

## PIANO (*Subject Code: 01*)

a This syllabus is valid for 2009–10.

b 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

c When marking, the examiner will pay attention not only to accuracy of notes and rhythm, but also to other elements inherent in a good performance, including quality of touch, variety and gradation of tone, choice of tempo and details of expression, phrasing and accent.

d All the scale requirements should be played from memory, ascending and descending according to the specified range, 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 and at [www.abrsm.org/exams](http://www.abrsm.org/exams)). In all grades, the scale requirements should be prepared legato, unless the syllabus specifies staccato (or both). Any practical and systematic fingering that produces a good result will be accepted. Pedalling must not be used.

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.

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

e 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 Sight-Reading 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).

f Candidates should use their discretion in the choice of pieces in order to present a contrasted and balanced programme.

g Discretion in the use of the pedals will be taken into account, although candidates in the lower grades who cannot reach the pedals easily will not be penalized. Similarly, candidates whose hands are too small to play the music as written will not be penalized for ‘spreading’ chords or omitting occasional notes at wide stretches provided the result is musically satisfactory.

h ABRSM Centres provide a satisfactory piano (which may be upright or grand). Practice before the examination cannot be arranged, but examiners will recognize that the instrument may be one to which candidates are unaccustomed.

i When examinations are held at Visits (i.e. premises provided by a school or teacher 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.

**Prep Test.** Information about this test, designed as a preparation for the Grade 1 examination and to encourage the building of good musical and technical foundations, is contained in a separate leaflet. The test, lasting approximately 10 minutes, takes the form of a positive assessment with no marks or a ‘pass’ or ‘fail’ result. A certificate, incorporating the examiner’s written report, is presented to the candidate at the end of the assessment. The three tunes, a choice of set pieces and examples of the listening games which comprise the material used for the assessment are published by ABRSM Publishing in *Piano Prep Test*. Any piece or pieces from one of the *Party Time! for Piano* albums or *Roundabout* (all published by ABRSM Publishing) may be presented as alternatives to the set pieces in *Piano Prep Test*.

**Piano Duet.** Examinations for piano duet are available at three levels – Primary, Intermediate and Advanced. Details of the requirements and suggested pieces are listed under the subject heading Ensembles in the *Harpichord, Organ, Guitar, Harp, Percussion & Ensembles Syllabus* published separately.

## EXAMINATION MUSIC AND PERFORMANCE REQUIREMENTS

- 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 regulations on p. 4 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 a 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 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](http://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 para *d* on p. 4

### 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 the 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, according to the 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 <b>Duncombe</b> Gavot: from <i>First Book of Progressive Lessons</i>   | } <i>Selected Piano Exam Pieces 2009–2010, Grade 1</i><br>(ABRSM Publishing) |
| 2 <b>Kirnberger</b> Minuetto   |  |
| † 3 <b>Vivaldi</b> Autumn (from <i>The Four Seasons</i> ), arr. Wedgwood   |  |
| 4 <b>Gläser</b> Anglaise. <i>No. 11 from Clavierstücke für Anfänger (Schott ED 2572/MDS)</i>   |  |
| 5 <b>Handel</b> March in G, HWV 419 <sup>3</sup> . <i>No. 7 from Handel Easy Piano Pieces and Dances (Bärenreiter BA 6578)</i>   |  |
| 6 <b>Purcell</b> Minuet in A minor, Z. 649. <i>No. 1 from A Keyboard Anthology, Third Series, Book 1 or No. 15 from Baroque Keyboard Pieces, Book 1 or No. 10 from English Keyboard Music 1663–1702 (ABRSM Publishing)</i> |  |

### LIST B

- |   |  |
|---|--|
| 1 <b>Dunhill</b> A Song of Erin: No. 8 from <i>First Year Pieces</i>  | } <i>Selected Piano Exam Pieces 2009–2010, Grade 1</i><br>(ABRSM Publishing) |
| 2 <b>Gedike</b> Kummer (Grief): No. 39 from <i>60 leichte Klavierstücke, Op. 36</i>   |  |
| † 3 <b>Trad. English</b> Early one morning, arr. Barratt  |  |
| † 4 <b>Dvořák</b> Cavatina: No. 1 from <i>Miniatures (Op. 75a)</i> . <i>Simply Classics, Grades 0–1, arr. Gritton (Faber)</i> |  |
| 5 <b>Marjorie Helyer</b> Dragonflies: from <i>The Greenwood Tree (Stainer &amp; Bell)</i>                                     |  |
| † 6 <b>Schubert</b> Theme from the 'Unfinished' Symphony. <i>Piano Time Classics, arr. Hall (OUP)</i>                         |  |

### LIST C

- |   |  |
|---|--|
| 1 <b>Árpád Balázs</b> Trudging  | } <i>Selected Piano Exam Pieces 2009–2010, Grade 1</i><br>(ABRSM Publishing) |
| 2 <b>Paul Drayton</b> Never Vex a Tyrannosaurus Rex!  |  |
| 3 <b>John Rowcroft</b> African Dance  |  |
| 4 <b>Chen Yi</b> Singing in the Mountain. <i>Spectrum 4: An International Collection of 66 Miniatures for Solo Piano (ABRSM Publishing)</i>                           |  |
| 5 <b>Alan Haughton</b> Bluemerang. <i>Piano Time Going Places, arr. Hall (OUP)</i>  |  |
| 6 <b>Kabalevsky</b> My Stubborn Little Brother: from <i>35 Pieces for Piano, Op. 89</i> . <i>Gradations (Boosey &amp; Hawkes/MDS) or Keynotes, Grades 1–2 (Faber)</i> |  |

**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 para *e* on p. 4.

## AURAL TESTS FOR THE GRADE\*: see p. 16

† This arrangement only

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

## Piano GRADE 2

**SCALES, ARPEGGIOS AND BROKEN CHORDS\***: see also para *d* on p. 4

### Scales (similar motion)

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

### Contrary-motion scales

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

### Chromatic scale

beginning on D hands separately 1 octave

### Arpeggios

G, D, A majors hands separately 2 octaves  
 D, G minors

### Broken chords

F major hands separately, according to the pattern  
 E minor below:



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

#### LIST A

- 1 **Bertini** Rondo
- 2 **Biehl** Allegro grazioso: 2nd movt from Sonatina in C, Op. 57 No. 1
- 3 **Haydn** Gypsy Dance: No. 6 from *Zingarese*, Hob. IX/28
- 4 **Beethoven** Allemande: No. 2 from *12 Allemandes*, WoO 8. *Keynotes, Grades 1–2 (Faber)*
- 5 **J. A. Hiller** Minuetto 1. *No. 2a from Kleine leichte Clavierstücke (Simple Short Piano Pieces) (Schott ED 2425/MDS)*
- 6 **Mozart** Contredance in G, K. 15e. *No. 16 from Mozart 25 Early Pieces (ABRSM Publishing)*

#### LIST B

- † 1 **Delibes** Mazurka: from *Coppélia*, arr. Scott
- 2 **Reinecke** Allegro moderato: 1st movt from Sonatina in G, Op. 136 No. 2
- 3 **Reizenstein** The First Snowdrop
- † 4 **Bizet** March: from *L'arlésienne*. *Music Through Time, Piano Book 2, arr. Hall and Harris (OUP)*
- 5 **Schumann** Trällерliedchen (Humming Song): No. 3 from *Album für die Jugend*, Op. 68 (*ABRSM Publishing*) also in *Schumann For Younger People* and *No. 16 from A Keyboard Anthology, Third Series, Book 1 (ABRSM Publishing)*
- 6 **Mozart** Washburn Valse triste. *Piano Time Pieces, Book 2, arr. Hall (OUP)*

#### LIST C

- † 1 **Eric Clapton** Wonderful Tonight, arr. McNamara
- 2 **Elissa Milne** Mozzie: from *Easy Little Peppers*
- 3 **Giles Swayne** Whistling Tune
- † 4 **L. Bart** Reviewing the Situation (from *Oliver!*). *More Making the Grade, Grade 2, arr. Frith (Chester/Music Sales)*
- 5 **M. Hurd** Fanfare: from *Bagatelles*. *A Century of Piano Music, Grades 1–4 (Bosworth/Music Sales)*
- 6 **Manfred Schmitz** Tango für Elise: No. 16 from *Mini Tango (DVfM 32148/Breitkopf & Härtel)*

**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 para *e* on p. 4.

**AURAL TESTS FOR THE GRADE\***: see p. 16

## Piano GRADE 3

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

### 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 Anon. Menuet in G, BWV Anh. II 116: from <i>Clavierbüchlein vor Anna Magdalena Bach, 1725</i>                                       | } <i>Selected Piano Exam Pieces 2009–2010, Grade 3 (ABRSM Publishing)</i> |
| † 2 T. Morley Now is the month of maying, arr. Gritton  |   |
| 3 attrib. Mozart Andante in C: No. 1 from <i>12 petites pièces</i>  |   |
| 4 Attwood Allegro assai: 3rd movt from Sonatina No. 3 in F. <i>Attwood Easy Progressive Lessons (ABRSM Publishing)</i>                |   |
| 5 Clementi Vivace: 3rd movt from Sonatina in C, Op. 36 No. 1. <i>No. 1 from Clementi Sonatinas, Op. 36 &amp; 4 (ABRSM Publishing)</i> |   |
| 6 Weber Scherzo. <i>The Joy of First Classics, Book 2 (Yorktown Music Press/Music Sales)</i>  |   |

#### LIST B

- |  |   |
|--|---|
| 1 Absil Petit berger: No. 8 from <i>Du rythme à l'expression</i> , Book 2, Op. 108   | } <i>Selected Piano Exam Pieces 2009–2010, Grade 3 (ABRSM Publishing)</i> |
| 2 Loeschhorn Study in F, Op. 65 No. 25   |   |
| † 3 Saint-Saëns The Elephant: from <i>The Carnival of the Animals</i> , arr. Heumann   |   |
| 4 Gounod Les pifferari (The Bagpipers). <i>Gounod Funeral March of a Marionette and Other Pieces or No. 16 from A Keyboard Anthology, Second Series, Book 2 (ABRSM Publishing)</i> |   |
| 5 Reinecke Andantino: 2nd movt from Sonatina in C, Op. 136 No. 1. <i>Reinecke Six Miniature Sonatinas, Op. 136 (Breitkopf &amp; Härtel EB 8110)</i>                                |   |
| 6 Sandré Go to Sleep: from <i>For the Little Ones. A Romantic Sketchbook for Piano, Book 1 (ABRSM Publishing)</i>  |   |

#### LIST C

- |  |   |
|--|---|
| 1 Chow Shu San Tell You: from <i>Chinese Short Pieces</i>  | } <i>Selected Piano Exam Pieces 2009–2010, Grade 3 (ABRSM Publishing)</i> |
| † 2 Hanna, Barbera and Curtin Top Cat!, arr. Burt  |   |
| 3 T. Hold Quajira ( <i>observing repeat</i> )  |   |
| 4 Mike Cornick Waltz in F ( <i>observing repeat</i> ): from <i>On the Right Track</i> , Level 1 ( <i>Universal 21124/MDS</i> )                 |   |
| 5 Richard Kershaw Jack's Asleep!: No. 2 from <i>World Jazz Tour (Spartan Press SP545)</i>  |   |
| 6 Pēteris Plakidis Quiet Walk in the Forest. <i>Spectrum 4: An International Collection of 66 Miniatures for Solo Piano (ABRSM Publishing)</i> |   |

**SIGHT-READING\***: a piece of up to eight bars in length, 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 para *e* on p. 4.

**AURAL TESTS FOR THE GRADE\***: see pp. 16 and 17

## Piano GRADE 4

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

### 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 <b>G. Benda</b> Allegro assai: 3rd movt from Sonata in G  | } <i>Selected Piano Exam Pieces</i><br>2009–2010, Grade 4<br>(ABRSM Publishing) |
| 2 <b>Handel</b> Allegro in F, HWV 488   |   |
| 3 <b>J. S. Bach</b> Bourrée 1: from <i>Ouverture nach Französischer Art</i> , BWV 831                           |   |
| 4 <b>J. C. F. Bach</b> Angloise in D. No. 16 from <i>J. C. F. Bach Musical Leisure Hours</i> (ABRSM Publishing) |   |
- † 5 **Beethoven** Symphony No. 1: 4th movt. *Simply Classics, Grades 4–5, arr. Gritton (Faber)*
- 6 **Mozart** Rondo in D, K. 15d. No. 22 from *Mozart 25 Early Pieces* (ABRSM Publishing)

#### LIST B

- |   |   |
|---|---|
| 1 <b>Volkmann</b> Lied der Grossmutter: No. 10 from <i>Lieder der Grossmutter</i> , Op. 27    | } <i>Selected Piano Exam Pieces</i><br>2009–2010, Grade 4<br>(ABRSM Publishing) |
| 2 <b>Schubert</b> Two Waltzes: Nos 3 <i>and</i> 4 from <i>Original Tänze</i> , Op. 9 (D. 365) |   |
| 3 <b>Vaughan Williams</b> Valse lente: from <i>Six Teaching Pieces</i>                        |   |
- 4 **Carroll** The Reef: No. 5 from *In Southern Seas* (Forsyth)
- 5 **S. Heller** Study in A minor: No. 17 from *25 Etüden*, Op. 47 (Peters EP 3563)
- 6 **Schumann** Erster Verlust (First Loss): No. 16 from *Album für die Jugend*, Op. 68 (ABRSM Publishing) also in *Schumann For Younger People* and No. 13 from *A Keyboard Anthology, First Series, Book 2* (ABRSM Publishing)

#### LIST C

- |  |   |
|--|---|
| 1 <b>Hoddinott</b> Leapfrog  | } <i>Selected Piano Exam Pieces 2009–2010,</i><br><i>Grade 4</i> (ABRSM Publishing) |
| 2 <b>Kabalevsky</b> Sonatina: No. 18 from <i>30 Children's Pieces</i> , Op. 27 |   |
| 3 <b>Gerald Schwerberger</b> Honky Tonk Piano Rag: from <i>Happy Piano</i>     |   |
- 4 **Bartók** Tanz aus Butschüm: No. 4 from *Rumänische Volkstänze* (Universal 5802/MDS)
- 5 **Heather Hammond** On the Swing: from *Cool Piano 3* (Kevin Mayhew)
- 6 **Alan Haughton** Stephanie's Song: No. 10 from *Rhythm and Rag* (ABRSM Publishing)

**SIGHT-READING\***: a piece of around eight bars in length, with the addition of  $\frac{6}{8}$ , keys as Grade 3. Anacrusis and occasional chromatic notes, pause signs and tenuto may be encountered. See also para *e* on p. 4.

**AURAL TESTS FOR THE GRADE\***: see pp. 16 and 17

† This arrangement only

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

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

**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♭/C♯ majors and *harmonic* minors hands beginning on the key-note 2 octaves  
*or* Group 2: F♯, B♭ majors and *harmonic* minors (unison)‡

**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♭ (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 **Haydn** Vivace assai: No. 11 from *12 petites pièces*
- 2 **Kuhlau** Allegro con affetto: 1st movt from Sonatina in A minor, Op. 88 No. 3 } *Selected Piano Exam Pieces*  
2009–2010, Grade 5
- 3 **Richard Jones** Giga: 5th movt from Suite No. 4 in A minor } (ABRSM Publishing)
- 4 **Handel** Overture: 1st movt from Suite in D minor, HWV 448. *No. 13 from Handel Easy Piano Pieces and Dances*  
(Bärenreiter BA 6578)
- 5 **J. N. Hummel** Allegro in C: No. 2 from *Six pièces très faciles*, Op. 52. *No. 9 from Hummel 16 Short Pieces*  
(ABRSM Publishing)
- 6 **Ludvig Schytte** Allegro molto: 3rd movt from Sonatina, Op. 76 No. 3. *No. 24 from The New Sonatina Book, Vol. 1*  
(Schott ED 2511/MDS)

**LIST B**

- 1 **J. S. Bach** Andante: 3rd movt from Sonata in D minor, BWV 964
- 2 **Grieg** Norwegian Air: No. 6 from *Lyric Pieces*, Book 1, Op. 12 } *Selected Piano Exam Pieces*  
2009–2010, Grade 5
- 3 **Schumann** Von fremden Ländern und Menschen: No. 1 from *Kinderscenen*, Op. 15 } (ABRSM Publishing)
- 4 **J. F. F. Burgmüller** L'hirondelle (The Swallow): No. 24 from *25 Easy and Progressive Studies*, Op. 100 (ABRSM Publishing) also in *More Romantic Pieces for Piano, Book 3* (ABRSM Publishing)
- 5 **C. Franck** Lento in C♯ minor: from *L'organiste*. *No. 15 from Franck 18 Short Selected Pieces* (Peters EP 4529)
- 6 **H. Hofmann** Ländler (Country Waltz): No. 3 from *Skizzen*, Op. 77 (*observing first repeat*). *No. 3 from H. Hofmann 17 Miscellaneous Pieces* (ABRSM Publishing)

**LIST C**

- 1 **Mike Cornick** In the Groove: from *20 Piano Studies*
- 2 **Tan Dun** Staccato Beans: No. 2 from *Eight Memories in Watercolor* } *Selected Piano Exam Pieces*  
2009–2010, Grade 5
- 3 **Koechlin** En faisant un bouquet: No. 7 from *Dix petites pièces faciles*, Op. 41b } (ABRSM Publishing)
- 4 **Saúl Cosentino** A la memoria de Astor. *Tango nuevo for piano solo, Vol. 1 or separately* (Tonos)
- 5 **Prokofiev** La pluie et l'arc-en-ciel (The Rain and the Rainbow): No. 8 from *Musiques d'enfants*, Op. 65 (Boosey & Hawkes/MDS)
- 6 **Satie** Méditation: No. 3 from *Avant-dernières pensées*. *Satie Piano Works, Vol. 3* (Schott ED 9028/MDS)

**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 para *e* on p. 4.

**AURAL TESTS FOR THE GRADE\***: see pp. 16 and 18

‡ 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 6

**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)

*all* keys, major and minor  
(minors *both* melodic *and* harmonic)      legato, hands together *and* separately      4 octaves

### Staccato scales

Group 1: A, E♭ majors  
*or* Group 2: E, B♭ majors      hands separately‡      4 octaves

### 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

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

#### LIST A

- 1 **F. Couperin** Les petits moulins à vent
- 2 **Mozart** Courante: 3rd movt from Suite in C, K. 399/385i
- 3 **D. Scarlatti** Sonata in D minor, Kp. 9 (L. 413)
- 4 **C. P. E. Bach** Solfeggietto in C minor, Wq. 117/2. *No. 1 from C. P. E. Bach Selected Keyboard Works, Book 2 (ABRSM Publishing)*
- 5 **Clementi** Rondo (Allegro spiritoso): 2nd movt from Sonatina in D, Op. 36 No. 6. *No. 6 from Clementi Sonatinas, Op. 36 & 4 (ABRSM Publishing)*
- 6 **Telemann** Vivace: 1st movt from Fantasia No. 5 in F (First Dozen), TWV 33:5. *Telemann Fantasias, First Dozen (ABRSM Publishing)*

#### LIST B

- 1 **Beethoven** Adagio: 2nd movt from Sonata in C, WoO 51
- 2 **Chopin** Moderato
- 3 **Stenhammar** Molto tranquillo, semplice: No. 1 from *Three Little Piano Pieces*
- 4 **Glière** Prelude in D♭: No. 1 from *Eight Easy Pieces*, Op. 43 (ABRSM Publishing) also in *A Romantic Sketchbook for Piano, Book 4 (ABRSM Publishing)*
- 5 **Liszt** Klavierstück in A♭ (S. 189a). *No. 6 from Liszt Easy Piano Pieces and Dances (Bärenreiter BA 6577)*
- 6 **Schubert** Allegretto in C minor, D. 915. *No. 9 from Schubert Nine Short Piano Pieces or No. 8 from A Keyboard Anthology, Second Series, Book 4 (ABRSM Publishing)*

#### LIST C

- 1 **M. Arnold** The Buccaneer: from *Eight Children's Pieces*, Op. 36
- 2 **Oscar Peterson** Jazz Exercise No. 2: from *Jazz Piano for the Young Pianist*, Vol. 3
- 3 **Satie** Gnossienne No. 3
- 4 **Poulenc** Staccato: No. 2 from *Villageoises (Salabert/UMP)*
- 5 **Mark-Anthony Turnage** Tune for Toru: No. 5 from *True Life Stories (Schott ED 12677/MDS)*
- 6 **Villa-Lobos** Rosa Amarela: No. 2 from *Guia prático (Practical Guide)*, Album 4 (*not observing dal segno*) (Eschig/UMP)

## Piano: GRADE 6

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**SIGHT-READING\***: a piece of around twelve to sixteen bars in length, 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 para *e* on p. 4.

**AURAL TESTS FOR THE GRADE\***: see pp. 16 and 18

## Piano GRADE 7

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**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 <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)	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

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

Group 1 } keys as above <i>or</i> Group 2 } (minors: harmonic form <i>only</i> )	legato <i>or</i> staccato as directed by the examiner, hands beginning on the key-note (unison)‡§	2 octaves
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### 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 <i>or</i> Group 2 }	legato, hands together <i>and</i> separately, in root position <i>and</i> first inversion‡§	4 octaves
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### Dominant sevenths

Group 1: in the keys of C, D, E, F $\sharp$ , B $\flat$ , A $\flat$ <i>or</i> Group 2: in the keys of G, A, B, F, E $\flat$ , D $\flat$	legato, hands together <i>and</i> separately‡§	4 octaves
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### 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

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**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 *Sonatina*
- 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

**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)**

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 (minors: harmonic form <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 (minors: harmonic form <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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**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- |   |   |
|---|---|
| 1 <b>Cimarosa</b> Sonata in D minor: No. 25 from <i>Raccolta di varie sonate</i> , Book 2   | } <i>Selected Piano Exam Pieces</i><br>2009–2010, Grade 8<br>(ABRSM Publishing) |
| 2 <b>Handel</b> Fugue No. 6 in C minor, HWV 610   |   |
| 3 <b>Hindemith</b> Interludium (Pastorale) <i>and</i> Fuga secunda in G: from <i>Ludus tonalis</i>  |   |
| 4 <b>J. S. Bach</b> Prelude and Fugue in F minor, BWV 881: No. 12 from <i>The Well-Tempered Clavier</i> , Part 2 (ABRSM Publishing)   |   |
| 5 <b>J. S. Bach</b> Sinfonia: 1st movt from Partita No. 2 in C minor, BWV 826. <i>J. S. Bach Partitas Nos 1–3</i> (ABRSM Publishing)  |   |
| 6 <b>D. Scarlatti</b> Fugue in G minor ('The Cat Fugue'), Kp. 30 (L. 499). <i>Scarlatti The Five Fugues</i> (ABRSM Publishing)  |   |
| 7 <b>D. Scarlatti</b> Sonata in B, Kp. 262 (L. 446). <i>No. 82 from Scarlatti 200 Sonatas, Vol. 2</i> (Editio Musica Budapest Z.8268/FM Distribution) or ( <i>separately</i> : Ricordi/UMP) |   |
| 8 <b>Shostakovich</b> Prelude and Fugue in G, Op. 87 No. 3. <i>Shostakovich 24 Preludes and Fugues, Op. 87, Vol. 1</i> (Boosey & Hawkes/MDS or Peters EP 4716a)                             |   |

† This arrangement only

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

## Piano: GRADE 8

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### LIST B

- 1 **Beethoven** Finale: 3rd movt from Sonata in C minor, Op. 10 No. 1
- 2 **Clementi** Allegro con brio: 1st movt from Sonata in B♭, Op. 24 No. 2
- 3 **Mendelssohn** Allegretto con espressione: 1st movt from Sonata in E, Op. 6
- 4 **Beethoven** Allegro: 1st movt from Sonata in E, Op. 14 No. 1 (ABRSM Publishing: ed. Cooper or Craxton/Tovey)
- 5 **Haydn** Rondo (Presto): 3rd movt from Sonata in A♭, Hob. XVI/43. No. 4 from Haydn Selected Keyboard Sonatas, Book 2 (ABRSM Publishing)
- 6 **J. N. Hummel** Rondo in E♭, Op. 11 (Peters EP 7045)
- 7 **Mozart** Allegro assai: 3rd movt from Sonata in F, K. 332/300k (ABRSM Publishing)
- 8 **Mozart** Molto allegro: 1st movt from Sonata in C minor, K. 457 (ABRSM Publishing)

} Selected Piano Exam Pieces  
2009–2010, Grade 8  
(ABRSM Publishing)

### LIST C

- 1 **Y. Bowen** Prelude in E minor: No. 10 from 24 Preludes, Op. 102
- 2 **Brahms** Intermezzo in B minor: No. 1 from *Clavierstücke*, Op. 119
- 3 **Brian Elias** Moto Perpetuo
- 4 **Piazzolla** Retrato de Alfredo Gobbi
- 5 **Prokofiev** March, Op. 33 No. 1: from *The Love for Three Oranges*, trans. Prokofiev
- † 6 **Thomas ‘Fats’ Waller** Alligator Crawl
- 7 **Chopin** Prelude in C♯ minor, Op. 45. No. 25 from *Chopin Preludes* (ABRSM Publishing)
- 8 **Copland** No. 2: from *Four Piano Blues* (Boosey & Hawkes/MDS)
- 9 **Debussy** Arabesque No. 2 in G. *Debussy Deux Arabesques* (Wiener Urtext/MDS or Bärenreiter BA 8768)
- † 10 **Gershwin** The Man I Love. *Meet George Gershwin at the Keyboard* (Faber)
- 11 **Ireland** Month’s Mind. *Ireland The Collected Piano Works, Vol. 4* (Stainer & Bell)
- 12 **Liszt** Consolation No. 3 in D♭, S. 172/3. *Liszt 21 Short Piano Pieces* (ABRSM Publishing)
- † 13 **Musorgsky** Gopak (from *Sorochintsï Fair*), arr. Thümer (Schott ED 07028/MDS)
- 14 **Rachmaninov** Moment musical in B minor: No. 3 from *Six Moments musicaux*, Op. 16 (Simrock/MDS)
- 15 **Skryabin** Poème in F♯: No. 1 from *Deux poèmes*, Op. 32 (Belaiëff BEL 160/MDS)
- 16 **Errollyn Wallen** I Wouldn’t Normally Say. *Salsa nueva* (Boosey & Hawkes/MDS)

} Selected Piano Exam Pieces 2009–2010, Grade 8 (ABRSM Publishing)

**SIGHT-READING\*:** a piece of around a page in length, with the addition of  $\frac{12}{8}$  and B and D♭ majors. Three-part chords in either hand, spread chords and simple ornaments may be encountered. See also para *e* on p. 4.

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