion scales

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

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 \sharp (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 \sharp , B \flat , A \flat	legato, hands together <i>and</i> separately‡§	4 octaves
<i>or</i> Group 2: in the keys of G, A, B, F, E \flat , D \flat		

Diminished sevenths

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

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

Piano: GRADE 7

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

LIST A

- 1 **J. C. F. Bach** Allegro assai: 3rd movt from Sonata No. 6 in E \flat , WXI/3
- 2 **Haydn** Allegro di molto: 2nd movt from Sonata in B \flat , Hob. XVI/41
- 3 **D. Scarlatti** Sonata in F minor, Kp. 69 (L. 382)
- 4 **J. S. Bach** Prelude in G, BWV 860/1: No. 15 from *The Well-Tempered Clavier, Part 1* (ABRSM Publishing)
- 5 **Handel** Allegro in D minor, HWV 475. No. 11 from *Handel Selected Keyboard Works, Book 2* (ABRSM Publishing)
- 6 **Haydn** Finale (Presto): 2nd movt from Sonata in D, Hob. XVI/51. *Haydn Complete Piano Sonatas, Vol. 3* (Wiener Urtext UT 50029/MDS) or *Vol. 4* (2009 reissue: Wiener Urtext UT 50259/MDS)

LIST B

- 1 **Fauré** Andante moderato: No. 5 from *Pièces brèves*, Op. 84
- 2 **Grovez** La sarabande: No. 3 from *L'almanach aux images*
- 3 **Mendelssohn** Andante espressivo: No. 1 from *Lieder ohne Worte*, Book 5, Op. 62
- 4 **Chopin** Mazurka in A minor, Op. 7 No. 2. No. 6 from *Chopin Mazurkas (Henle 264 or Henle 264/MDS or ABRSM Publishing)*
- 5 **Schubert** Scherzo and Trio (Allegro vivace con delicatezza): 3rd movt from Sonata in B \flat , D. 960. No. 12 from *Schubert Complete Pianoforte Sonatas, Vol. 3* (ABRSM Publishing)
- 6 **Wagner** Lied ohne Worte, Op. 64. *More Romantic Pieces for Piano, Book 5* (ABRSM Publishing)

LIST C

- 1 **Joanna MacGregor** Lowside Blues
- 2 **Ravel** Menuet sur le nom d'Haydn
- 3 **Bartók** Finale: 3rd movt from Sonata
- 4 **R. Nathaniel Dett** Honey. *Romantic Piano Repertoire, Level 1* (Faber)
- 5 **Janáček** Our Evenings: No. 1 from *On an Overgrown Path (Bärenreiter BA 9502)*
- 6 **Turina** Fiesta: No. 7 from *Miniaturas*, Op. 52 (*Schott ED 2106/MDS*)

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

AURAL TESTS FOR THE GRADE*: see pp. 16 and 19