

Qualification Specification: Practical Music Piano 2023 & 2024

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1. Introduction

About ABRSM

At ABRSM we aim to support learners and teachers in every way we can. One way we do this is through the provision of high quality and respected music qualifications. These exams provide clear goals, reliable and consistent marking, and guidance for future learning and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer qualifications and assessments for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. Our syllabuses are based on core musical skills – listening, performing, reading, writing, musical knowledge and understanding, and improvising. Together these skills give learners 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 learners and we do everything we can to make the 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 expert examiners to ensure that all candidates are rewarded and recognised for their musical achievements during the assessment. 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.

We hope our syllabuses inspire and support your music learning or teaching and wish you every success for your musical journey!

Our mission

Our mission is to enrich lives by inspiring musical achievement around the world. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

We are passionate about music, its value as an art form and the importance of music education. We believe that being involved with music gives people unique, positive experiences with life-long benefits.

We offer face-to-face and digital exams, sheet music, recordings, apps and courses for students and teachers across the world. As a charity our donations encompass a range of grants, scholarships, awards, prizes and bursaries for organisations and individuals. All promote music education and support achievement, progression, creativity, diversity, inclusion, sustainability and leadership in music education.

Who we are

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

Find out more at www.abrsm.org.

About this qualification specification

What it covers

This specification provides all the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects and grades covered in Section 3:

- ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)
- ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8).

It also provides information on how the exams will be assessed, their learning outcomes, and regulated qualification details.

Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (www.abrsm.org/examregulations) which should be read before making an exam booking.

Validity of this specification

This specification is valid from 1 January 2023 until 31 December 2024.

We may update this specification from time to time, but will not make changes to the syllabus (Section 3) other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website, as will advance notice of any planned syllabus refreshes. The latest version of this specification will be available from www.abrsm.org/exams.

About our Practical Music qualifications

Qualification objectives

Our Practical Music qualifications are designed for learners to demonstrate a combination of performance and other all-round musical skills and knowledge. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills.

Exams allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Practical Music qualifications further allow learners to be rewarded and recognised for their skills in performing pieces as well as technique, notation, listening and musical perception.

Who the qualifications are for

These qualifications are intended for learners who are interested in developing and demonstrating their all-round musical skills. Learners may be entered at any age, but those entering for a Grade 6, 7 or 8 must fulfil the prerequisite detailed on page 10.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. We are committed to providing fair access to our assessments by putting in place access arrangements and reasonable adjustments for candidates with specific needs.

Structure

Each Practical Music qualification has been carefully designed to assess all-round musical skills – technique, notation reading, listening and musical perception – as well as knowledge,

understanding and creativity. At all grades, these creative skills are demonstrated through playing of repertoire and by completing the supporting tests. Collectively, these skills enable candidates to progress to higher grades, further education, employment and other qualifications in the creative arts sector.

Candidates are required to play three Pieces from set repertoire lists and a selection of technical work, and to respond to an unseen Sight-reading test and a series of Aural tests. Marks for each component are differently weighted (the three Pieces are the same) and are awarded to each component individually.

Progression route

ABRSM Practical Music qualifications are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Each grade progresses from the previous in their level of demand. The syllabus in Section 3 of this specification details the grades available for individual subjects. It is not a requirement for any candidate to complete one grade before moving on to the next although there is a prerequisite for entering a Grade 6, 7 or 8 exam (see below).

Practical Music qualifications embed from the earliest grades the importance of developing a wide range of musicianship skills, including performing repertoire and technical work, and responding to previously unseen Sight-reading and Aural tests.

Practical Music candidates may, during their learning journey, wish to focus on their performance skills and progress across to our Music Performance suite of qualifications. These qualifications are designed for learners to demonstrate a combination of key performance-related skills such as instrumental technique and control, musical interpretation, communication, and delivery. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to hone and refine their performance skills. Music Performance qualifications further allow learners to be rewarded and recognised for their skills in delivering a whole performance, communicating musically over a sustained programme.

The nature of both sets of qualifications makes them an ideal platform from which to progress to ABRSM's diploma offer, beginning with the performance-only ARSM. ARSM gives candidates greater flexibility and responsibility in programme building as well as providing further opportunity to develop performance technique and interpretative skills while extending their repertoire.

Through a combination of live and written components, candidates at DipABRSM (Music Performance), and the higher LRSM and FRSM levels, demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. DipABRSM progresses to LRSM level and LRSM to FRSM. Further details of these can be found in Section 6 of this specification and at www.abrsm.org/diplomas.

Prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades. Our Music Theory graded exams assess candidates on their ability to identify, use and manipulate musical symbols, to study extracts and to answer questions about the elements of music. We also offer Practical Musicianship exams where, in developing their musicianship skills, candidates gain the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning. A pass at ABRSM Grade 5 or above is required in either Music Theory, Practical Musicianship or any Practical Music solo Jazz instrument before learners can enter for a Grade 6, 7 or 8 Practical Music or Music Performance exam.

Regulation and UCAS points (UK)

Our regulators

ABRSM Practical Music, Music Performance and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual)
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation)

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

The Regulated Qualifications Framework (RQF)

All our regulated qualifications can be found on the RQF. There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <https://register.ofqual.gov.uk>.

Entry to higher education

In the UK, ABRSM's Grades 6 to 8 in Practical Music and Music Performance can contribute towards entry into higher education through the allocation of UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit www.ucas.com.

Qualification/Level	Pass	Merit	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	18	24	30

Regulated qualification details

Qualification titles

The table below shows the regulated titles and qualification numbers of our Practical Music qualifications. Further information can be found at <https://register.ofqual.gov.uk>.

Qualification Number	Qualification Title
603/6405/1	ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
603/6406/3	ABRSM Level 1 Award in Practical Music (Grade 1)
603/6407/5	ABRSM Level 1 Award in Practical Music (Grade 2)
603/6408/7	ABRSM Level 1 Award in Practical Music (Grade 3)
603/6409/9	ABRSM Level 2 Certificate in Practical Music (Grade 4)
603/6410/5	ABRSM Level 2 Certificate in Practical Music (Grade 5)
603/6411/7	ABRSM Level 3 Certificate in Practical Music (Grade 6)
603/6412/9	ABRSM Level 3 Certificate in Practical Music (Grade 7)
603/6413/0	ABRSM Level 3 Certificate in Practical Music (Grade 8)

Qualification size

The table below describes the size of the Practical Music qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher and time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Level	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Initial Grade	8	40	4
Grade 1	12	60	6
Grade 2	18	90	9
Grade 3	18	120	12
Grade 4	24	150	15
Grade 5	24	180	18
Grade 6	36	220	22
Grade 7	48	270	27
Grade 8	54	320	32

* The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.

Regulation (Europe)

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar.

The following table shows the level of each of ABRSM's Practical Music qualifications on the RQF and the EQF.

Qualification	RQF Level	EQF Level
Initial Grade	Entry Level (Level 3)	Level 1
Grade 1		
Grade 2	Level 1	Level 2
Grade 3		
Grade 4		
Grade 5	Level 2	Level 3
Grade 6		
Grade 7	Level 3	Level 4
Grade 8		

Regulation (Rest of world)

Information on how ABRSM exams are recognised in individual countries can be found at www.abrsm.org/regulation.

Qualification title referencing

The qualifications covered by this specification are:

- ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)
- ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8).

For ease of reading, 'Practical Grade(s)' is used in place of the full qualification titles throughout the remainder of this document. Similarly, when referring to our other suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

2. Practical Grades

Syllabuses

Syllabus validity

The Piano Practical Grades Syllabus is valid for exams from 1 January 2023 until 31 December 2024.

Syllabus amendments

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

Syllabus overlap

In the first year of any revised Practical Grades syllabus, we offer an overlap period where candidates may play specific requirements from the preceding syllabus. Information on the length of the overlap period and the requirements that it applies to is given at www.abrsm.org/overlap.

Piano candidates worldwide may play their three pieces from the 2021 & 2022 Piano syllabus until 31 December 2023. All pieces must be from the same syllabus – candidates may not present a mixture from old and new syllabuses.

The next syllabus

The next revision of the Piano Practical Grades Syllabus is planned to be published in 2024 and to take effect from 2025. Advance notice of any planned changes to the Piano Syllabus from 2025 (including syllabus overlap information) will be posted at www.abrsm.org/syllabusupdates.

Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at www.abrsm.org/examregulations.

Malpractice and maladministration

We are committed to inspiring achievement in music. Our qualifications are used by thousands of people to support their music learning or teaching. Many people also use them when applying to study at further and higher education institutions. It is therefore vital that our qualifications remain a valuable and reliable measure of a candidate's skills and knowledge. We take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act that compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act that damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act that breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in the relevant specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at www.abrsm.org/policies.

Entry requirements

There are nine grades of Practical Grades exams for Piano. Candidates may be entered for any grade at any age. They do not need to have taken any earlier grade(s) in Piano. To enter for a Grade 6, 7 or 8 exam, candidates must already have passed one of the following:

- ABRSM Grade 5 (or above) in Music Theory
- ABRSM Grade 5 (or above) in Practical Musicianship
- ABRSM Grade 5 in any Practical Grades solo Jazz instrument

For full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

Exam booking

Details of exam dates, locations, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Access (for candidates with specific needs)

We are committed to providing fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. There are a range of alternative tests and formats for Practical Grades as well as guidelines for candidates with specific needs (see www.abrsm.org/specificneeds for full details). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk) or from www.abrsm.org/specificneeds.

Exam content

Practical Grades for Piano consist of six components - three Pieces, Scales and arpeggios, Sight-reading and Aural tests. Information on how marks are allocated is given on page 52.

In the exam

Examiners

Generally, there will be one examiner in the exam room for Practical Grades; however a second examiner may be present for training or quality assurance purposes.

Examiners may ask to look at the candidate's or accompanist's (where applicable) copy of the music before or after the performance of a piece; a separate copy is not required.

Examiners may stop the performance of a piece when they have heard enough to make a judgment.

Order of the exam

The individual Practical Grades exam components may be taken in any order, at the candidate's choice, although it is preferable for accompanied pieces/duets (where applicable) to be performed consecutively at the beginning of the exam.

Instruments

ABRSM Public Venues provide an upright or grand piano. Candidates, other than pianists, must provide their own instrument (and any other equipment, e.g. footstools). Further detail on instruments is given in Section 3 of this specification.

Exam timings

The timings in the table below show the approximate length of each Practical Grades Piano exam in minutes, including the candidate's entry and exit, and time for the examiner to finish the mark form between exams. Examiners may take more or less time than the given timings.

Grade	Initial Grade	Grade 1	Grades 2 & 3	Grades 4 & 5	Grade 6	Grade 7	Grade 8
Time (in mins)	12	12	12	15	20	25	30

Special consideration

Special consideration is given to candidates who suffer temporary illness, injury or indisposition, or adverse circumstances at or near the time of the assessment that are beyond the candidate's control. This will not result in an adjustment to marks and will not change the assessment criteria applied by the examiner for the exam. Please refer to our Special Consideration Policy at www.abrsm.org/policies.

3. Piano Practical Grades Syllabus 2023 & 2024

Introducing the syllabus

There are new set pieces in the 2023 & 2024 Piano Practical Grades Syllabus.

- The repertoire lists have been refreshed rather than fully revised and, for the first time, include a mixture of new and retained pieces
- For ease of use, all pieces retained from the 2021 & 2022 syllabus keep the same list number – these are always pieces 4 to 10 on the lists
- There is a greater choice of repertoire than before, with the lists extended to 13 pieces (39 pieces in total per grade) and with music by a more diverse range of composers featured

The Scales and arpeggios, Sight-reading and Aural test requirements stay the same as the preceding syllabus.

Some key exam information has also been updated or clarified, including in the wider Qualification Specification. Examples are:

- The inclusion of information about our Special Consideration policy [Section 2]
- Confirmation of a change in policy on the use of the same piece(s) in more than one exam; this is now allowed [Section 3]
- The inclusion of information on syllabus infringements, and how they are managed [Section 4]

Practical Grades: requirements and information

This syllabus is valid from 1 January 2023 until 31 December 2024.

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

Instruments

ABRSM Public Venues provide a piano suitable for exam purposes. The piano will be upright or grand. Practice before the exam cannot be arranged, but examiners will recognise that the instrument may be one that candidates are unfamiliar with. When exams are held at Private Visits (i.e. premises provided and overseen by the Visit Organiser and visited by the examiner), a suitable piano must be provided. A digital piano may be used, provided it has a clearly recognisable piano tone, a touch-sensitive keyboard with full-size weighted keys, and an action, range and facilities that match those of a conventional acoustic piano, including a sustaining pedal.

Before beginning the exam: 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.

Pieces

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces are at the core of the exam – candidates are asked to present three at each grade. The syllabus repertoire is organised into three lists that explore different traditions and styles, dating from the Renaissance period to the present day.

Choosing one piece from each list gives candidates the opportunity to play a balanced selection and demonstrate a range of skills. In this syllabus, the pieces are broadly grouped into lists by the characteristics of the music:

- List A pieces are generally faster moving and require technical agility
- List B pieces are more lyrical and invite expressive playing
- List C pieces reflect a wide variety of musical traditions, styles and characters.

At Initial Grade to Grade 3, there are opportunities to play duets. This is an activity that often occurs in lessons for beginners and helps build a strong sense of musical awareness as well as secure rhythm and pulse.

We hope that by offering this variety in the syllabus, candidates will find inspiring music that they enjoy learning and performing.

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C)*. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on page 64 for this purpose.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons, e.g. hand size, or effects that cannot be realised on a digital piano. Other pieces may not be suitable because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be carefully considered for their appropriateness to each individual, which may need consultation between teachers and parents/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

The repertoire lists are the same as for ABRSM Performance Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

Duets: At Initial Grade to Grade 3, candidates may perform a duet for *one* of their pieces. These pieces are marked **DUET** in the repertoire list and the part the candidate must play is also specified – **primo part** if the upper part and **secondo part** if the lower part. Pieces marked **DUET/SOLO** may be played as a duet or as a solo.

Candidates must provide their own duet partner, who may only be in the exam room while playing. The duet partner may be the candidate's teacher (examiners will not play duets with candidates). Recorded duet parts are not allowed.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 14.

* At Initial Grade to Grade 3, candidates may choose only one duet (there are duets on all three lists).

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. Examiners' marking will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

Pedalling: Examiners will take into account the use and control of pedalling, and its effect on tone and shape. They will be assessing the overall musical outcome, rather than whether or not any printed pedal indications are played as written (these may therefore be adapted or omitted, as appropriate). Pieces that are heavily reliant on pedalling (whether marked in the music or not) for their full musical effect should be avoided if appropriate pedalling cannot be managed.

For duets, the secondo player (lower part) is expected to take responsibility for any pedalling.

Hand stretch: Candidates should choose the most suitable pieces for their hand size from the repertoire lists. If necessary, they may occasionally adapt the music by 'spreading' chords or omitting notes at wide stretches, provided the result is musical.

Repeats: Unless the syllabus specifies differently, all da capo and dal segno indications must be followed but other repeats (including first-time bars) should not be played unless they are very short (i.e. a few bars).

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may choose either option unless the repertoire list specifies differently.

Performing from memory: Candidates may perform any of their pieces from memory; if doing so, they must make sure that a copy of the music is available for the examiner to refer to. No extra marks are directly 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. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. Candidates at Grades 6 to 8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Examiners are unable to help with page-turning.

Photocopies & downloads: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. 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/mpa-guidelines. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission should be brought to the exam.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used.

Sourcing exam music: Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

Scales and arpeggios

Playing scales and arpeggios is important for building strong technical skills such as reliable finger movement, hand position, co-ordination and keyboard fluency. It also helps to develop pitch and interval awareness, familiarity with keys and their related patterns, and control of tone. This leads to greater confidence and security when sight-reading, learning new pieces and performing – from a score or from memory, as a solo musician or with others.

Memory: All requirements must be played from memory.

Range: Candidates are free to start at any octave, provided the required ranges are covered. For 'hands together' requirements, the hands must be one octave apart, unless the syllabus specifies differently. All requirements must ascend and descend according to the specified range (and pattern).

Rhythm: All requirements must be played in even notes.

Patterns: Arpeggios and dominant sevenths are required in root position only, except where the syllabus specifies differently. All dominant sevenths must finish by resolving on the tonic. Scales in thirds or a third apart must begin with the tonic as the lower note, while scales in sixths or a sixth apart must begin with the tonic as the upper note.

Articulation: All requirements must be prepared legato, unless the syllabus specifies staccato (or both).

Pedalling: All requirements must be played without pedalling.

Fingering: Candidates may use any fingering that produces a successful musical outcome.

In the exam: Initial Grade candidates will generally be asked to play all five requirements, in listed order. Examiners will specify which hand to use for each of the scales and arpeggios.


At Grades 1 to 8, examiners will usually ask for at least one of each scale/arpeggio (etc.) type. Where applicable, they will ask for majors followed by minors within each type and will also ask to hear a balance of hand requirements and/or articulations across the requests as a whole. When asking for requirements, examiners will specify:

- the key (including minor form – harmonic or melodic – in the Grades 6 to 8 scales) or the starting note(s)
- left hand or right hand (for hands-separately requirements)
- the articulation (where chosen by the examiner)

Supporting publications: Books of the requirements are published by ABRSM. Purchasing these books is not a requirement.

Speed: The following speeds are given as a general guide:

	Grade/Speed *								
	Initial	1	2	3	4	5	6	7	8
Scales (including contrary-motion, chromatic & whole-tone)	♩ = 54	♩ = 60	♩ = 66	♩ = 80	♩ = 100	♩ = 60	♩ = 72	♩ = 80	♩ = 88
Arpeggios (including dominant & diminished 7ths)	♩ = 52	♩ = 58	♩ = 63	♩ = 72	♩ = 80	♩ = 44	♩ = 50	♩ = 56	♩ = 66
Scales a 3rd apart / a 6th apart (including chromatic)								♩ = 60	♩ = 60
Legato scales in 3rds								♩ = 46	♩ = 52
Staccato scales in 3rds / in 6ths								♩ = 54	♩ = 54

* All speeds relate to the rhythmic grouping 

Sight-reading

Sight-reading is a valuable skill with many benefits. Learning to sight-read helps to develop quick recognition of keys, tonality and common rhythm patterns. Strong sight-reading skills make learning new pieces quicker and easier, and also help when making music with others, so that playing in an ensemble becomes more rewarding and enjoyable.

About the test: Candidates will be asked to play a short unaccompanied piece of music that they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment.

Parameters: The table on page 18 shows the elements that are introduced at each grade.

Fingering: Any fingering shown on the test is for guidance only. Candidates are welcome to use any fingering that produces a successful musical outcome.

Supporting publications: For practice purposes, sample sight-reading tests are published by ABRSM. Purchasing these books is not a requirement.

Blind or partially-sighted candidates: Blind or partially-sighted candidates may choose an alternative test (Braille memory or Aural repetition) in place of the standard test, if requested at the time of booking the exam. Further information is available at www.abrsm.org/specificneeds.

Aural tests

Listening lies at the heart of music-making and the ability to hear how music works helps with all aspects of musical development. Aural skills help with gauging the sound and balance of playing, keeping in time and playing with a sense of rhythm and pulse. These skills also help to develop a sense of pitch, musical memory and the ability to spot mistakes.







About the test: Full details of the Aural tests are given on pages 40–47.

Supporting publications: For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Purchasing these books is not a requirement.

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 booking the exam. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

Sight-reading parameters

The table below shows the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also page 17.

	Length (bars)	Time	Keys	Hand position	Other features that may be included
Initial	4	4/4	C major D minor	Each hand: <ul style="list-style-type: none"> • playing separately • in 5-finger position (tonic to dominant) 	<ul style="list-style-type: none"> •  •  • legato phrases, staccato • <i>f</i> and <i>p</i>
	6	2/4			
Grade 1		3/4	G, F majors A minor	any 5-finger position	<ul style="list-style-type: none"> • occasional accidentals (within minor keys only) •  •  • slurs, accents • <i>mf</i> and <i>mp</i> • <i>cresc.</i> and <i>dim.</i> hairpins
Grade 2			D major E, G minors	playing together	<ul style="list-style-type: none"> •  patterns • tied notes • <i>pp</i>
Grade 3	up to 8	3/8	A, B \flat , E \flat majors B minor	outside 5-finger position	<ul style="list-style-type: none"> • 2-note chords in either hand • ; simple semiquaver patterns • γ
Grade 4	c. 8	6/8			<ul style="list-style-type: none"> • anacrusis • chromatic notes • pause signs • tenuto
Grade 5	c. 8-12		E, A \flat majors F \sharp , C minors		<ul style="list-style-type: none"> • 4-part chords (2 notes max. in either hand) • simple syncopation • slowing of tempo at end • <i>ff</i>
Grade 6	c. 12-16	9/8 5/8 5/4	C \sharp , F minors		<ul style="list-style-type: none"> • triplet rhythms • clef changes • use of right pedal
Grade 7	c. 16-20	7/8 7/4			<ul style="list-style-type: none"> • tempo changes • 8va sign • use of una corda pedal
Grade 8	c. 1 page	12/8	B, D \flat majors		<ul style="list-style-type: none"> • 3-part chords in either hand • spread chords • simple ornaments • acceleration of tempo

INITIAL GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14.



Candidates may perform a duet for *one* of their three pieces.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Chwatal	Little Playmates	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
	2 Trad.	What shall we do with the drunken sailor?, arr. Önaç	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
	3 H. Wohlfahrt	Patterns (No.10 from <i>Kinder-Klavierschule</i>), arr. Jones	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
	4 Gurlitt	Dance (No. 2 from <i>Das kleines Konzert</i> , Op.227)	Music Pathways: Repertoire, Level 3A (Carl Fischer)
	5 Humbert	The Black Forest Doll (No. 3 from <i>Allerlei Spielzeug</i>)	Humbert: Allerlei Spielzeug (Schott)
	6 Kabalevsky	A Little Scherzo (No. 6 from 24 <i>Little Pieces</i> , Op.39)	Kabalevsky: 24 Little Pieces, Op. 39 (Boosey & Hawkes)
	7 A. Reinagle	Allegretto (No. 9 from 24 <i>Short and Easy Pieces</i> , Op.1)	A. Reinagle: 24 Short and Easy Pieces, Op.1 (Schott) or Pianissimo: Piano Piccolo (Schott) or p.23 from Piano Time Pieces 1 (OUP)
	8 Bertram Schattel	Racing Against Each Other (No.12 from <i>For Rosalie and Finn</i>) primo part DUET	Pp. 23–24 from Bertram Schattel: For Rosalie and Finn (Breitkopf & Härtel)
	9 Trad. Irish	John Ryan's Polka, arr. Blackwell	Piano Star 2 (ABRSM)
	10 Elsie Wells	Donkey Ride (from <i>Sea Pictures</i> , Set 1) primo part DUET	Duets with a Difference: Piano Time Duets, Book 1 (OUP)
	11 W. Carroll	Raindrops (No. 4 from <i>The Countryside</i>)	W. Carroll: The Countryside (Forsyth)
	12 Diabelli	Scherzo primo part DUET	Piano Lessons, Book 1 (Faber)
	13 Pam Wedgwood	Mission Impossible (No.11 from <i>Up-Grade! Piano Grades 0–1</i>)	Pam Wedgwood: Up-Grade! Piano Grades 0–1 (Faber)
B	1 Schonthal	A Waltz that's a Little Melancholy (No.10 from <i>Short Impressions for Very Young Piano Players</i> , Vol. 1)	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
	2 Waterman & Harewood	Swans and Ducks	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
	3 Naomi Yandell	Secret Footpath	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
	4 June Armstrong	Butterfly primo part DUET	Piano Star Duets (ABRSM)
	5 Pauline Hall	The Secret Garden pedalling optional	Piano Time Pieces 1 (OUP)
	6 Alison Mathews	Sailing Under a Moonlit Sky una corda optional	Mosaic, Vol. 1 (Editions Musica Ferrum)
	7 Christopher Norton	Enchanted Castle (No. 6 from <i>The Microjazz Duets Collection 1</i>) primo part DUET	Christopher Norton: The Microjazz Duets Collection 1 (Boosey & Hawkes)
	8 Orff	No.1 (from <i>Two Pieces</i>)	From Bartók to Stravinsky (Schott)
	9 Satie	What the Little Princess Tulip Says (No. 2 from <i>Menus propos enfantins</i>)	Satie: Nine Children's Pieces (ABRSM) or Pianissimo: Piano Piccolo (Schott) or Classics to Moderns, Book 1 (Yorktown Music Press)
	10 Pam Wedgwood	Whirlybird (No. 2 from <i>Up-Grade! Piano Grades 0–1</i>)	Pam Wedgwood: Up-Grade! Piano Grades 0–1 (Faber) or Pam Wedgwood: Piano for Fun (Faber)
	11 Agay	Moonlit Pagoda	More Classics to Moderns, Book 1 (Yorktown Music Press)
	12 Karen Marshall	Sprinkling Stardust	Piano Star 2 (ABRSM)
	13 Trad. Chinese (Jiangsu)	Crescent Moon, arr. N. & R. Faber student part DUET/SOLO	ShowTime Piano, Music from China, Level 2A (Faber Piano Adventures)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Peter Gritton	Haunted House	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
2 Kerstin Strecke	The Waltz of the Toads (from <i>Tio on Tour</i>)	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
3 Diane Hidy	Jinx (from <i>Mean Little Monsters</i>)	Piano Exam Pieces 2023 & 2024, Initial Grade (ABRSM)
4 Pauline Hall & Paul Drayton	Stegosaurus Stomp (from <i>Prehistoric Piano Time</i>)	Pauline Hall & Paul Drayton: Prehistoric Piano Time (OUP)
5 Heather Hammond	Action Stations	Piano Star 2 (ABRSM)
6 Mark Tanner	Wonkey Donkey	Piano Star 2 (ABRSM)
7 Alan Houghton	Treading Carefully	Piano Time Going Places (OUP)
8 Elton John	I Just Can't Wait to Be King (from <i>The Lion King</i>), arr. N. & R. Faber <i>student part; with repeat</i> DUET	Faber Studio Collection: Selections from ShowTime Piano, Level 2A (Faber Piano Adventures)
9 Gerald Martin	Boogie No.1	The Joy of Boogie and Blues (Yorktown Music Press)
10 Jane Sebba	The Grand Waltz <i>primo part</i> DUET	Piano Magic Duets, Book 1 (Collins Music)
11 Hans-Günter Heumann	Piano Junior Blues	Piano Junior, Performance, Book 2 (Schott)
12 Julie Knerr	Detective Wombat Blues	Piano Safari Pattern Pieces 1 (Piano Safari)
13 J. M. Last	Ducks in the Pond	Piano Time Pieces 3 (OUP)

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES		
C major		
D minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	hands separately
CONTRARY-MOTION SCALE		
C major	a 5th	hands starting on the tonic (unison); as pattern below
		
ARPEGGIOS		
C major		
D minor	a 5th	hands separately; as pattern below
		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 41

GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14.

Candidates may perform a duet for *one* of their three pieces.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1	Diabelli Allegretto in C (No.3 from <i>Die ersten 12 Lectionen</i> , Op.125)	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
	2	M. Helyer Dragonflies (from <i>The Greenwood Tree</i>)	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
	3	A. Reinagle Minuet in C (No.10 from <i>24 Short and Easy Pieces</i> , Op.1)	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
	4	Dennis Alexander Sonatina <i>primo part</i> DUET	Dennis Alexander: Alfred's Basic Piano Library, Duet Book 2 (Alfred)
	5	attrib. J. S. Bach Choral 'Deal with Me, Lord', BWV 514	My First Bach (Schott)
	6	Gurlitt The Chase/The Hunt (No.15 from <i>First Lessons for the Piano</i> , Op.117)	Music Pathways: Repertoire, Level 3B (Carl Fischer) or Classics to Moderns, Book 1 (Yorktown Music Press) or Studio 21 (1st Series), Vol. 1 (Universal)
	7	Handel Gavotte in C <i>ornaments optional</i>	My First Concert for Piano (Schott) or Classics to Moderns, Book 1 (Yorktown Music Press) or Studio 21 (1st Series), Vol. 1 (Universal)
	8	M. Helyer Haymaking (from <i>The Greenwood Tree</i>)	M. Helyer: The Greenwood Tree (Stainer & Bell)
	9	Türk Arioso in F (No.1 from <i>12 Handstücke</i>)	Clavierstücke für Anfänger (Schott) or Music Pathways: Repertoire, Level 3A (Carl Fischer) or Pianissimo: Piano Piccolo (Schott)
	10	Elsie Wells Courante <i>primo part</i> DUET	Mixed Doubles: Piano Time Duets, Book 2 (OUP)
	11	Hook Gavotte in C (No.3 from <i>24 Progressive Lessons</i> , Op.81)	Encore, Book 1 (ABRSM) or Music Through Time, Piano Book 1 (OUP)
	12	Mozart Allegro (No.8 from <i>12 Duos</i> , K. 487), arr. Blackwell	Piano Star: Grade 1 (ABRSM)
	13	Purcell Minuet in A minor, Z. 649	Music Through Time, Piano Book 1 (OUP)
B	1	Andrew Eales Fresh Air	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
	2	F. Price A Morning Sunbeam (No.3 from <i>Three Sketches for Little Pianists</i>)	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
	3	Head The Quiet Wood	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
	4	Dennis Alexander Reflections (from <i>Just for You and Me</i> , Book 1) <i>primo part</i> DUET	Dennis Alexander: Just for You and Me, Book 1 (Alfred)
	5	Alwyn The Trees are Heavy with Snow	Five by Ten, Grade 1 (Lengnick)
	6	R. R. Bennett Friday (from <i>Seven Days a Week</i>)	R. R. Bennett: Seven Days a Week (Alfred) or The Young Pianist's Repertoire, Book 1 (Faber)
	7	Jessie Blake The Little White Cloud	Grade by Grade, Piano Grade 1 (Boosey & Hawkes)
	8	Grechaninov Fairy Tale (No.1 from <i>Children's Album</i> , Op.98)	Grechaninov: Children's Book, Op.98 (ABRSM) or More Romantic Pieces for Piano, Book 1 (ABRSM) or My First Concert for Piano (Schott)
	9	Helen Madden The Forgotten Forest <i>primo part</i> DUET	Piano Star: Grade 1 (ABRSM)
	10	Borislava Taneva Small Valse <i>with repeat</i>	Mosaic, Vol. 2 (Editions Musica Ferrum)
	11	Agnieszka Lasko Fountain (from <i>Little Stories</i>)	Agnieszka Lasko: Little Stories (Euterpe)
	12	Alan Menken Beauty and the Beast (from <i>Beauty and the Beast</i>), arr. Hussey	Gradebusters Grade 1 Piano (Hal Leonard)
	13	Siegmeister Song of the Dark Woods	Music Pathways: Repertoire, Level 3B (Carl Fischer)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Shruthi Rajasekar	Virginia Hall	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
2 Martha Mier	Sneaky Business (from <i>Jazz, Rags & Blues</i> , Book 1)	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
3 Caroline Tyler	Little Whale Explores the Calm Sea	Piano Exam Pieces 2023 & 2024, Grade 1 (ABRSM)
4 June Armstrong	Sunlight Through the Trees	Piano Star: Grade 1 (ABRSM)
5 Elias Davidsson	The Frog (from <i>The Gift of Music</i>)	Elias Davidsson: The Gift of Music (Spartan Press)
6 Alison Mathews	Woodland Folk Song <i>primo part</i> DUET	Piano Star Duets (ABRSM)
7 Jane Sebba	Latin Laughter <i>primo part; play the 6ths in bb. 10 & 28</i> DUET	Piano Magic Duets, Book 2 (Collins Music)
8 Barbara Snow	Jazzy Dragon (from <i>Animal Jazz</i>)	Barbara Snow: Animal Jazz (Edition HH)
9 Trad. Ewe (Ghanaian)	Tu tu Gbovi, arr. Chapman Nyaho <i>primo part</i> DUET	Piano Star Duets (ABRSM)
10 Trad. Jamaican	Mango Walk, arr. Cornick	Piano Repertoire, Level 1 (Universal)
11 Carol Barratt	Cheesecake-Walk (from <i>Get It Together!</i>)	Carol Barratt: Get It Together! (Chester)
12 Gillock	Swinging Beat	Gillock: Swinging Beat (Willis) ©
13 Chee-Hwa Tan	At the Seaside (from <i>A Child's Garden of Verses</i>)	Chee-Hwa Tan: A Child's Garden of Verses (Piano Safari)

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
C major	1 oct.	hands together
G, F majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	2 oct.	hands separately
CONTRARY-MOTION SCALE		
C major	1 oct.	hands starting on the tonic (unison)
ARPEGGIOS		
G major		
A minor	1 oct.	hands separately

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 41

GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14.

Candidates may perform a duet for *one* of their three pieces.

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A 1	Beethoven Écossaise in G, WoO 23, arr. Czerny	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
2	J. L. Dussek Gavotte in F	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
3	Agnieszka Lasko Tarantella (from <i>Little Stories</i>)	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
4	Anon. Corranto (from <i>Fitzwilliam Virginal Book</i>)	Grade by Grade, Piano Grade 2 (Boosey & Hawkes)
5	Carse Rustic Dance (No. 7 from <i>Progressive Duets for Pianists</i> , Book 1) <i>primo part</i> DUET	Carse: <i>Progressive Duets for Pianists</i> , Book 1 (Stainer & Bell)
6	Goedicke Étude in A minor, Op. 36 No. 13	Piano Time Pieces 3 (OUP)
7	Haydn Rondino (Theme from <i>Cello Concerto in D</i>), arr. Agay <i>primo part</i> DUET	The Joy of Piano Duets (Yorktown Music Press)
8	Kabalevsky Galop/Hopping (No. 18 from <i>24 Little Pieces</i> , Op. 39)	Kabalevsky: <i>24 Little Pieces</i> , Op. 39 (Boosey & Hawkes) or <i>More Romantic Pieces for Piano</i> , Book 1 (ABRSM)
9	Mozart Minuet in D, K. 7	My First Mozart (Schott)
10	attrib. L. Mozart Bourlesq (from <i>The Wolfgang Notebook with first repeat</i>)	L. Mozart: <i>Notenbuch für Wolfgang</i> (Schott) or <i>The Young Pianist's Repertoire</i> , Book 1 (Faber)
11	Chevalier de Saint-Georges Rondo (from <i>Quartet for Harpsichord and Strings</i>), arr. Talbot-Howard	Chevalier de Saint-Georges: <i>Rondo from the Quartet for Harpsichord and Strings</i> (ABRSM) ©
12	Prószyński Kowalczyki (Apprentice Smiths) (from <i>Easy Pieces</i>)	Prószyński: <i>Easy Pieces for Piano</i> (PWM)
13	Purcell Air in D minor, Z. T. 676	Pianissimo: <i>Piano Piccolo</i> (Schott) or <i>Piano Repertoire</i> , Level 1 (Universal) or <i>Piano Lessons</i> , Book 1 (Faber)
B 1	Stephen Duro Forget-me-not Waltz	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
2	Stanford Lullaby (No. 5 from <i>Six Sketches</i>)	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
3	Trad. Chinese Kangding Love Song, arr. Yip	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
4	Bartók Sorrow (No. 7 from <i>For Children</i> , Vol. 2)	Bartók: <i>For Children</i> , Vol. 2 (Boosey & Hawkes) or <i>Grade by Grade</i> , Piano Grade 2 (Boosey & Hawkes)
5	Grechaninov Farewell (No. 4 from <i>Children's Album</i> , Op. 98)	Grechaninov: <i>Children's Book</i> , Op. 98 (ABRSM) or <i>A Romantic Sketchbook for Piano</i> , Book 1 (ABRSM) or <i>Pianissimo: Piano Piccolo</i> (Schott)
6	Heather Hammond Raindrop Reflections <i>primo part</i> DUET	Piano Star Duets (ABRSM)
7	Ravel Pavane de la belle au bois dormant (No. 1 from <i>Ma mère l'oye</i>) <i>secondo part</i> DUET	Ravel: <i>Ma mère l'oye</i> (Durand)
8	Spindler Waltz in A minor	Pathways to Artistry: <i>Masterworks</i> , Book 3 (Alfred)
9	Steibelt Adagio in A minor (from <i>Sonatina in C</i>)	A Keyboard Anthology, 2nd Series, Book 1 (ABRSM) or <i>Core Classics</i> , Grades 1–2 (ABRSM) or <i>Pianoworks Collection 2</i> (OUP) or <i>Pianissimo: Piano Piccolo</i> (Schott) or <i>My First Concert for Piano</i> (Schott)
10	Sarah Watts Postcard from Paris (from <i>Razzamajazz Repertoire Piano</i>)	Sarah Watts: <i>Razzamajazz Repertoire Piano</i> (Kevin Mayhew)
11	El-Dabh Soufiane (from <i>Mekta' in the Art of Kita'</i> , Book 2)	Piano Music of Africa and the African Diaspora, Vol. 1 (OUP)
12	Chee-Hwa Tan The Moon (from <i>A Child's Garden of Verses</i>)	Chee-Hwa Tan: <i>A Child's Garden of Verses</i> (Piano Safari)
13	Tchaikovsky Waltz (from <i>The Sleeping Beauty</i>), arr. J. & A. Bullard	Pianoworks, Collection 1 (OUP)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 David Blackwell	Railroad Blues	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
2 Elissa Milne	Mozzie (from <i>Easy Little Peppers</i>)	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
3 Kristina Arakelyan	Daydream	Piano Exam Pieces 2023 & 2024, Grade 2 (ABRSM)
4 Ben Crosland	In My Spot	Mosaic, Vol. 2 (Editions Musica Ferrum)
5 Sarah Konecsni	Dinosaur, Don't!	Mosaic, Vol. 2 (Editions Musica Ferrum)
6 Ludovico Einaudi	The Snow Prelude No. 3 <i>this edition only</i>	Ludovico Einaudi: Graded Pieces for Piano, Preparatory to Grade 2 (Chester)
7 Garścia	Brigands' Dance (from <i>Let's Play a Piano Duet</i> , Op. 37) <i>primo part</i> DUET	Garścia: Let's Play a Piano Duet, Op. 37 Vol. 2 (PWM)
8 Nikki Iles	Sweet Pea <i>primo part</i> DUET	Piano Star Duets (ABRSM)
9 Sculthorpe	Singing Sun (No. 6 from <i>A Little Book of Hours</i>)	Sculthorpe: A Little Book of Hours (Faber)
10 Giles Swayne	Whistling Tune	Spectrum 4 (ABRSM)
11 Mirosław Gąsieniec	Kukułka I	Mirosław Gąsieniec: Album for Children (PWM)
12 Grieg	Norwegian Dance No. 2, arr. Hall <i>primo part</i> DUET	Mixed Doubles: Piano Time Duets, Book 2 (OUP)
13 Seiber	Tango II (Habanera) (from <i>Leichte Tänze I</i>)	Seiber: Leichte Tänze (Easy Dances), Book 1 (Schott)

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
G, F majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	2 oct.	hands together
D, A majors		
E, G minors (natural or harmonic or melodic, at candidate's choice)	2 oct.	hands separately
CONTRARY-MOTION SCALE		
C major	2 oct.	hands starting on the tonic (unison)
CHROMATIC SCALE		
starting on D	1 oct.	hands separately
ARPEGGIOS		
D, A majors		
E, G minors	2 oct.	hands separately

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 42

GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14.

Candidates may perform a duet for *one* of their three pieces.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Anon.	Minuet in G, BWV Anh. II 116	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
	2 Clementi	Vivace (3rd movt from <i>Sonatina</i> in C, Op. 36 No.1)	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
	3 Miroslaw Gąsieniec	Hansel and Gretel (from <i>Album for Children</i>)	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
	4 A. Hedges	Hornpipe Rondo <i>primo part</i> DUET	A. Hedges: Hornpipe Rondo for Piano Duet (Roberton)
	5 L. Mozart	Angloise (from <i>Notebook for Wolfgang</i>)	L. Mozart: Notenbuch für Wolfgang (Schott) or The Young Pianist's Repertoire, Book 1 (Faber)
	6 Vitalij Neugasimov	Moody Gigue (from <i>Piano Sketches</i> , Book 1)	Vitalij Neugasimov: Piano Sketches, Book 1 (OUP)
	7 Prokofiev	Gavotte (from <i>Classical Symphony</i> , Op. 25), arr. Agay <i>primo part</i> ; with repeat - playing little notes DUET	The Joy of Piano Duets (Yorktown Music Press)
	8 Reinecke	Vivace (4th movt from <i>Sonatina in A minor</i> , Op.136 No. 4)	Reinecke: Six Miniature Sonatinas, Op.136 (Breitkopf & Härtel) or Sonatinas for Piano, Book 1 (PWM)
	9 Seiber	Jazz Etudiette (from <i>Easy Dances II</i>)	The Young Pianist's Repertoire, Book 1 (Faber)
	10 Weber	Scherzo	The Classical Spirit, Book 1 (Alfred) or Pathways to Artistry: Masterworks, Book 3 (Alfred)
	11 I. Holst	Toccata, arr. Hall	Piano Time Pieces 3 (OUP)
	12 Mozart	Allegro in Bb, K. 3	Mozart: 25 Early Pieces (ABRSM) or Essential Keyboard Repertoire, Vol. 6 (Alfred)
	13 Schumann	Wilder Reiter (The Wild Horseman) (No. 8 from <i>Album für die Jugend</i> , Op. 68)	Schumann: Album für die Jugend, Op. 68 (ABRSM) or A Romantic Sketchbook for Piano, Book 1 (ABRSM) or Piano Literature for a Dark and Stormy Night, Vol. 1 (Faber Piano Adventures)
B	1 Nancy Litten	The Sad Ghost	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
	2 Loeschhorn	Study in F (No. 25 from <i>48 Etüden in fortschreitender Ordnung</i> , Op. 65)	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
	3 Nakada	The Song of Twilight (from <i>Piano Pieces for Children</i>) with repeat	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
	4 Dennis Alexander	Autumn Serenade <i>primo part</i> DUET	Dennis Alexander: Alfred's Basic Piano Library, Duet Book 4 (Alfred)
	5 J. S. Bach	Arioso, arr. Agay <i>primo part</i> DUET	The Joy of Piano Duets (Yorktown Music Press)
	6 Bartók	Andante (No. 2 from <i>For Children</i> , Vol. 2)	Bartók: For Children, Vol. 2 (Boosey & Hawkes)
	7 W. Carroll	Spraymist (No. 3 from <i>In Southern Seas</i>)	W. Carroll: In Southern Seas (Forsyth)
	8 Gurlitt	Song, Op.172 No.1	More Romantic Pieces for Piano, Book 2 (ABRSM)
	9 Paul Harris	Indigo (No. 6 from <i>Rainbow</i>)	Paul Harris: Rainbow (Boosey & Hawkes)
	10 Trad. Irish	She Moved Through the Fair, arr. Hall	Eighteen Easy Escapes for Piano (Spartan Press)
	11 Janet & Alan Bullard	Thames Sunrise	Janet & Alan Bullard: Pianoworks: Popular Styles (OUP)
	12 Mendelssohn	Romance	Studio 21 (1st Series), Vol. 1 (Universal)
	13 Tchaikovsky	Chanson italienne (No.15 from <i>Album pour enfants</i> , Op. 39)	Tchaikovsky: Album for the Young, Op. 39 (ABRSM)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Chua	T-Rex Hungry (from <i>A Day in the Life of a T-Rex</i>)	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
2 Gillock	The Spanish Guitar (from <i>Accents Around the World</i>)	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
3 Joplin	The Entertainer, arr. Önaç	Piano Exam Pieces 2023 & 2024, Grade 3 (ABRSM)
4 Agay	Little Rhapsody on Hungarian Themes <i>primo part</i> DUET	The Joy of Piano Duets (Yorktown Music Press)
5 M. Bober & G. Goranson	Rushing River	Melody Bober & Glori Goranson: Rushing River (FJH Music Company Inc)
6 Mike Cornick	The Waltz of the Elephants (from <i>Clever Cat Goes on Safari</i>)	Mike Cornick: Clever Cat Goes on Safari (Universal)
7 Mark Goddard	Locked On Latin (from <i>Hands On Jazz</i>) <i>primo part</i> DUET	Mark Goddard: Hands On Jazz (Spartan Press)
8 Elton John & Tim Rice	Can You Feel the Love Tonight? (from <i>The Lion King</i>), arr. N. & R. Faber <i>octaves optional</i>	Faber Studio Collection: Selections from BigTime Piano, Level 4 (Faber Piano Adventures)
9 H. Mancini & J. Mercer	Moon River (from <i>Breakfast at Tiffany's</i>), arr. Miller	A Dozen a Day Songbook, Book 2 (Willis)
10 Karen Tanaka	Northern Lights	Spectrum 4 (ABRSM)
11 Valerie Capers	Ella Scats the Little Lamb (No.1 from <i>Portraits in Jazz</i>)	Valerie Capers: Portraits in Jazz (OUP)
12 Carse	Csardas <i>primo part</i> DUET	Carse: Progressive Duets for Pianists, Book 2 (Stainer & Bell)
13 H. Hofmann	Waldvöglein (No.15 from <i>Skizzen</i> , Op. 77)	Encore, Book 2 (ABRSM)

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
D, A majors		
E, G minors (harmonic or melodic, at candidate's choice)	2 oct.	hands together
B \flat , E \flat majors		
B, C minors (harmonic or melodic, at candidate's choice)	2 oct.	hands separately
CONTRARY-MOTION SCALE		
E major	2 oct.	hands starting on the tonic (unison)
CHROMATIC CONTRARY-MOTION SCALE		
starting on D	1 oct.	hands starting on the stated note (unison)
ARPEGGIOS		
D, A majors		
E, G minors	2 oct.	hands together
B \flat , E \flat majors		
B, C minors	2 oct.	hands separately

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 42

GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Pescetti	Presto (3rd movt from <i>Sonata No. 6 in C minor</i>)	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
	2 Farrenc	Mouvement de valse (No.15 from <i>25 études faciles</i> , Op. 50)	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
	3 Handel	Allegro in F, HWV 488	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
	4 Alcock	Gavot (3rd movt from <i>Suite No. 2 in B♭</i> with ornaments in bb. 7, 23 & 31; all others optional)	Alcock: Six Suites of Easy lessons (ABRSM) or The Best of Grade 4 Piano (Faber)
	5 Beethoven	Allegro assai (1st movt from <i>Sonatina in F</i> , Anh. 5 No.2)	The New Sonatina Book, Vol. 1 (Schott)
	6 Buxtehude	Saraband (from <i>Suite in E minor</i> , BuxWV 236)	Baroque Keyboard Anthology, Vol. 1 (Schott)
	7 Dring	Scherzando (from <i>12 Pieces in the Form of Studies</i>)	Dring: 12 Pieces in the Form of Studies (Weinberger)
	8 Gurlitt	Allegretto scherzando (3rd movt from <i>Sonatina in C</i> , Op.188 No.4)	No.13 from Sonatinas for Piano, Book 1 (PWM)
	9 Haydn	Allegro scherzando in F	Essential Keyboard Repertoire, Vol. 6 (Alfred)
	10 S. Heller	Study in A minor, Op. 45 No. 2	S. Heller: 20 Miscellaneous Studies (ABRSM) or pp. 7–9 from Piano Literature for a Dark and Stormy Night, Vol. 1 (Faber Piano Adventures)
	11 G. Berg	Allegro (1st movt from <i>Sonatina in C</i> , Op. 3 No. 7)	G. Berg: Twelve Sonatinas, Op. 3, Vol. 2 (Edition HH)
	12 J. F. F. Burgmüller	Ballade, Op.100 No.15	Encore, Book 2 (ABRSM) or Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)
	13 Mozart	Rondo in F, K.15hh	Core Classics, Grades 3–4 (ABRSM) or Mozart: 25 Early Pieces (ABRSM) or The Best of Grade 4 Piano (Faber)
B	1 Valerie Capers	Billie's Song (No. 7 from <i>Portraits in Jazz</i> with repeat)	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
	2 Chaminade	Idylle (No.1 from <i>Album des enfants, deuxième série</i> , Op.126)	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
	3 Tchaikovsky	La nouvelle poupée (No. 6 from <i>Album pour enfants</i> , Op. 39)	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
	4 C. P. E. Bach	Andante (arr.)	Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)
	5 W. Carroll	Sunrise (No. 7 from <i>River and Rainbow</i>)	W. Carroll: River and Rainbow (Forsyth)
	6 Granados	Dedicatoria (No.1 from <i>Cuentos de las juventud</i> , Op.1)	Granados: Stories of the Young, Op.1 (ABRSM) or More Romantic Pieces for Piano, Book 2 (ABRSM)
	7 Khachaturian	A Little Song (Andantino) (No.1 from <i>Pictures of Childhood</i>)	Khachaturian: Pictures of Childhood (Boosey & Hawkes)
	8 Liszt	La cloche sonne, S. 238	Chopin, Liszt, Hiller: Urtext Primo, Vol. 5 (Wiener Urtext)
	9 Mendelssohn	Andante (2nd movt from <i>Violin Concerto in E minor</i> , Op. 64), arr. Scott-Burt	Piano Mix 3 (ABRSM)
	10 Vaughan Williams	Valse lente (from <i>Six Teaching Pieces</i>)	Vaughan Williams: A Little Piano Book (OUP)
	11 Heather Hammond	Once Upon a Frozen Winter (from <i>Ballads Without Words</i>)	Heather Hammond: Ballads Without Words, Vol. 1 (EVC)
	12 Hummel	Romance in G, Op. 52 No. 4	Hummel: 16 Short Pieces (ABRSM)
	13 Trad. Malay	Voyage of the Sampan, arr. Siagian with repeats	Malay Folk Songs Collection (Hal Leonard)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Bartók	Pentatonic Tune (No. 29 from <i>For Children</i> , Vol. 1)	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
2 Nevada	Ninette's Musette (No. 5 from <i>Romantic Impressions</i>)	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
3 F. Price	Ticklin' Toes	Piano Exam Pieces 2023 & 2024, Grade 4 (ABRSM)
4 Maikapar	At the Smithy, Op. 8 No. 5	A Romantic Sketchbook for Piano, Book 2 (ABRSM)
5 Alison Mathews	Buried Rubies (No. 8 from <i>Treasure Trove</i>)	Alison Mathews: Treasure Trove (Editions Musica Ferrum)
6 Martha Mier	Worrisome Blues (from <i>Jazz, Rags & Blues</i> , Book 3)	Martha Mier: Jazz, Rags & Blues, Book 3 (Alfred)
7 Arvo Pärt	Für Anna Maria <i>fröhlich or nachdenklich</i>	Arvo Pärt: Für Anna Maria (Universal)
8 Prokofiev	Marche (No. 10 from <i>Musiques d'enfants</i> , Op. 65)	Prokofiev: Musiques d'enfants, Op. 65 (Boosey & Hawkes)
9 V. Stoyanov	Bulgarian Peasant Dance	The Joy of Modern Piano Music (Yorktown Music Press)
10 Trad.	Shenandoah, arr. Bennett	The Graded Piano Player, Grades 3-5 (Faber)
11 Grieg	In the Hall of the Mountain King (from <i>Peer Gynt, Suite No. 1</i> , Op. 46), arr. White	Piano Mix 3 (ABRSM)
12 Kabalevsky	Toccata (No. 12 from <i>30 Children's Pieces</i> , Op. 27)	Kabalevsky: 30 Children's Pieces, Op. 27 (Boosey & Hawkes) or The Best of Grade 4 Piano (Faber)
13 Waller, Razaf & H. Brooks	Ain't Misbehavin', arr. Iles	Nikki Iles and Friends, Book 1 (ABRSM)

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 15-16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
B \flat , E \flat majors		
B, C minors (harmonic or melodic, at candidate's choice)	2 oct.	hands together
B, F \sharp , A \flat majors		
F \sharp , F minors (harmonic or melodic, at candidate's choice)	2 oct.	hands separately
CONTRARY-MOTION SCALES		
E \flat major		
C harmonic minor	2 oct.	hands starting on the tonic (unison)
CHROMATIC SCALE (SIMILAR MOTION)		
starting on F \sharp	2 oct.	hands together
ARPEGGIOS		
B \flat , E \flat majors		
B, C minors	2 oct.	hands together
B, F \sharp , A \flat majors		
F \sharp , F minors	2 oct.	hands separately

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 43

GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A 1	Cimarosa Allegro (3rd movt from <i>Sonata in C minor</i> , C. 68)	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
2	Haydn Minuet and Trio (2nd movt from <i>Sonata in D</i> , Hob. XVI:4)	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
3	Chee-Hwa Tan Jester's Jig (No. 7 from <i>A Royal Birthday Celebration: Suite in Baroque Style</i>)	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
4	J. S. Bach Invention No. 8 in F, BWV 779	J. S. Bach: Two-part Inventions (ABRSM) or J. S. Bach: Inventions and Sinfonias (Henle) or Core Classics, Grades 5–6 (ABRSM) or Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)
5	Beethoven Bagatelle in G minor, Op.119 No.1	A Keyboard Anthology, 1st Series, Book 3 (ABRSM) or Core Classics, Grades 4–5 (ABRSM) or Classics for the Developing Pianist, Book 3 (Alfred)
6	J. H. Fiocco Andante (from <i>Pièces de clavecin</i> , Op.1)	J. H. Fiocco: Eight Keyboard Pieces (ABRSM)
7	Haydn Allegro (1st movt from <i>Sonata in G</i> , Hob. XVI:G1)	Pp. 41–43 from Haydn: Selected Keyboard Sonatas, Book 1 (ABRSM) or Essential Keyboard Repertoire, Vol. 5 (Alfred)
8	Hummel Allegro in C (No. 2 from <i>Six pièces très faciles</i> , Op. 52)	Hummel: 16 Short Pieces (ABRSM)
9	J. L. Krebs Toccata in Eb	Essential Keyboard Repertoire, Vol. 6 (Alfred)
10	Mozart Theme, Var. 1 and Var. 5 (from <i>12 Variations on "Ah vous dirai-je, maman"</i> , K. 265)	Mozart: 12 Variations on "Ah, vous dirai-je Maman", K. 265 (Henle) or Mozart: "Ah, vous dirai-je Maman", 12 Variations in C major, KV 265 (Bärenreiter)
11	Gade Ringeltanz (Boys' Merry-go-round) (No. 2 from <i>Children's Christmas</i> , Op. 36)	Gade: Aquarelles and Other Pieces (ABRSM) or More Romantic Pieces for Piano, Book 3 (ABRSM)
12	S. Heller Study in E minor (No. 7 from <i>30 Progressive Studies</i> , Op. 46)	S. Heller: 30 Progressive Studies (Universal)
13	Leo Toccata No. 3	The Advanced Pianist, Book 1 (Faber)
B 1	H. Hofmann Minnelied (No. 7 from <i>Stimmungsbilder</i> , Op. 88)	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
2	Bernadette Marmion Wind in the Willows (from <i>Allsorts</i>)	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
3	Pilling Philomela	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
4	R. R. Bennett Little Elegy	R. R. Bennett: Little Elegy (Novello)
5	Granados La huérfana (No. 9 from <i>Cuentos de las juventud</i> , Op.1)	Granados: Stories of the Young, Op.1 (ABRSM)
6	S. Heller Study in E minor, Op. 47 No.15 <i>with repeat</i>	S. Heller: 20 Miscellaneous Studies (ABRSM)
7	Massenet Mélodie (No. 5 from <i>10 Pièces de genre</i> , Op.10)	French Romantic Repertoire, Level 1 (Faber)
8	Mompou La barca (from <i>Impresiones íntimas</i>)	Mompou: Impresiones íntimas (Unión Musical Ediciones) or Mompou: Música para piano (Unión Musical Ediciones)
9	Pachulski Prelude in C minor, Op. 8 No.1	A Romantic Sketchbook for Piano, Book 3 (ABRSM)
10	Schumann Von fremden Ländern und Menschen (No.1 from <i>Kinderscenen</i> , Op.15)	Schumann: Kinderscenen, Op.15 (ABRSM) or Schumann: Scenes from Childhood, Op.15 (Henle) or Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)
11	Glière Evening (No. 5 from <i>8 Easy Pieces</i> , Op. 43)	Glière: Eight Easy Pieces, Op. 43 (ABRSM)
12	Philip Lane A Walk in the Park (No. 2 from <i>Three Little Bites at the Big Apple</i>)	Philip Lane: Three Little Bites at the Big Apple (Goodmusic)
13	Trad. Korean Arirang, arr. Bullard	Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Mike Cornick	In the Groove (from <i>20 Piano Studies</i>)	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
2 Kabalevsky	Scherzo (No.14 from <i>30 Children's Pieces</i> , Op. 27)	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
3 David Ōnaç	A Distant Star in the Stillness	Piano Exam Pieces 2023 & 2024, Grade 5 (ABRSM)
4 Agay	Blue Waltz	The Joy of Boogie and Blues (Yorktown Music Press)
5 Alwyn	The Sea is Angry	Pianoworks Collection 2 (OUP)
6 Bartók	Winter Solstice Song (No. 38 from <i>For Children</i> , Vol. 1)	Bartók: For Children, Vol. 1 (Boosey & Hawkes)
7 Victoria Borisova-Ollas	Silent Island	Spectrum 3 (ABRSM)
8 Ludovico Einaudi	Elegy for the Arctic <i>this edition only</i>	Pp.7-9 from Ludovico Einaudi: Extra Elements (Chester)
9 Pinto	March, Little Soldier! (No. 3 from <i>Scenas infantis</i>) <i>gliss. optional</i>	Pinto: <i>Scenas infantis</i> (G. Schirmer)
10 Catherine Rollin	Love Theme (from <i>Lyric Moments</i> , Book 2)	Catherine Rollin: <i>Lyric Moments</i> , Book 2 (Alfred)
11 Arlen	Stormy Weather, arr. Iles	Nikki Iles and Friends, Book 1 (ABRSM)
12 Martha Mier	Tuxedo Jazz (from <i>Jazz, Rags & Blues</i> , Book 4)	Martha Mier: <i>Jazz, Rags & Blues</i> , Book 4 (Alfred)
13 André Bangambula Vindu	Lullaby (from <i>Suite for Piano</i>)	Piano Music of Africa and the African Diaspora, Vol. 1 (OUP)

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
A, E, B, F#, D♭ majors	2 oct.	legato; hands together
F#, C#, G#, E♭, B♭ minors (harmonic or melodic, at candidate's choice)		
STACCATO SCALES		
A♭ major	2 oct.	staccato; hands separately
F minor (harmonic or melodic, at candidate's choice)		
CONTRARY-MOTION SCALES		
D♭ major	2 oct.	legato; hands starting on the tonic (unison)
C# harmonic minor		
CHROMATIC CONTRARY-MOTION SCALE		
starting on F# (LH) and A# (RH)	2 oct.	legato; hands starting a major third apart
ARPEGGIOS		
A, E, B, F#, A♭, D♭ majors	2 oct.	legato; hands together
F#, C#, G#, E♭, F, B♭ minors		
DIMINISHED SEVENTH		
starting on B	2 oct.	legato; hands separately

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 44

GRADE 6

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades 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**; for further details see pages 13–14

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 S. Heller	Prelude in C# minor (No.10 from <i>24 Preludes</i> , Op.81)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
	2 Gambarini	Giga in D (from <i>Lessons for the Harpsichord</i> , Op.2)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
	3 Kuhlau	Allegro (1st movt from <i>Sonatina in C</i> , Op. 20 No.1)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
	4 C. P. E. Bach	Solfeggietto in C minor, Wq.117/2	C. P. E. Bach: Selected Keyboard Works, Book 2 (ABRSM) or Classics to Moderns, Book 6 (Yorktown Music Press)
	5 J. S. Bach	Invention No. 6 in E, BWV 777	J. S. Bach: Two-part Inventions (ABRSM) or J. S. Bach: Inventions and Sinfonias (Henle)
	6 J. F. F. Burgmüller	Velocity, Op.109 No.10	J. F. F. Burgmüller: Studies, Op.109 (Peters)
	7 Cimarosa	Allegro (1st movt from <i>Sonata No. 6 in G</i>)	The Classical Spirit, Book 2 (Alfred)
	8 Handel	Fantasia in A	Classics to Moderns, Book 6 (Yorktown Music Press)
	9 Haydn	Finale: Allegro molto (4th movt from <i>Sonata in G</i> , Hob. XVI:6)	Haydn: Selected Keyboard Sonatas, Book 1 (ABRSM) or Haydn: Complete Piano Sonatas, Vol. 1 (Wiener Urtext)
	10 D. Scarlatti	Sonata in A, Kp.208, L.238	D. Scarlatti: 200 Sonatas, Vol. 2 (EMB Zeneműkiadó)
	11 Hummel	Rondo in C, Op. 52 No. 6	Hummel: 16 Short Pieces (ABRSM)
	12 Schubert	Moment musical in F minor (No. 3 from <i>Moments musicaux</i> , D. 780)	Schubert: Moments musicaux, D. 780 (ABRSM) or Schubert: Impromptus and Moments musicaux (Henle)
	13 Telemann	Allegro (1st movt from <i>Fantasia No.1 in D</i> , 1st Dozen, TWV 33:1)	Telemann: Fantasias, 1st Dozen (ABRSM)
B	1 Dett	Honey (Humoresque) (3rd movt from <i>In The Bottoms</i>)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
	2 Granados	Vals poético (No. 6 from <i>Valses poéticos</i>)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
	3 Mendelssohn	Venetianisches Gondellied (No. 6 from <i>Lieder ohne Worte</i> , Op.19b)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
	4 Y. Bowen	A Pastel	Y. Bowen: A Pastel (Chester)
	5 Dello Joio	Prayer of the Matador (No.2 from <i>Lyrical Pieces for the Young</i>)	The Boosey & Hawkes 20th-Century Piano Collection: from 1945 (Boosey & Hawkes)
	6 Glière	Prelude in D♭ (No.1 from <i>8 Easy Pieces</i> , Op. 43)	Glière: Eight Easy Pieces, Op.43 (ABRSM) or A Romantic Sketchbook for Piano, Book 4 (ABRSM)
	7 C. Hartmann	Nocturne	C. Hartmann: Two Piano Pieces (Edition HH)
	8 Stephen Hough	Little Lullaby (4th movt from <i>Suite R-B</i>)	Stephen Hough: Suite R-B and Other Enigmas (Weinberger)
	9 Howells	There Was a Most Beautiful Lady (No.3 from <i>Country Pageant</i>)	Howells: Country Pageant & A Little Book of Dances (ABRSM) or Core Classics, Grades 5–6 (ABRSM)
	10 Khachaturian	Legend (No. 6 from <i>Pictures of Childhood</i>)	Khachaturian: Pictures of Childhood (Boosey & Hawkes)
	11 Mel Bonis	Interlude (from <i>Interlude et Valse lente</i> , Op. 38) ending b. 53	Mel Bonis: Piano Music Volume 5 - Dances A (Furore Verlag)
	12 Guastavino	Cantilena No.1 'Santa Fe para llorar' (from <i>10 Cantilenas Argentinas</i>)	Guastavino: 10 Cantilenas Argentinas (Melos)
	13 Schumann	Einsame Blumen (No.3 from <i>Waldscenen</i> , Op.82)	Schumann: Waldscenen, Op.82 (ABRSM)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 R. R. Bennett	The Child that Is Born on the Sabbath Day (from <i>A Week of Birthdays</i>)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
2 Elissa Milne	Indigo Moon (from <i>Pepperbox Jazz</i> , Book 2)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
3 O. Peterson	Jazz Exercise No. 2 (from <i>Jazz Exercises, Minuets, Etudes and Pieces for Piano</i>)	Piano Exam Pieces 2023 & 2024, Grade 6 (ABRSM)
4 L. Bernstein	For Stephen Sondheim (No. 3 from <i>13 Anniversaries</i>)	L. Bernstein: 13 Anniversaries (Boosey & Hawkes)
5 Casella	Galop Final (No.11 from <i>11 Children's Pieces</i> , Op. 35)	Casella: 11 Children's Pieces (Universal)
6 Ben Crosland	View from a Window (No.12 from <i>Cool Beans!</i> , Vol. 1)	Pp. 24–27 from Ben Crosland: <i>Cool Beans!</i> , Vol. 1 (Editions Musica Ferrum)
7 Paul Harvey	Rumba Toccata	Paul Harvey: Rumba Toccata (Ricordi)
8 Nikki Iles	East Coast Blues	Jazz on a Summer's Day (OUP)
9 Stephen Montague	Tsunami	Spectrum 2 (ABRSM)
10 Prokofiev	Cortège de sauterelles (No. 7 from <i>Musiques d'enfants</i> , Op. 65)	Prokofiev: <i>Musiques d'enfants</i> , Op. 65 (Boosey & Hawkes)
11 Nkeiru Okoye	Dancing Barefoot in the Rain (from <i>African Sketches</i>)	Piano Music of Africa and the African Diaspora, Vol. 1 (OUP)
12 Poul Ruders	Shooting Stars	Spectrum 3 (ABRSM)
13 Billy Taylor	I wish I knew how it would feel to be free, arr. Churchill	Nikki Iles and Friends, Book 1 (ABRSM)

Exam requirements continue on page 33

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
D, F, A \flat , B majors	4 oct.	legato or staccato, at examiner's choice; hands together
D, F, G \sharp , B minors (harmonic <i>and</i> melodic)		
CONTRARY-MOTION SCALES		
D, F, A \flat , B majors	2 oct.	legato; hands starting on the tonic (unison)
D, F, G \sharp , B harmonic minors		
CHROMATIC SCALES (SIMILAR MOTION)		
starting on G \sharp	4 oct.	legato or staccato, at examiner's choice; hands together
starting on B		
ARPEGGIOS		
D, F, A \flat , B majors	4 oct.	legato; hands together (root position)
D, F, G \sharp , B minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of D, F, A \flat and B	4 oct.	legato; hands together; as pattern below
DIMINISHED SEVENTHS		
starting on G \sharp	4 oct.	legato; hands together
starting on B		



SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 45

GRADE 7

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades 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**; for further details see pages 13–14

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A 1	Haydn	Allegro moderato (1st movt from <i>Sonata in B minor</i> , Hob. XVI:32)	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
2	Martinů	Allegretto (No. 4 from <i>Čtvrtky a osminky</i> , H. 257)	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
3	Martínez	Tempo di minuetto (3rd movt from <i>Sonata in A</i>)	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
4	C. P. E. Bach	Allegro di molto (1st movt from <i>Sonata in F minor</i> , Wq. 63/6)	Pp. 40–43 from C. P. E. Bach: Selected Keyboard Works, Book 4 (ABRSM) or The Classical Spirit, Book 2 (Alfred)
5	Haydn	Moderato (1st movt from <i>Sonata in E</i> , Hob. XVI:31)	Haydn: Selected Keyboard Sonatas, Book 3 (ABRSM) or Haydn: Complete Piano Sonatas, Vol. 3 (Wiener Urtext)
6	Kuhlau	Allegro con spirito (1st movt from <i>Sonatina in A</i> , Op. 60 No. 2)	Kuhlau: Sonatinas, Vol. 2 (Peters)
7	Mozart	Gigue in G, K. 574	Pp. 11–12 from A Keyboard Anthology, 2nd Series, Book 5 (ABRSM) or Mozart: Mature Piano Pieces (ABRSM) or Mozart: Piano Pieces, Selection (Henle)
8	Paradies	Allegro (2nd movt from <i>Sonata No. 6 in A</i>)	Pp. 45–47 from Paradies: Sonate di Gravicembalo, Vol. 1 (Schott)
9	Rameau	Les sauvages (from <i>Pièces de clavecin</i>)	Rameau: Les cyclopes / Les sauvages (Bärenreiter) or pp. 96–97 from Rameau: Pièces de clavecin (Heugel)
10	D. Scarlatti	Sonata in E, Kp. 380, L. 23	Pp. 30–33 from D. Scarlatti: Keyboard Pieces and Sonatas, Book 3 (ABRSM) or D. Scarlatti: 200 Sonatas, Vol. 3 (EMB Zeneműkiadó)
11	Beethoven	Menuetto and Trio (3rd movt from <i>Sonata in D</i> , Op. 10 No. 3)	Beethoven: Sonata in D, Op. 10 No. 3 (ABRSM) or Beethoven: The 35 Piano Sonatas, Vol. 1 (ABRSM) or Beethoven: Complete Pianoforte Sonatas, Vol. 1 (ABRSM)
12	Handel	Allemande and Courante (2nd and 3rd movts from <i>Suite in D minor</i> , HWV 437)	Handel: Keyboard Works, Vol. 2 (Bärenreiter)
13	Joaquín Turina	El mercado (No. 5 from <i>Miniaturas</i> , Op. 52)	Joaquín Turina: Miniaturas (Schott)
B 1	Chopin	Mazurka in A minor, Op. 68 No. 2	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
2	Jan Freidlin	At the Evening Window (No. 4 from <i>Four Stories</i>)	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
3	Moszkowski	Calme du soir (No. 2 from <i>10 petits morceaux</i> , Op. 94)	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
4	Alan Bullard	Prelude No. 9 (from <i>12 or 13 Preludes for Piano Solo</i> , Set One)	Alan Bullard: Prelude No. 9 from 12 or 13 Preludes for Piano Solo, Set One (Colne Edition) ⊕ or Alan Bullard: 12 or 13 Preludes for Piano Solo, Set One (Colne Edition)
5	Hensel	Mélodie, Op. 4 No. 2	At the Piano with Women Composers (Alfred) or Piano Music by Female Composers (4th revised edition 2011) (Schott)
6	Liszt	Consolation No. 5 in E (from <i>Consolations</i> , S. 172)	Liszt: 21 Short Piano Pieces (ABRSM) or Liszt: Consolations (Wiener Urtext)
7	Lyadov	Mazurka in F minor (No. 3 from <i>Trois morceaux</i> , Op. 57)	Lyadov: Preludes, Trifles and Other Pieces (ABRSM) or A Romantic Sketchbook for Piano, Book 4 (ABRSM)
8	Mendelssohn	Song without Words, Op. 19 No. 1	Mendelssohn: Songs without Words (ABRSM)
9	A. Richardson	Lento moderato (2nd movt from <i>Sonatina in F</i> , Op. 27)	A. Richardson: Sonatina in F, Op. 27 (Weinberger)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
10 Schumann	Kind im Einschlummern (No.12 from <i>Kinderscenen</i> , Op.15)	Schumann: Kinderscenen, Op.15 (ABRSM) or Schumann: Scenes from Childhood, Op.15 (Henle) or Night and Dreams (Schott)
11 Debussy	The Little Shepherd (No.5 from <i>Children's Corner</i>)	A Keyboard Anthology, 1st Series, Book 5 (ABRSM)
12 Ilyinsky	Berceuse (No. 7 from <i>Noure et Anitra</i> , Op.13)	Core Classics, Grades 6-7 (ABRSM) or A Keyboard Anthology, 3rd Series, Book 5 (ABRSM)
13 O. Russell	Jamaican Dance No.2 (from <i>Three Jamaican Dances</i>)	Piano Music of Africa and the African Diaspora, Vol. 3 (OUP)
C 1 Christopher Norton	New Kid (No. 9 from <i>The Christopher Norton Jazz Preludes Collection</i>)	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
2 Dianne Goolkasian Rahbee	Prelude: Twilight, Op. 69	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
3 Param Vir	White Light Chorale	Piano Exam Pieces 2023 & 2024, Grade 7 (ABRSM)
4 Bartók	Bagpipers: Allegretto (1st movt from <i>Sonatina</i>)	Bartók: Sonatina (EMB Zeneműkiadó or Henle)
5 Chen Yi	Bamboo Dance II	Spectrum 5 (ABRSM)
6 Ginastera	Tribute to Roberto Garcia Morillo (No. 6 from <i>12 American Preludes</i> , Op.12)	Ginastera: 12 American Preludes, Op.12 (Carl Fischer)
7 Grovlez	Chanson du chasseur (No. 4 from <i>L'Almanach aux images</i>)	Grovlez: L'Almanach aux images (Stainer & Bell) or Beyond the Romantic Spirit, Book 2 (Alfred)
8 Kern	Smoke Gets in Your Eyes (from <i>Roberta</i>), arr. Evans	Lee Evans Arranges Jerome Kern (Hal Leonard)
9 Florentine Mulsant	Prélude No.14 (from <i>24 Préludes pour piano</i> , Op. 38)	Florentine Mulsant: 24 Préludes pour piano, Op. 38 (Furore Verlag)
10 Christopher Norton	Pop Bossa (No. 5 from <i>Latin Preludes 2</i>)	Christopher Norton: Latin Preludes Collection (Boosey & Hawkes)
11 Grieg	Butterfly (No.1 from <i>Lyric Pieces</i> , Book 3, Op. 43)	Grieg: 38 Pianoforte Pieces, Book 2 (ABRSM)
12 Piazzolla	Milonga del ángel	Piazzolla: Piazzolla: Ángel for piano (Tonos)
13 Uzoigwe	Nigerian Dance No.1 (from <i>Four Nigerian Dances</i>)	Piano Music of Africa and the African Diaspora, Vol. 2 (OUP)

Exam requirements continue on page 36

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
D \flat , E, G, B \flat majors	4 oct.	legato or staccato, at examiner's choice; hands together
C \sharp , E, G, B \flat minors (harmonic <i>and</i> melodic)		
SCALES A THIRD APART		
D \flat , E, G, B \flat majors	4 oct.	legato or staccato, at examiner's choice; hands together
C \sharp , E, G, B \flat harmonic minors		
CONTRARY-MOTION SCALES		
D \flat , E, G, B \flat majors	2 oct.	legato or staccato, at examiner's choice; hands starting on the tonic (unison)
C \sharp , E, G, B \flat harmonic minors		
LEGATO SCALE IN THIRDS		
G major	2 oct.	legato; hands separately
STACCATO SCALE IN THIRDS		
G major	2 oct.	staccato; hands separately
CHROMATIC CONTRARY-MOTION SCALE		
starting on C \sharp (LH) and E (RH)	2 oct.	legato or staccato, at examiner's choice; hands starting a minor third apart
ARPEGGIOS		
D \flat , E, G, B \flat majors	4 oct.	legato; hands together; first inversion only
C \sharp , E, G, B \flat minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of D \flat , E, G and B \flat	4 oct.	legato; hands together; as pattern below
DIMINISHED SEVENTHS		
starting on B \flat	4 oct.	legato; hands together
starting on E		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 46

GRADE 8

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades 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**; for further details see pages 13–14

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Prelude and Fugue in B \flat , BWV 866	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
	2 Mozart	Allegro (1st movt from <i>Sonata in F</i> , K. 332)	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
	3 Schubert	Moment musical in C \sharp minor (No. 4 from <i>Moments musicaux</i> , D. 780)	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
	4 J. S. Bach	Prelude and Fugue in G, BWV 884	J. S. Bach: The Well-Tempered Clavier, Part 2 (ABRSM)
	5 Beethoven	Allegro (1st movt from <i>Sonata in E</i> , Op.14 No.1)	Beethoven: Sonata in E, Op.14 No.1 (ABRSM) or Beethoven: The 35 Piano Sonatas, Vol. 1 (ABRSM) or Beethoven: Complete Pianoforte Sonatas, Vol. 1 (ABRSM)
	6 Handel	Prelude and Allegro (Fuga) (1st and 2nd movts from <i>Suite No.8 in F minor</i> , HWV 433)	Handel: Eight Great Suites, Book 2 (ABRSM) or Handel: Keyboard Works, Vol. 1 (Bärenreiter)
	7 Martínez	Allegro/Moderato (1st movt from <i>Sonata in A</i>)	Piano Music by Female Composers (4th revised edition 2011) (Schott) or Core Classics, Grades 7–8 (ABRSM)
	8 Mozart	Andante grazioso and Vars. 1–6 (1st movt from <i>Sonata in A</i> , K. 331)	Mozart: Sonata in A, K. 331 (ABRSM) or Mozart: Sonatas for Pianoforte, Vol. 2 (ABRSM)
	9 Rameau	Les cyclopes (from <i>Pièces de clavecin</i>)	Rameau: Les cyclopes / Les sauvages (Bärenreiter) or Rameau: Pièces de clavecin (Heugel)
	10 D. Scarlatti	Sonata in D, Kp. 443, L. 418	Pp. 4–7 from D. Scarlatti: Selected Keyboard Sonatas, Book 1 (ABRSM) or D. Scarlatti: 200 Sonatas, Vol. 4 (EMB Zeneműkiadó)
	11 Haydn	Allegro con brio (1st movt from <i>Sonata in D</i> , Hob. XVI:37)	Haydn: Selected Keyboard Sonatas, Book 3 (ABRSM) or Haydn: Complete Piano Sonatas, Vol. 3 (Wiener Urtext)
	12 Stephen Hough	Toccata (5th movt from <i>Suite R-B</i>)	Stephen Hough: Suite R-B and Other Enigmas (Weinberger)
	13 C. Schumann	Un poco agitato (No. 2 from <i>Quatre pièces fugitives</i> , Op.15)	C. Schumann: Romantic Piano Music (Vol. 2) (Bärenreiter) or C. Schumann: Quatre pièces fugitives Op.15 (Breitkopf & Härtel)
B	1 S. Coleridge-Taylor	Impromptu in B minor (No. 2 from <i>Two Impromptus</i>)	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
	2 Farrenc	Étude in D \flat , Op. 41 No. 5	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
	3 Tchaikovsky	Juin: Barcarolle (No. 6 from <i>Les saisons</i> , Op. 37b)	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
	4 Arensky	Nocturne in D \flat (No. 3 from <i>24 Characteristic Pieces</i> , Op. 36)	Arensky: 24 Characteristic Pieces, Op. 36 (Phrythm) or Arensky: 24 Morceau caracteristiques, Op. 36 (Alfred)
	5 Chopin	Mazurka in A minor, Op.17 No. 4	Chopin: Mazurkas (Henle)
	6 Ireland	Columbine	Ireland: The Collected Piano Works, Vol. 4 (Stainer & Bell)
	7 Janáček	Andante (No.1 from <i>In the Mists</i>)	Janáček: In the Mists (Bärenreiter)
	8 Rachmaninoff	Moment musical in D \flat , Op.16 No. 5	Rachmaninoff: Six moments musicaux, Op.16 (Simrock)
	9 Schubert	Impromptu in A \flat (No. 2 from <i>Four Impromptus</i> , Op.142, D. 935)	Schubert: Impromptus, Op.142 (ABRSM) or Schubert: Impromptus and Moments musicaux (Henle) or Core Classics, Grades 7–8 (ABRSM)
	10 Schumann	Romanze in F \sharp (No. 2 from <i>Drei Romanzen</i> , Op. 28)	Schumann: Drei Romanzen, Op. 28 (ABRSM)
	11 A. Beach	A Hermit Thrush at Morn, Op. 92 No. 2	Piano Music of Amy Beach (Hal Leonard) or Amy Beach Piano Music (Dover)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
12 Beethoven	Adagio cantabile (2nd movt from <i>Sonata in C minor 'Pathétique'</i> , Op.13)	Beethoven: Sonata in C minor, Op.13 (Pathétique) (ABRSM) or Beethoven: The 35 Piano Sonatas, Vol. 1 (ABRSM) or Beethoven: Complete Pianoforte Sonatas, Vol. 1 (ABRSM)
13 Tailleferre	Impromptu	Tailleferre: Impromptu (Editions Jobert)
C 1 Albéniz	Rumores de La Caleta (Malagueña) (No. 6 from <i>Recuerdos de viaje</i> , Op. 71)	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
2 Debussy	Arabesque No. 2 (from <i>Deux arabesques</i> , L. 66)	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
3 J. P. Johnson	Over the Bars	Piano Exam Pieces 2023 & 2024, Grade 8 (ABRSM)
4 Chaminade	Pierrette (Air de Ballet), Op. 41	Piano Music by Female Composers (4th revised edition 2011) (Schott)
5 Chen Peixun	Thunder in Drought Season	100 Years of Chinese Piano Music: Vol. III Works in Traditional Style, Book II Instrumental Music (Shanghai Conservatory of Music Press)
6 Debussy	Rêverie	Debussy: Rêverie (Editions Jobert) or Night and Dreams (Schott)
7 Khachaturian	Toccata	Khachaturian: Toccata (Boosey & Hawkes)
8 Uwe Korn	Caballos Españoles	Tango Meets Jazz (Schott)
9 Cecilia McDowall	Vespers in Venice (from <i>Four Piano Solos</i>)	Cecilia McDowall: Four Piano Solos (Hunt Edition)
10 Villa-Lobos	O polichinelo (from <i>A prole do bebê no.1</i>)	Villa-Lobos: O polichinelo (Eschig) or Beyond the Romantic Spirit, Book 2 (Alfred)
11 Bartók	Dance in Bulgarian Rhythm No. 6 (No.153 from <i>Mikrokosmos</i>)	Bartók: Six Dances in Bulgarian Rhythm (Henle) or Bartók: Mikrokosmos, Vol. 6 (Boosey & Hawkes)
12 Zoe Rahman	Go with the Flow	Nikki Iles and Friends, Book 2 (ABRSM)
13 Trad. Irish	Danny Boy, arr. Iles	Jazz in Autumn (OUP)

Exam requirements continue on page 39

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 15–16

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
C, Eb, F#, A majors	4 oct.	legato or staccato, at examiner's choice; hands together
C, Eb, F#, A minors (harmonic <i>and</i> melodic)		
SCALES A SIXTH APART		
C, Eb, F#, A majors	4 oct.	legato or staccato, at examiner's choice; hands together
C, Eb, F#, A harmonic minors		
CONTRARY-MOTION SCALES		
C, Eb, F#, A majors	2 oct.	legato or staccato, at examiner's choice; hands starting on the tonic (unison)
C, Eb, F#, A harmonic minors		
LEGATO SCALE IN THIRDS		
Eb major	2 oct.	legato; hands separately
STACCATO SCALE IN SIXTHS		
C major	2 oct.	staccato; hands separately
CHROMATIC SCALE A MAJOR SIXTH APART		
starting on Eb (LH) and C (RH)	4 oct.	legato or staccato, at examiner's choice; hands together
WHOLE-TONE SCALES (SIMILAR MOTION)		
starting on Eb starting on C	4 oct.	legato or staccato, at examiner's choice; hands together
ARPEGGIOS		
C, Eb, F#, A majors	4 oct.	legato; hands together; second inversion only
C, Eb, F#, A minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of C, Eb, F# and A	4 oct.	legato; hands together; as pattern below
DIMINISHED SEVENTHS		
starting on Eb starting on C	4 oct.	legato; hands together

SIGHT-READING: a short piece of previously unseen music; for further details see pages 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 40 & 47

Aural test requirements

Included in all Practical Music graded exams*

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 Music graded exams.

The tests are given 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).

The information on pages 41-47 sets out the tasks that candidates will be asked to complete in the exam.

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 component. The marking criteria for the Aural tests are given on page 55.

Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Initial Grade to Grade 8 are given in *Specimen Aural Tests*. More examples for Grades 1 to 8 are given in *Aural Training in Practice*. Purchasing these books is not a requirement.

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 booking the exam. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

INITIAL GRADE

- A To clap the pulse of a piece played by the examiner.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time.
- B To clap as ‘echoes’ the rhythm of two phrases played by the examiner.** The phrases will be two bars long, in three or four time, and consist of a melody line only. The examiner will count in two bars. After the examiner has played each phrase, the candidate should clap back the rhythm as an ‘echo’ without a pause, keeping in time.
- C To sing as ‘echoes’ two phrases played by the examiner.** The phrases will be one bar long in 4/4 time. They will be 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.
- D To answer a question about one feature of a piece played by the examiner.** Before playing, the examiner will tell the candidate which feature the question will be about. It will be about dynamics (loud/quiet) or articulation (smooth/detached).

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).

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).

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).

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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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 (unharmonised), 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.

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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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 (unharmonised), 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.

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. This option is only available to instruments pitched in C, B♭, E♭ or F.) 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 (unharmonised), 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.

GRADE 7

- 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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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 (unharmonised), 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.

GRADE 8

- 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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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.

4. Assessment, marking & infringements

Assessment objectives

The following tables describe the level of knowledge and skills required of candidates taking Practical Grades. They also show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level. The full marking criteria used by examiners are available on pages 54-55.

Initial Grade (RQF Entry Level 3)

Assessment objectives	Marking criteria
Learners will:	Learners can:
Demonstrate musical skill, knowledge and understanding through performing repertoire of basic musical and technical demands, demonstrating control across the range of musical ingredients appropriate to simple repertoire and awareness of basic characteristic features and performance conventions.	Perform basic repertoire with: <ul style="list-style-type: none">• Reliable pitch and intonation• Stable rhythm at a suitable tempo• Reliable tonal control and awareness• Musical shape and detail• Communication of character and style
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at basic demand levels.	Perform specified basic technical requirements with: <ul style="list-style-type: none">• Correct notes and secure continuity• Reliable tonal control
Demonstrate notational and listening skills and understanding at basic demand levels through responding to previously unseen music and prescribed aural tests.	Respond to simple musical notation with: <ul style="list-style-type: none">• Overall security of notes, rhythm and continuity Respond to simple piano-based musical stimuli with: <ul style="list-style-type: none">• Overall accuracy and reliable musical perception

Grades 1 to 3 (RQF Level 1)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of elementary musical and technical demands, demonstrating control across the range of musical ingredients appropriate to straightforward repertoire and awareness of elementary characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform elementary repertoire with:</p> <ul style="list-style-type: none"> ● Reliable pitch and intonation ● Stable rhythm at a suitable tempo ● Reliable tonal control and awareness ● Musical shape and detail ● Communication of character and style
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at elementary demand levels.</p>	<p>Perform specified elementary technical requirements with:</p> <ul style="list-style-type: none"> ● Correct notes and secure continuity ● Reliable tonal control
<p>Demonstrate notational and listening skills and understanding at elementary demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to straightforward musical notation with:</p> <ul style="list-style-type: none"> ● Overall security of notes, rhythm and continuity <p>Respond to straightforward piano-based musical stimuli with:</p> <ul style="list-style-type: none"> ● Overall accuracy and reliable musical perception

Grades 4 & 5 (RQF Level 2)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of intermediate musical and technical demands, demonstrating control across the range of musical ingredients appropriate to moderately complex repertoire and awareness of comprehensive characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform intermediate repertoire with:</p> <ul style="list-style-type: none"> ● Reliable pitch and intonation ● Stable rhythm at a suitable tempo ● Reliable tonal control and awareness ● Musical shape and detail ● Communication of character and style
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at intermediate demand levels.</p>	<p>Perform specified intermediate technical requirements with:</p> <ul style="list-style-type: none"> ● Correct notes and secure continuity ● Reliable tonal control
<p>Demonstrate notational and listening skills and understanding at intermediate demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to moderately complex musical notation with:</p> <ul style="list-style-type: none"> ● Overall security of notes, rhythm and continuity <p>Respond to moderately complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> ● Overall accuracy and reliable musical perception

Grades 6 to 8 (RQF Level 3)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of advanced musical and technical demands, demonstrating control across the range of musical ingredients appropriate to complex repertoire and awareness of sophisticated characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform advanced repertoire with:</p> <ul style="list-style-type: none"> ● Reliable pitch and intonation ● Stable rhythm at a suitable tempo ● Reliable tonal control and awareness ● Musical shape and detail ● Communication of character and style
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at advanced demand levels.</p>	<p>Perform specified advanced technical requirements with:</p> <ul style="list-style-type: none"> ● Correct notes and secure continuity ● Reliable tonal control
<p>Demonstrate notational and listening skills and understanding at advanced demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to complex musical notation with:</p> <ul style="list-style-type: none"> ● Overall security of notes, rhythm and continuity <p>Respond to complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> ● Overall accuracy and reliable musical perception

Mark allocation

Marks are allocated for each component of Practical Grades for Piano, as shown in the table below:

Exam component	Maximum marks	% of total mark
Piece 1	30	20%
Piece 2	30	20%
Piece 3	30	20%
Scales and arpeggios	21	14%
Sight-reading	21	14%
Aural tests	18	12%
Total	150	100%

Result categories

The result categories for Practical Grades are set as follows. A Pass in each component of the exam is not required to pass overall.

Result category	Mark band
Distinction	130-150
Merit	120-129
Pass	100-119
Below Pass	50-99

Synoptic assessment

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. Practical Grades allow candidates to demonstrate their ability to draw together different skills, knowledge and understanding – theory, notation, instrument control, listening skills, creative interpretation – and apply these across the individual components of the exam.

Awarding

An examiner's assessment of a piece or any other component will be based on the performance given at that time towards the qualification for which the candidate has been entered. Prior performances of the same pieces or other components will not be taken into account for the qualification, nor will marking appeals be accepted on that basis. The transfer of marks, at any grade, between Practical Grades and Performance Grades is not permitted.

Infringements

It is important that candidates, and those preparing them for exams, read and follow the exam requirements as set out in the relevant Practical Grades syllabus (see Section 3). If the exam requirements are not met in any way, this could lead to a warning, mark deduction or disqualification, at ABRSM's discretion. Examples of infringements include:

- Presenting repertoire not set on the syllabus for the grade.
- Presenting syllabus-listed repertoire, but not as specified (e.g. incorrect number of movements, wrong combination of pieces/songs from lists).
- For instruments, playing the scale requirements from notation.
- For Singing and Singing for Musical Theatre, presenting an unaccompanied song that is too short or too long.

The above list is not exhaustive.

Action is typically taken as follows:

- Warnings, in the form of written correspondence, are applied to minor infringements (e.g. two pieces/songs from the same list). Repeat cases in subsequent exams may result in more severe action being taken.
- Mark deductions from a component of the exam are applied to more serious cases (e.g. presenting a piece/song that is not set on the syllabus) and may range from three marks to the full marks available for the component.
- Disqualification is applied to cases where requirements are not fulfilled in a fundamental way (e.g. none of the pieces/songs performed have been selected from the ABRSM repertoire lists for the grade).

Examiners report infringements to ABRSM who investigate and decide what action is to be taken. It should be noted that infringements identified in exams may delay the release of the exam result.

ABRSM's decision on any infringement is final. Prior acceptance of an infringement without penalty does not set a precedent and appeals will not be accepted on this basis.

Marking criteria

The tables on pages 54–55 show the marking criteria used by examiners for Practical Grades in Piano. Examiners mark up or down from the pass mark for each component by balancing the extent to which the qualities and skills listed in the criteria (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Marking criteria

Grades Initial to 8	Pieces <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
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 Initial to 8	Scales and arpeggios	Sight-reading
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
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
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
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
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
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered

Grades Initial to 8	Aural tests
Distinction 17-18	<ul style="list-style-type: none"> ● Accurate throughout ● Musically perceptive ● Confident response
Merit 15-16	<ul style="list-style-type: none"> ● Strengths significantly outweigh weaknesses ● Musically aware ● Secure response
Pass 12-14	<ul style="list-style-type: none"> ● Strengths just outweigh weaknesses ● Cautious response
Below Pass 9-11	<ul style="list-style-type: none"> ● Weaknesses outweigh strengths ● Uncertain response
6-8	<ul style="list-style-type: none"> ● Inaccuracy throughout ● Vague response
0	<ul style="list-style-type: none"> ● No work offered

5. After the exam

Results

All candidates receive a copy of their mark form; successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results for Practical Grades in line with the schedules on our website at www.abrsm.org/results; however, some results may take longer. Examiners will not issue or discuss a candidate's result; the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam. Unless otherwise requested at the time of booking, mark forms and certificates are issued to the applicant, whose responsibility it is to pass them on to candidates.

Appeals and feedback

Appeals

If a candidate has received an unexpected exam result, this can be appealed by requesting a Results Review. This process allows us to revisit the marks awarded by an examiner and, subject to the outcome of the review, may result in a mark amendment.

Feedback

In addition to a Results Review, we also welcome feedback about other matters, such as the overall exam experience or the mark form. All feedback is logged and plays a valuable part in our commitment to continuous improvement and quality assurance procedures.

For further information on our processes and deadlines for appealing a result, or submitting feedback, please visit www.abrsm.org/send-exam-feedback.

6. Other assessments

ABRSM's other assessments for pianists are Prep Test, Performance Grades, Jazz Piano Practical Grades, Performance Assessment, Ensembles and diplomas. Full information is available at www.abrsm.org/exams.

Piano Prep Test

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives learners 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 has four sections – Tunes, two Pieces, and Listening Games. See page 58.

Books

All the books mentioned on page 58 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 at the end of the Prep Test in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner. 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

Learners who would prefer to take a marked assessment may wish to consider the Initial Grade.

Other information

- The Prep Test takes about 10 minutes.
- Before the test begins, 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 information on types of piano, see 'Instruments' on page 12.
- 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 (who may be their teacher). Alternatively, the examiner will be happy to play the other part.
- Generally, there will be one examiner; a second examiner may be present for training or quality assurance purposes.
- Details of dates, locations, fees and how to book a Prep Test are available online at www.abrsm.org/exambooking.

Requirements	Publication
<p>Tunes: three short exercises played from memory</p> <ul style="list-style-type: none"> a) Cracking Open a Nut b) Swinging Through the Trees c) Dreaming 	Piano Prep Test
<p>First Piece: solo</p> <p><i>any of the following</i></p> <ul style="list-style-type: none"> Train Ride (Sarah Watts) Summer Fair (Nicholas Scott-Burt) On a Bike (Christopher Norton) <p>or</p>	Piano Prep Test
<p><i>any solo piece from:</i></p>	Piano Star 2 Party Time! for Piano (Michael Rose) Party Time! on Holiday (Alan Bullard) Roundabout (Alan Haughton)
<p>Second Piece: solo or duet</p> <p><i>own-choice solo piece (c.16–24 bars)</i></p> <p>or</p>	<i>any publication (or an unpublished piece)</i>
<p><i>either of the following duets</i></p> <ul style="list-style-type: none"> My Brass Band (Alan Bullard) Jelly Wobble (Nikki Iles) <p>or</p>	Piano Prep Test
<p><i>any duet from:</i></p>	Piano Star 2
<p>Listening Games*: four listening games</p> <ul style="list-style-type: none"> a) Clapping the beat b) Echoes c) Finding the notes d) What can you hear? 	<i>examples are provided in</i> Piano Prep Test

Performance Grades

ABRSM Performance Grades allow learners to focus on and showcase their performance skills. They are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s) in the same subject. Full information, including the qualification specification, is available at www.abrsm.org/performancegrades.

About Performance Grades

Each Performance Grade has been carefully designed to assess synoptically the underpinning knowledge and understanding required for music performance. These creative skills are presented through the technical control of an instrument, interpretation of repertoire, and the delivery and successful communication of a sustained programme of music. Collectively, these skills enable candidates to progress to higher grades and other qualifications in the creative arts sector.

The exams are made up of five components:

- four Pieces/Songs – three selected by candidates from set lists and one that is their own choice
- an assessment of the performance as a whole

Marks for each component are equally weighted and are awarded to each component individually.

The exams are currently offered as digital assessments only. Candidates' performances are video recorded in one continuous take and submitted to ABRSM for assessment. The candidate/Applicant is responsible for organising a suitable venue and any equipment needed to run the exam.

Those entering for a Grade 6, 7 or 8 Performance Grades exam must first have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument; for full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

Music Theory

ABRSM Music Theory exams are available for Grades 1 to 8. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). Further information is available at www.abrsm.org/theory and the qualification specification (including the full syllabus) is available at www.abrsm.org/specifications.

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 grades give learners:

- 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 to 8).

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

The exams are available as online assessments at Grades 1 to 5 and paper-based assessments at Grades 6 to 8.

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 an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

Practical Musicianship

ABRSM Practical Musicianship exams are available for Grades 1 to 8 and are open to singers and instrumentalists. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). 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 grades encourage learners to develop their ability to 'think in sound' and perform spontaneously. While Practical Grades and Performance Grades focus on aspects of performance and/or supporting tests 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.

The exams also cover the following key skills:

- the ability to internalise 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, learners 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 an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Practical Musicianship, Music Theory or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

ARSM

The ARSM diploma is available to instrumentalists and singers of any age. It is the first of our diploma qualifications and 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
- There are two assessment methods available:
 - face-to-face – held at the same venues and during the same time periods as ABRSM's Practical Grades
 - digital – a video recorded performance submitted to ABRSM for assessment
- 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 in the qualification specification at www.abrsm.org/arsmdiploma.

We update our syllabuses from time to time. Advance notice of any changes will be given at www.abrsm.org/syllabusupdates. Please refer to the website for the most recent version of the ARSM syllabus.

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 and the qualification specification is available at www.abrsm.org/specifications.

We update our syllabuses from time to time. Advance notice of any changes will be given at www.abrsm.org/syllabusupdates. Please refer to the website for the most recent versions of the diploma syllabuses.

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.

We are currently reviewing the diploma exams we offer and changes may be made during the lifetime of this specification. Please refer to www.abrsm.org/diplomas for up-to-date information.

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: _____

Percussion (Combined) only: technical requirements on: _____

*Leave blank for Snare Drum, Timpani and Tuned Percussion