

**PRACTICAL MUSIC
GRADES**



PIANO

Syllabus

2025 & 2026



Qualification Specification: Practical Music Piano 2025 & 2026

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1. Introduction

About ABRSM

ABRSM is The Associated Board of the Royal Schools of Music and a global music education charity. At the heart of everything we do is our belief that music enriches lives. Building on our heritage, we offer face-to-face and digital exams, sheet music, recordings, apps and courses for students and teachers across the world. Our music qualifications provide clear goals, reliable and consistent marking, and guidance for future learning.

In partnership with four Royal Schools of Music, we carry on a long legacy of musical excellence. More than an awarding organisation, we support learners from the first note they play, and empower teachers who help build musical skills and encourage progress around the world.

As a charity, we use all of the surpluses we generate to make significant donations towards music education initiatives and to develop our support for learners and teachers around the world. We advocate for music and its many forms, playing our part to ensure the future of music education and its place in society.

Together with our partners, our teachers and others around the world, we've been nurturing the future of music since 1889 – to help people start or continue their journey.

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 the 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).

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.

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 2025 until 31 December 2026.

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 allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Practical Music qualifications allow learners to be rewarded and recognised for their skills in performing pieces as well as technique, notation, listening and musical perception. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills.

Who the qualifications are for

Learners may be entered at any age, but those entering for a Grade 6, 7 or 8 must fulfil the entry requirements detailed on page 9.

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. Candidates do not need 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 page 5).

From the earliest grades, Practical Music qualifications embed 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 wish to focus on their performance skills and take a Music Performance qualification. These assessments are designed for learners to demonstrate a combination of key performance-related skills such as instrumental 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.

The LRSM and FRSM Diplomas are progressive from the ARSM. Through a combination of live performance and written or spoken components, learners at LRSM and FRSM level demonstrate an advanced level of musicianship, evaluation skills and provide contextual evidence to support the performance decisions made.

Irrespective of a learner's personal motivation to achieve one of ABRSM's Performance diplomas, each qualification can provide a pathway to higher learning or employment.

Further details of our diploma suite of qualifications can be found at: www.abrsm.org/other-assessments/diplomas.

Entry requirements

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.

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. 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 are afforded UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit www.ucas.com.

Qualification/Level	Pass	UCAS points	
		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)

Qualification Number	Qualification Title
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	Level 2	Level 3
Grade 5		
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.

2. Practical Grades

Practical Grades at a glance

What is assessed?

- Three set pieces
- Scales and arpeggios
- Sight-reading
- Aural tests

How is it assessed?

- Face-to-face exam
- Information on how marks are allocated is given on page 57

Qualification Specification

This specification is valid for exams from 1 January 2025 until 31 December 2026.

Amendments

Any updates to the Piano syllabus (section 3 of the specification) – e.g. changes to publication details or other minor corrections or clarifications – will be posted at www.abrsm.org/syllabuscorrections.

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.

Candidates may play pieces from the 2023 & 2024 Piano syllabus until 31 December 2025. All pieces must be from the same syllabus.

The next syllabus

The next revision of the Piano Practical Grades Syllabus is planned to be published in 2026 and to take effect from 2027. Advance notice of any planned changes to the Piano Syllabus from 2027 (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 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 this 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.

Exam booking

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

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 Specific Needs Team (specificneeds@abrsm.ac.uk) or from www.abrsm.org/specificneeds.

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.

Diversity

ABRSM is committed to creating greater diversity, equality and inclusion in the field of music and we are actively working to achieve this across our portfolio of assessments, and wider organisation. Our Diversity Statement, and regular updates on progress, can be accessed at www.abrsm.org/diversity-statement.

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.

3. Piano Practical Grades Syllabus

Introducing the syllabus

- The repertoire lists have been updated with a mixture of new and retained pieces
- There is a greater choice of repertoire than before, with extended lists featuring music in a more diverse range of genres.

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

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.

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

Pieces

In this specification, 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.

Piece selection: 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 62 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. 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 13.

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. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher.

Scales and arpeggios

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

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

Parameters: The table on page 16 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: 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.

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 15.

	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"> • • 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

Aural tests

About the test: Full details of the Aural tests are given on pages 45–52.

Supporting publications: 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.

INITIAL GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11-13.



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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 Alan Houghton	Gopak	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
	2 Pam Wedgwood	Make Way for the King! (No.1 from <i>Up-Grade! Piano Grades 0-1</i>) <i>without D.C.</i>	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
	3 Trad. Swedish	Björnen sover, arr. Bullard	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
	4 Guy Berryman, Jonny Buckland, Will Champion & Chris Martin	Clocks, arr. Dunlop	Pop Performer, Grades Initial-3 (ABRSM)	NEW
	5 W. Carroll	Raindrops (No. 4 from <i>The Countryside</i>)	W. Carroll: The Countryside (Forsyth)	
	6 Diabelli	Alla turca, Op.149 No. 26, arr. Kern	Hal Leonard Student Piano Library - Piano Lessons, Book 3 (Hal Leonard)	NEW
	7 Diabelli	Scherzo <i>primo part</i> DUET	Piano Lessons, Book 1 (Faber)	
	8 Gurlitt	Dance (No. 2 from <i>Das kleines Konzert</i> , Op. 227)	Music Pathways: Repertoire, Level 3A (Carl Fischer)	
	9 Humbert	The Black Forest Doll (No. 3 from <i>Allerlei Spielzeug</i>)	Humbert: Allerlei Spielzeug (Schott)	
	10 Kabalevsky	A Little Scherzo (No. 6 from 24 <i>Little Pieces</i> , Op. 39)	Kabalevsky: 24 Little Pieces, Op. 39 (Boosey & Hawkes)	
	11 Rebekah Maxner	Zonko's Big Adventure (from <i>Rock This Town</i>) <i>primo part</i> DUET/SOLO	Rebekah Maxner: Rock This Town (Rebekah Maxner)	NEW
	12 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) <i>or</i> Pianissimo: Piano Piccolo (Schott) <i>or</i> p. 23 from Piano Time Pieces 1 (OUP)	
	13 Bertram Schattel	Racing Against Each Other (No.12 from <i>For Rosalie and Finn</i>) <i>primo part</i> DUET	Pp. 23-24 from Bertram Schattel: For Rosalie and Finn (Breitkopf & Härtel)	
	14 Trad. Irish	John Ryan's Polka, arr. Blackwell	Piano Star 2 (ABRSM)	
	15 Pam Wedgwood	Mission Impossible (No.11 from <i>Up-Grade! Piano Grades 0-1</i>)	Pam Wedgwood: Up-Grade! Piano Grades 0-1 (Faber)	
	16 Elsie Wells	Donkey Ride (from <i>Sea Pictures</i> , Set 1) <i>primo part</i> DUET	Duets with a Difference: Piano Time Duets, Book 1 (OUP)	
B	1 Beyer	Melody in G (No. 39 from <i>Écôle préliminaire de piano</i> , Op.101)	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
	2 Ben Crosland	King for a Day! (from <i>Magic Beans!</i>)	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
	3 Robyn Fenty, Temilade Openiyi, Ludwig Göransson & Ryan Coogler	Lift me up (from <i>Black Panther: Wakanda Forever</i>), arr. L'Estrange <i>pedalling optional</i>	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
	4 Agay	Moonlit Pagoda	More Classics to Moderns, Book 1 (Yorktown Music Press)	
	5 June Armstrong	Butterfly <i>primo part</i> DUET	Piano Star Duets (ABRSM)	
	6 Louise Chamberlain	The Sad Little Pig (from <i>Step It Up! Piano Grades 0-1</i>)	Louise Chamberlain: Step It Up! Piano Grades 0-1 (Faber)	NEW
	7 Pauline Hall	The Secret Garden <i>pedalling optional</i>	Piano Time Pieces 1 (OUP)	
	8 Alan Houghton	Budgie (from <i>Fun Club Piano Grades 0-1</i>)	Alan Houghton: Fun Club Piano Grades 0-1 (Kevin Mayhew)	NEW
	9 Karen Marshall	Sprinkling Stardust	Piano Star 2 (ABRSM)	

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
10 Alison Mathews	Sailing Under a Moonlit Sky <i>una corda optional</i>	Mosaic, Vol. 1 (Editions Musica Ferrum)	
11 Christopher Norton	Enchanted Castle (No. 6 from <i>The Microjazz Duets Collection 1</i>) <i>primo part</i> DUET	Christopher Norton: The Microjazz Duets Collection 1 (Boosey & Hawkes)	
12 Orff	No.1 (from <i>Two Pieces</i>)	From Bartók to Stravinsky (Schott)	
13 Phil Peskett	A Dream on the Prairie	Nikki Iles & Friends, Easy to Intermediate (ABRSM)	NEW
14 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)	
15 Trad. Chinese (Jiangsu)	Crescent Moon, arr. N. & R. Faber <i>student part</i> DUET/SOLO	ShowTime Piano, Music from China, Level 2A (Faber Piano Adventures)	
16 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)	
C 1 June Armstrong	The Elephant Herd (from <i>Safari</i>)	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
2 Edmund Jolliffe	In the Dead of Night	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
3 Sarah Watts	The Wibbly Waltz	Piano Exam Pieces 2025 & 2026, Initial Grade (ABRSM)	NEW
4 George Barnett, Joel Laslett Pott & Fred Gibson	Shotgun, arr. Thomson	Pop Performer, Grades Initial-3 (ABRSM)	NEW
5 Withers	Lean on Me, arr. Önaç	Pop Performer, Grades Initial-3 (ABRSM)	NEW
6 Pauline Hall & Paul Drayton	Stegosaurus Stomp (from <i>Prehistoric Piano Time</i>)	Pauline Hall & Paul Drayton: Prehistoric Piano Time (OUP)	
7 Heather Hammond	Action Stations	Piano Star 2 (ABRSM)	
8 Mark Tanner	Wonkey Donkey	Piano Star 2 (ABRSM)	
9 Alan Haughton	Treading Carefully	Piano Time Going Places (OUP)	
10 Hans-Günter Heumann	Piano Junior Blues	Piano Junior, Performance, Book 2 (Schott)	
11 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)	
12 Carol Klose	Those Creepy Crawly Things on the Cellar Floor	Hal Leonard Student Piano Library - Piano Solos 2 (Hal Leonard)	NEW
13 Julie Knerr	Detective Wombat Blues	Piano Safari Pattern Pieces 1 (Piano Safari)	
14 J. M. Last	Ducks in the Pond	Piano Time Pieces 3 (OUP)	
15 Gerald Martin	Boogie No.1	The Joy of Boogie and Blues (Yorktown Music Press)	
16 Jane Sebba	The Grand Waltz <i>primo part</i> DUET	Piano Magic Duets, Book 1 (Collins Music)	

Exam requirements continue on page 20

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 13-14

	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 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 46

GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–13.

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 Handel	Fireworks Minuet (from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Bullard	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
	2 L. Köhler	Melody in F, Op.190 No.27	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
	3 Trad. German	Muss i denn, arr. Blackwell <i>pedalling optional</i>	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
	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 Alan Bullard	Climbing High	Pauline Hall: Piano Time Pieces 2 (OUP)	NEW
	7 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)	
	8 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)	
	9 M. Helyer	Haymaking (from <i>The Greenwood Tree</i>)	M. Helyer: The Greenwood Tree (Stainer & Bell)	
	10 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)	
	11 L. Mozart	Minuet in F (No. 6 from <i>Nannerl-Notenbuch</i>)	L. Mozart: Notebook for Nannerl (Schott)	NEW
	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)	
	14 Teresa Richert	Comical Cat (from <i>Copycat Copycat</i>)	Teresa Richert: Copycat Copycat (Richert Music)	NEW
	15 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)	
	16 Elsie Wells	Courante <i>primo part</i> DUET	Mixed Doubles: Piano Time Duets, Book 2 (OUP)	
B	1 Dunhill	A Song of Erin (No. 8 from <i>First Year Pieces</i>)	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
	2 Kristen Anderson-Lopez & Robert Lopez	Remember Me (from <i>Coco</i>), arr. L'Estrange	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
	3 Bernadette Marmion	Winter (from <i>Allsorts</i>)	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
	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 Agnieszka Lasko	Fountain (from <i>Little Stories</i>)	Agnieszka Lasko: Little Stories (Euterpe)	
	10 Lennon	Imagine, arr. Önaç	Pop Performer, Grades Initial–3 (ABRSM)	NEW
	11 Helen Madden	The Forgotten Forest <i>primo part</i> DUET	Piano Star: Grade 1 (ABRSM)	

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
12 Alan Menken	Beauty and the Beast (from <i>Beauty and the Beast</i>), arr. Hussey	Gradebusters Grade 1 Piano (Hal Leonard)	
13 Victoria Proudler	Silver Lining (from <i>Piano Grades Are Go! Initial-Grade 1</i>)	Victoria Proudler: Piano Grades Are Go! Initial-Grade 1 (EVC)	NEW
14 Siegmeister	Song of the Dark Woods	Music Pathways: Repertoire, Level 3B (Carl Fischer)	
15 Spindler	Song without Words	Easy Concert Pieces for Piano, Vol. 1 (Schott)	NEW
16 Borislava Taneva	Small Valse <i>with repeat</i>	Mosaic, Vol. 2 (Editions Musica Ferrum)	
C 1 Amit Anand	Cyberspace Detective	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
2 Chee-Hwa Tan	The Wind (from <i>A Child's Garden of Verses</i>)	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
3 Nikki Yeoh	Berry's Smoothie	Piano Exam Pieces 2025 & 2026, Grade 1 (ABRSM)	NEW
4 Kristen Anderson-Lopez & Robert Lopez	Let It Go (from <i>Frozen</i>), arr. Thomson	Pop Performer, Grades Initial-3 (ABRSM)	NEW
5 Justin Timberlake, Max Martin & Shellback	Can't Stop the Feeling!, arr. Harnett	Pop Performer, Grades Initial-3 (ABRSM)	NEW
6 June Armstrong	Sunlight Through the Trees	Piano Star: Grade 1 (ABRSM)	
7 Carol Barratt	Cheesecake-Walk (from <i>Get It Together!</i>)	Carol Barratt: Get It Together! (Chester)	
8 Elias Davidsson	The Frog (from <i>The Gift of Music</i>)	Elias Davidsson: The Gift of Music (Clifton Edition)	
9 Gillock	Swinging Beat	Gillock: Swinging Beat (Willis) ©	
10 Diane Hidy	Dotty's Nightmare (from <i>All Cooped Up Halloween</i>)	Diane Hidy: All Cooped Up Halloween (ComposeCreate.com)	NEW
11 Alison Mathews	Woodland Folk Song <i>primo part</i> DUET	Piano Star Duets (ABRSM)	
12 Trad. Ewe (Ghanaian)	Tu tu Gbovi, arr. Chapman Nyaho <i>primo part</i> DUET	Piano Star Duets (ABRSM)	
13 Jane Sebba	Latin Laughter <i>primo part; play the 6ths in bb. 10 & 28</i> DUET	Piano Magic Duets, Book 2 (Collins Music)	
14 Barbara Snow	Jazzy Dragon (from <i>Animal Jazz</i>)	Barbara Snow: Animal Jazz (Edition HH)	
15 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)	
16 Trad. Jamaican	Mango Walk, arr. Cornick	Piano Repertoire, Level 1 (Universal)	

Exam requirements continue on page 23

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 13-14

	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 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 46

GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–13.

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 Barbara Arens	Sparkling Splashes & Smooth Water (from <i>The Mermaid Challenge</i>)	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
	2 attrib. Beethoven	Moderato (1st movt from <i>Sonatina in G</i> , WoO Anh. 5)	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
	3 Daquin	Suite de la réjouissance (Gavotte en rondeau from <i>Premier livre de pièces de clavecin</i>)	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
	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: Progressive Duets for Pianists, Book 1 (Stainer & Bell)	
	6 Goedicke	Étude in A minor, Op. 36 No.13	Piano Time Pieces 3 (OUP)	
	7 Türk	Allegro in C, arr. Hall	Piano Time Pieces 3 (OUP)	NEW
	8 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)	
	9 Kabalevsky	Galop/Hopping (No.18 from <i>24 Little Pieces</i> , Op.39)	Kabalevsky: 24 Little Pieces, Op. 39 (Boosey & Hawkes) or More Romantic Pieces for Piano, Book 1 (ABRSM)	
	10 attrib. L. Mozart	Bourlesq (from <i>The Wolfgang Notebook with first repeat</i>)	L. Mozart: Notenbuch für Wolfgang (Schott) or The Young Pianist's Repertoire, Book 1 (Faber)	
	11 Mozart	Minuet in D, K. 7	My First Mozart (Schott)	
	12 Prószyński	Kowalczyki (Apprentice Smiths) (from <i>Easy Pieces</i>)	Prószyński: Easy Pieces for Piano (PWM)	
	13 Purcell	Air in D minor, Z. T676	Pianissimo: Piano Piccolo (Schott) or Piano Repertoire, Level 1 (Universal) or Piano Lessons, Book 1 (Faber)	
14 Chevalier de Saint-Georges	Rondo (from <i>Quartet for Harpsichord and Strings</i>), arr. Talbot-Howard	Chevalier de Saint-Georges: Rondo from the Quartet for Harpsichord and Strings (ABRSM) ©		
15 Telemann	Gavotte	Piano Progress, Book 1 (Faber)	NEW	
16 Donald Thomson	Haggis Hunt (from <i>Celtic Piano Music – Initial to Grade 2</i>)	Donald Thomson: Celtic Piano Music – Initial to Grade 2 (EVC)	NEW	
B	1 Alexis Ffrench	The Singing Swan	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
	2 Kabalevsky	A Little Song (No. 2 from <i>30 Children's Pieces</i> , Op. 27)	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
	3 Christopher Norton	Cloudy Day (No. 9 from <i>Microjazz Collection 2</i>)	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
	4 Bartók	Sorrow (No. 7 from <i>For Children</i> , Vol. 2)	Bartók: For Children, Vol. 2 (Boosey & Hawkes) or Grade by Grade, Piano Grade 2 (Boosey & Hawkes)	
	5 Bob Dylan	Make You Feel My Love, arr. Baker	Pop Performer, Grades Initial–3 (ABRSM)	NEW
	6 Ed Sheeran, Samuel Roman, Johnny McDaid, Taylor Swift & Fred Gibson	The Joker and the Queen, arr. Önaç	Pop Performer, Grades Initial–3 (ABRSM)	NEW
	7 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)	
	8 Grechaninov	Farewell (No. 4 from <i>Children's Album</i> , Op. 98)	Grechaninov: Children's Book, Op. 98 (ABRSM) or A Romantic Sketchbook for Piano, Book 1 (ABRSM) or Pianissimo: Piano Piccolo (Schott)	
	9 Heather Hammond	Raindrop Reflections <i>primo part</i> DUET	Piano Star Duets (ABRSM)	

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
10 Ravel	Pavane de la belle au bois dormant (No.1 from <i>Ma mère l'oye</i>) secondo part DUET	Ravel: Ma mère l'oye (Durand)	
11 Spindler	Waltz in A minor	Pathways to Artistry: Masterworks, Book 3 (Alfred)	
12 Steibelt	Adagio in A minor (from <i>Sonatina in C</i>)	A Keyboard Anthology, 2nd Series, Book 1 (ABRSM) or Core Classics, Grades 1–2 (ABRSM) or Pianoworks Collection 2 (OUP) or Pianissimo: Piano Piccolo (Schott) or My First Concert for Piano (Schott)	
13 Chee-Hwa Tan	The Moon (from <i>A Child's Garden of Verses</i>)	Chee-Hwa Tan: A Child's Garden of Verses (Piano Safari)	
14 Tchaikovsky	Waltz (from <i>The Sleeping Beauty</i>), arr. J. & A. Bullard	Pianoworks, Collection 1 (OUP)	
15 Sarah Watts	Postcard from Paris (from <i>Razzamajazz Repertoire Piano</i>)	Sarah Watts: Razzamajazz Repertoire Piano (Kevin Mayhew)	
16 John Williams	Hedwig's Theme (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i>), arr. Harris	The Essential Film Collection – Piano Solo (Faber)	NEW
C 1 Heather Hammond	Spooky Wood Hollow (No. 5 from <i>Grooves for Piano Dudes, Book 3: Halloween</i>)	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
2 Pete Letanka	Way Out West	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
3 Loudová	Šípková Růženka (No. 7 from <i>Pohádky na dobrou noc</i>)	Piano Exam Pieces 2025 & 2026, Grade 2 (ABRSM)	NEW
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 this edition only	Ludovico Einaudi: Graded Pieces for Piano, Preparatory to Grade 2 (Chester)	
7 Garścia	Brigands' Dance (from <i>Let's Play a Piano Duet, Op. 37</i>) primo part DUET	Garścia: Let's Play a Piano Duet, Op. 37 Vol. 2 (PWM)	
8 Mirosław Gąsieniec	Kukułka I	Mirosław Gąsieniec: Album for Children (PWM)	
9 Grieg	Norwegian Dance No. 2, arr. Hall primo part DUET	Mixed Doubles: Piano Time Duets, Book 2 (OUP)	
10 Nikki Iles	The Cheshire Cat (from <i>Piano Tales for Alice</i>)	Nikki Iles: Piano Tales for Alice (EVC)	NEW
11 Nikki Iles	Sweet Pea primo part DUET	Piano Star Duets (ABRSM)	
12 Smokey Robinson & Ronald White	My Girl, arr. Iles	Pop Performer, Grades Initial-3 (ABRSM)	NEW
13 Sculthorpe	Singing Sun (No. 6 from <i>A Little Book of Hours</i>)	Sculthorpe: A Little Book of Hours (Faber)	
14 Seiber	Tango II (Habanera) (from <i>Leichte Tänze I</i>)	Seiber: Leichte Tänze (Easy Dances), Book 1 (Schott)	
15 Giles Swayne	Whistling Tune	Spectrum 4 (ABRSM)	
16 Pam Wedgwood	Champagne Rag (No.11 from <i>Easy Jazzin' About Piano</i>)	Pam Wedgwood: Easy Jazzin' About for Piano (Faber)	NEW

Exam requirements continue on page 26

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 13-14

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
G, F majors		
A, D minors (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	hands together
D, A majors		
E, G minors (natural <i>or</i> harmonic <i>or</i> 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 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 47

GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–13.

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1. L. Köhler	Allegro moderato (1st movt from <i>Sonatina in G</i> , Op.300 No.93)	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
	2. Mozart	Allegro in F (from <i>London Sketchbook</i> , K.15a)	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
	3. Victoria Prouder	Tarantella Twist (from <i>Piano Grades Are Go!</i> , Grades 2–3)	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
	4. Andrée	Allegro moderato (No.3 from <i>Fem smärre tonbilder</i> , Op.7)	Women Composers, Book 1 (Schott)	NEW
	5. Sarah Baker	Shadows (from <i>Night Time Impressions</i>)	Sarah Baker: Night Time Impressions (Forsyth)	NEW
	6. Haslinger	2nd movt (from <i>Sonatina in C</i>)	P.4 from Giraffe Piano, Book 1 (EMB Zeneműkiadó) or P.25 from Easy Concert Pieces for Piano, Vol. 3 (Schott)	NEW
	7. A. Hedges	Hornpipe Rondo <i>primo part</i> DUET	A. Hedges: Hornpipe Rondo for Piano Duet (Roberton)	
	8. I. Holst	Toccata, arr. Hall	Piano Time Pieces 3 (OUP)	
	9. L. Mozart	Angloise (from <i>Notebook for Wolfgang</i>)	L. Mozart: Notenbuch für Wolfgang (Schott) or The Young Pianist's Repertoire, Book 1 (Faber)	
	10. Mozart	Allegro in Bb, K.3	Mozart: 25 Early Pieces (ABRSM) or Essential Keyboard Repertoire, Vol. 6 (Alfred)	
	11. Vitalij Neugasimov	Moody Gigue (from <i>Piano Sketches</i> , Book 1)	Vitalij Neugasimov: Piano Sketches, Book 1 (OUP)	
	12. 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)	
	13. 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)	
	14. 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)	
15. Seiber	Jazz Etudiette (from <i>Easy Dances II</i>)	The Young Pianist's Repertoire, Book 1 (Faber)		
16. Weber	Scherzo	The Classical Spirit, Book 1 (Alfred) or Pathways to Artistry: Masterworks, Book 3 (Alfred)		
B	1. Bart	Where is love? (from <i>Oliver!</i>), arr. Iles	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
	2. Mel Bonis	Douce amis (from <i>Album pour les tout-petits</i> , Op.103)	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
	3. Youmi Kimura	Always with Me (from <i>Spirited Away</i>)	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
	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. Janet & Alan Bullard	Thames Sunrise	Janet & Alan Bullard: Pianoworks: Popular Styles (OUP)	
	8. W. Carroll	Spraymist (No.3 from <i>In Southern Seas</i>)	W. Carroll: In Southern Seas (Forsyth)	
	9. Gurlitt	Song, Op.172 No.1	More Romantic Pieces for Piano, Book 2 (ABRSM)	
	10. Paul Harris	Indigo (No.6 from <i>Rainbow</i>)	Paul Harris: Rainbow (Boosey & Hawkes)	
	11. H. Hofmann	Melodie (No.5 from <i>Skizzen</i> , Op.77)	H. Hofmann: 17 Miscellaneous Pieces (ABRSM)	NEW
	12. Mendelssohn	Romance	Studio 21 (1st Series), Vol.1 (Universal)	
	13. Joni Mitchell	Both Sides Now, arr. White	Pop Performer, Grades Initial–3 (ABRSM)	NEW

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
14 Tchaikovsky	Chanson italienne (No.15 from <i>Album pour enfants</i> , Op. 39)	Tchaikovsky: Album for the Young, Op. 39 (ABRSM)	
15 Trad. Irish	She Moved Through the Fair, arr. Hall	Eighteen Easy Escapes for Piano (Clifton Edition)	
16 Trad. Japanese	Sakura, arr. Goto	Japanese Folk Songs Collection (Hal Leonard)	NEW
1 Bartók	Allegretto (No. 3 from <i>For Children, Vol. 2</i>)	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
2 Henson & Pottle	The Muppet Show Theme, arr. Blackwell <i>with repeat</i>	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
3 Shruthi Rajasekar	The Quiet of the Night	Piano Exam Pieces 2025 & 2026, Grade 3 (ABRSM)	NEW
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 Valerie Capers	Ella Scats the Little Lamb (No.1 from <i>Portraits in Jazz</i>)	Valerie Capers: Portraits in Jazz (OUP)	
7 Carse	Csardas <i>primo part</i> DUET	Carse: Progressive Duets for Pianists, Book 2 (Stainer & Bell)	
8 Mike Cornick	The Waltz of the Elephants (from <i>Clever Cat Goes on Safari</i>)	Mike Cornick: Clever Cat Goes on Safari (Universal)	
9 Mark Goddard	Locked On Latin (from <i>Hands On Jazz</i>) <i>primo part</i> DUET	Mark Goddard: Hands On Jazz (Clifton Edition)	
10 H. Hofmann	Waldvöglein (No.15 from <i>Skizzen</i> , Op. 77)	Encore, Book 2 (ABRSM)	
11 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)	
12 H. Mancini & J. Mercer	Moon River (from <i>Breakfast at Tiffany's</i>), arr. Miller	A Dozen a Day Songbook, Book 2 (Willis)	
13 Billie Eilish & Finneas O'Connell	No Time to Die, arr. Önaç	Pop Performer, Grades Initial-3 (ABRSM)	NEW
14 John Scofield	I'll Take Les, arr. Iles	Nikki Iles & Friends, Easy to Intermediate (ABRSM)	NEW
15 Karen Tanaka	Northern Lights	Spectrum 4 (ABRSM)	
16 James Welburn	Groovin' Grasshopper (from <i>Adventures and Accolades</i>)	James Welburn: Adventures and Accolades (Editions Musica Ferrum)	NEW

Exam requirements continue on page 29

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 13-14

	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 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 47

GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11-13

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 Benda	Allegro assai (3rd movt from <i>Sonata in G</i>)	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
	2 Cimarosa	Sonata in G, C. 34	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
	3 Haydn	Menuet and Trio (3rd movt from <i>Sonata in C</i> , Hob. XVI:1)	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
	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 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)	
	7 J. F. F. Burgmüller	Ballade, Op.100 No.15	Encore, Book 2 (ABRSM) or Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)	
	8 Buxtehude	Saraband (from <i>Suite in E minor</i> , BuxWV 236)	Baroque Keyboard Anthology, Vol. 1 (Schott)	
	9 Dring	Scherzando (from <i>12 Pieces in the Form of Studies</i>)	Dring: 12 Pieces in the Form of Studies (Weinberger)	
	10 Gambarini	Grazioso (from <i>Sonata No. 2</i>)	HerStory: The Piano Collection (Faber)	NEW
	11 Gurlitt	Allegretto scherzando (3rd movt from <i>Sonatina in C</i> , Op.188 No. 4)	No.13 from Sonatinas for Piano, Book 1 (PWM)	
	12 Haydn	Allegro scherzando in F	Essential Keyboard Repertoire, Vol. 6 (Alfred)	
	13 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)	
	14 Joe Hisaishi	A Town with an Ocean View (from <i>Kiki's Delivery Service</i>)	Studio Ghibli Best Hits - Intermediate Level (Yamaha)	NEW
	15 L. Köhler	Sledging Party (from <i>Kinderfreund</i> , Op. 243) with first repeat	Splash! (Breitkopf & Härtel)	NEW
	16 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 Grieg	Waltz (No. 2 from <i>Lyriske småstykker</i> , Op.12)	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
	2 Randall Hartsell	Sunsets in Savannah (from <i>Portraits of the Sky</i>)	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
	3 Ailbhe McDonagh	Cloudscapes (No. 4 from <i>It's a Piano Thing</i> , Book 2)	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
	4 Adele Adkins & Greg Kurstin	Easy on Me, arr. Dunlop	Pop Performer, Grades 4-5 (ABRSM)	NEW
	5 John Stephens & Toby Gad	All of Me, arr. Harnett	Pop Performer, Grades 4-5 (ABRSM)	NEW
	6 C. P. E. Bach	Andante (arr.)	Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)	
	7 W. Carroll	Sunrise (No. 7 from <i>River and Rainbow</i>)	W. Carroll: River and Rainbow (Forsyth)	
	8 M. David, A. Hoffman & Livingston	A Dream is a Wish Your Heart Makes (from <i>Cinderella</i>), arr. Keveren	The Phillip Keveren Series - Disney Songs For Classical Piano (Hal Leonard)	NEW
	9 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)	
	10 Heather Hammond	Once Upon a Frozen Winter (from <i>Ballads Without Words</i>)	Heather Hammond: Ballads Without Words, Vol. 1 (EVC)	

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
11 Hummel	Romance in G, Op.52 No.4	Hummel: 16 Short Pieces (ABRSM)	
12 Khachaturian	A Little Song (Andantino) (No.1 from <i>Pictures of Childhood</i>)	Khachaturian: Pictures of Childhood (Boosey & Hawkes)	
13 Liszt	La cloche sonne, S. 238	Chopin, Liszt, Hiller: Urtext Primo, Vol. 5 (Wiener Urtext)	
14 Mendelssohn	Andante (2nd movt from <i>Violin Concerto in E minor</i> , Op.64), arr. Scott-Burt	Piano Mix 3 (ABRSM)	
15 Trad. Malay	Voyage of the Sampan, arr. Siagian <i>with repeats</i>	Malay Folk Songs Collection (Hal Leonard)	
16 Vaughan Williams	Valse lente (from <i>Six Teaching Pieces</i>)	Vaughan Williams: A Little Piano Book (OUP)	
C 1 Ibert	Danse du cocher (No.15 from <i>Petite suite en 15 images</i>)	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
2 Julian Nott	Wallace and Gromit Theme, arr. L'Estrange	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
3 Raymond Yiu	Canzonetta	Piano Exam Pieces 2025 & 2026, Grade 4 (ABRSM)	NEW
4 Benny Andersson, Björn Ulvaeus & Anderson	Dancing Queen, arr. Önaç	Pop Performer, Grades 4-5 (ABRSM)	NEW
5 Grieg	In the Hall of the Mountain King (from <i>Peer Gynt, Suite No.1</i> , Op.46), arr. White	Piano Mix 3 (ABRSM)	
6 Kabalevsky	Toccata (No.12 from <i>30 Children's Pieces</i> , Op.27)	Kabalevsky: 30 Children's Pieces, Op.27 (Boosey & Hawkes) <i>or</i> The Best of Grade 4 Piano (Faber)	
7 Maikapar	At the Smithy, Op.8 No.5	A Romantic Sketchbook for Piano, Book 2 (ABRSM)	
8 Alison Mathews	Buried Rubies (No.8 from <i>Treasure Trove</i>)	Alison Mathews: Treasure Trove (Editions Musica Ferrum)	
9 Martha Mier	Worrisome Blues (from <i>Jazz, Rags & Blues</i> , Book 3)	Martha Mier: Jazz, Rags & Blues, Book 3 (Alfred)	
10 Arvo Pärt	Für Anna Maria <i>fröhlich or nachdenklich</i>	Arvo Pärt: Für Anna Maria (Universal)	
11 F. Price	The Goblin and the Mosquito	Isata Kanneh-Mason - Piano Inspiration, Book 1 (ABRSM)	NEW
12 Prokofiev	Marche (No.10 from <i>Musiques d'enfants</i> , Op.65)	Prokofiev: Musiques d'enfants, Op.65 (Boosey & Hawkes)	
13 V. Stoyanov	Bulgarian Peasant Dance	The Joy of Modern Piano Music (Yorktown Music Press)	
14 Trad.	Shenandoah, arr. Bennett	The Graded Piano Player, Grades 3-5 (Faber)	
15 Waller, Razaf & H. Brooks	Ain't Misbehavin', arr. Iles	Nikki Iles and Friends, Book 1 (ABRSM)	
16 John Williams	Star Wars (Main Theme), arr. Turner	Simply Film, Piano Grades 4-5 (Faber)	NEW

Exam requirements continue on page 32

SCALES AND ARPEGGIOS: from memory; played legato and in even notes; for further details see pages 13-14

	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 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 48

GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–13

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 J. F. F. Burgmüller	La tarantelle (No. 20 from <i>25 études faciles et progressives</i> , Op.100)	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
	2 Clementi	Spiritoso (1st movt from <i>Sonatina in C</i> , Op. 36 No. 3)	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
	3 Nikki Iles	Hook's Hornpipe (from <i>Piano Tales for Peter Pan</i>)	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
	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 Chaminade	Gavotte (No.5 from <i>Album des enfants</i> , Op.123)	Women Composers, Book 2 (Schott)	NEW
	7 J. H. Fiocco	Andante (from <i>Pièces de clavecin</i> , Op.1)	J. H. Fiocco: Eight Keyboard Pieces (ABRSM)	
	8 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)	
	9 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)	
	10 S. Heller	Study in E minor (No. 7 from <i>30 Progressive Studies</i> , Op. 46)	S. Heller: 30 Progressive Studies (Universal)	
	11 Hummel	Allegro in C (No. 2 from <i>Six pièces très faciles</i> , Op. 52)	Hummel: 16 Short Pieces (ABRSM)	
	12 J. L. Krebs	Toccata in E♭	Essential Keyboard Repertoire, Vol. 6 (Alfred)	
	13 Kuhlau	Allegro con spirito (1st movt from <i>Sonatina in C</i> , Op. 55 No. 3)	EPTA Teachers' Choice Piano Collection 1 (Faber)	NEW
	14 Leo	Toccata No. 3	The Advanced Pianist, Book 1 (Faber)	
	15 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)	
	16 Jason Sifford	Rondo Scherzando	Mosaic, Vol. 4 (Editions Musica Ferrum)	NEW
B	1 Capaldi, Kohn, Kelleher, Barnes & Roman	Someone You Loved, arr. Iles	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
	2 Naoko Ikeda	Foggy Blues (from <i>Naoko Ikeda: The Graded Collection</i>)	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
	3 Schubert	Waltz in B minor, D.145 No. 6	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
	4 R. R. Bennett	Little Elegy	R. R. Bennett: Little Elegy (Novello)	
	5 Gillock	Arabesque Sentimentale	William Gillock: Arabesque Sentimentale (Willis)	NEW
	6 Glière	Evening (No. 5 from <i>8 Easy Pieces</i> , Op. 43)	Glière: Eight Easy Pieces, Op. 43 (ABRSM)	
	7 Granados	La huérfana (No. 9 from <i>Cuentos de las juventud</i> , Op.1)	Granados: Stories of the Young, Op.1 (ABRSM)	
	8 S. Heller	Study in E minor, Op. 47 No.15 <i>with repeat</i>	S. Heller: 20 Miscellaneous Studies (ABRSM)	
	9 T. Kirchner	Andante (3rd movt from <i>Sonatina in B♭</i> , Op. 70 No. 5)	Bärenreiter Sonatina Album, Vol. 2 (Bärenreiter)	NEW
	10 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)	
	11 Massenet	Mélodie (No. 5 from <i>10 Pièces de genre</i> , Op.10)	French Romantic Repertoire, Level 1 (Faber)	

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
12 Mompou	La barca (from <i>Impresiones íntimas</i>)	Mompou: Impresiones íntimas (Unión Musical Ediciones) or Mompou: Música para piano (Unión Musical Ediciones)	
13 Pachulski	Prelude in C minor, Op.8 No.1	A Romantic Sketchbook for Piano, Book 3 (ABRSM)	
14 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)	
15 Trad. Korean	Arirang, arr. Bullard	Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)	
16 Pam Wedgwood	Beaulieu Abbey (from <i>Up-Grade! Piano Grades 4-5</i>)	Pam Wedgwood: Up-Grade! Piano Grades 4-5 (Faber)	NEW
C 1 Joe Hisaishi	The Village in May (from <i>My Neighbour Totoro</i>), arr. Kawaura	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
2 Martha Mier	Jackson Street Blues (from <i>Jazz, Rags & Blues</i> , Book 4)	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
3 Prokofiev	La pluie et l'arc-en-ciel (No. 8 from <i>Musiques d'enfants</i> , Op. 65)	Piano Exam Pieces 2025 & 2026, Grade 5 (ABRSM)	NEW
4 Agay	Blue Waltz	The Joy of Boogie and Blues (Yorktown Music Press)	
5 Alwyn	The Sea is Angry	Pianoworks Collection 2 (OUP)	
6 Arlen	Stormy Weather, arr. Iles	Nikki Iles and Friends, Book 1 (ABRSM)	
7 Sara Bareilles	King of Anything, arr. Baker	Pop Performer, Grades 4-5 (ABRSM)	NEW
8 Alicia Augello Cook	If I Ain't Got You, arr. Önaç	Pop Performer, Grades 4-5 (ABRSM)	NEW
9 Bartók	Winter Solstice Song (No. 38 from <i>For Children</i> , Vol. 1)	Bartók: For Children, Vol. 1 (Boosey & Hawkes)	
10 Lindsey Berwin	The Ghost Train (from <i>All the Fun of the Fair</i>)	Lindsey Berwin: All the Fun of the Fair (EVC)	NEW
11 Victoria Borisova-Ollas	Silent Island	Spectrum 3 (ABRSM)	
12 Ludovico Einaudi	Elegy for the Arctic <i>this edition only</i>	Pp. 7-9 from Ludovico Einaudi: Extra Elements (Chester)	
13 Martha Mier	Tuxedo Jazz (from <i>Jazz, Rags & Blues</i> , Book 4)	Martha Mier: Jazz, Rags & Blues, Book 4 (Alfred)	
14 Pinto	March, Little Soldier! (No. 3 from <i>Scenas infantis</i>) <i>gliss. optional</i>	Pinto: Scenas infantis (G. Schirmer)	
15 Catherine Rollin	Love Theme (from <i>Lyric Moments</i> , Book 2)	Catherine Rollin: Lyric Moments, Book 2 (Alfred)	
16 Starer	Bright Orange (from <i>Sketches in Colour, Set One</i>)	Starer: Sketches in Colour, Set One (Hal Leonard)	NEW
17 André Bangambula Vindu	Lullaby (from <i>Suite for Piano</i>)	Piano Music of Africa and the African Diaspora, Vol. 1 (OUP)	

Exam requirements continue on page 35

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 13–14

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

SIGHT-READING: a short piece of previously unseen music; for further details see pages 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 49

GRADE 6

ENTRY REQUIREMENTS: 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 11-13

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 J. S. Bach	Invention No.14 in B flat, BWV 785	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
	2 Tailleferre	Sonata alla Scarlatti	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
	3 C. Nielsen	Spilleværket (No. 6 from <i>Humoreske-Bagateller</i> , Op.11)	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
	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 Hummel	Rondo in C, Op. 52 No. 6	Hummel: 16 Short Pieces (ABRSM)	
	11 Knowles Paine	Village Dance (No. 5 from <i>In the Country</i> , Op. 26)	Masters of American Piano Music (Alfred)	NEW
	12 Lindeman	Allegretto (from <i>Character Pieces</i>)	Women Composers, Book 2 (Schott)	NEW
	13 B. Marcello	Presto (2nd movt from <i>Sonata in G</i>)	A Keyboard Anthology, 3rd Series, Book 4 (ABRSM)	NEW
	14 D. Scarlatti	Sonata in A, Kp. 208, L. 238	D. Scarlatti: 200 Sonatas, Vol. 2 (EMB Zeneműkiadó)	
	15 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)	
	16 Telemann	Allegro (1st movt from <i>Fantasia No.1 in D</i> , 1st Dozen, TWV 33:1)	Telemann: Fantasias, 1st Dozen (ABRSM)	
B	1 Hensel	Bagatelle in F (No.1 from <i>Two Bagatelles</i>)	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
	2 Glière	Esquisse in D (No. 9 from <i>12 esquisses</i> , Op. 47)	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
	3 Alexis Ffrench	Last Song (from <i>The Secret Piano</i>)	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
	4 Albéniz	Tango (No. 2 from <i>España</i> , Op.165)	Core Classics, Grades 5-6 (ABRSM)	NEW
	5 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)	
	6 Y. Bowen	A Pastel	Y. Bowen: A Pastel (Chester)	
	7 Chopin	Waltz in A minor, KK. IVb No.11 <i>with first repeat</i>	Chopin: Waltzes for Piano (Henle) or More Romantic Pieces for Piano, Book 4 (ABRSM)	NEW
	8 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)	
	9 Glière	Prelude in D \flat (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)	
	10 Guastavino	Cantilena No.1 'Santa Fe para llorar' (from <i>10 Cantilenas Argentinas</i>)	Guastavino: 10 Cantilenas Argentinas (Melos)	
	11 C. Hartmann	Nocturne	C. Hartmann: Two Piano Pieces (Edition HH)	
	12 Stephen Hough	Little Lullaby (4th movt from <i>Suite R-B</i>)	Stephen Hough: Suite R-B and Other Enigmas (Weinberger)	
13 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)		

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
14	Khachaturian	Legend (No. 6 from <i>Pictures of Childhood</i>)	Khachaturian: <i>Pictures of Childhood</i> (Boosey & Hawkes)	
15	Schumann	Einsame Blumen (No. 3 from <i>Waldscenen</i> , Op. 82)	Schumann: <i>Waldscenen</i> , Op. 82 (ABRSM)	
16	Sam Wedgwood	Empty Rooms (from <i>Sam Wedgwood's Project, Book 1</i>)	Sam Wedgwood's Project, Book 1 (EVC)	NEW
C 1	Bartók	Stamping Dance (No. 128 from <i>Mikrokosmos</i> , Vol. 5)	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
2	Zoe Rahman	The Bounce	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
3	Komitas Vardapet	Shushiki (No. 4 from <i>Dances</i>)	Piano Exam Pieces 2025 & 2026, Grade 6 (ABRSM)	NEW
4	L. Bernstein	Cool (from <i>West Side Story</i>), arr. Klose	Broadway Piano Solos (Boosey & Hawkes)	NEW
5	L. Bernstein	For Stephen Sondheim (No. 3 from <i>13 Anniversaries</i>)	L. Bernstein: <i>13 Anniversaries</i> (Boosey & Hawkes)	
6	Valerie Capers	Mr "Satchmo" (from <i>Portraits in Jazz</i>)	Valerie Capers: <i>Portraits in Jazz</i> (OUP)	NEW
7	Casella	Galop Final (No. 11 from <i>11 Children's Pieces</i> , Op. 35)	Casella: <i>11 Children's Pieces</i> (Universal)	
8	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)	
9	Paul Harvey	Rumba Toccata	Paul Harvey: <i>Rumba Toccata</i> (Ricordi)	
10	Nikki Iles	East Coast Blues	Jazz on a Summer's Day (OUP)	
11	Mercury	Somebody to Love, arr. Keveren	Queen for Classical Piano (Hal Leonard)	NEW
12	Stephen Montague	Tsunami	Spectrum 2 (ABRSM)	
13	Prokofiev	Cortège de sauterelles (No. 7 from <i>Musiques d'enfants</i> , Op. 65)	Prokofiev: <i>Musiques d'enfants</i> , Op. 65 (Boosey & Hawkes)	
14	Nkeiru Okoye	Dancing Barefoot in the Rain (from <i>African Sketches</i>)	Piano Music of Africa and the African Diaspora, Vol. 1 (OUP)	
15	Poul Ruders	Shooting Stars	Spectrum 3 (ABRSM)	
16	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 38

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 13–14

	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 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 50

GRADE 7

ENTRY REQUIREMENTS: 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 11–13

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 Beethoven	Scherzo (3rd movt from <i>Sonata in A</i> , Op. 2 No. 2)	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
	2 Akira Yuyama	Pop Corn (No. 18 from <i>Confections: A Piano Sweet</i>)	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
	3 Daquin	Le coucou (Rondeau: 1st movt from <i>Troisième suite</i>)	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
	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 J. S. Bach	Gigue (7th movt from <i>French Suite No. 3 in B minor</i> , BWV 814)	J. S. Bach: French Suites (ABRSM)	NEW
	6 Beethoven	Menuetto and Trio (3rd movt from <i>Sonata in D</i> , Op. 10 No. 3)	Beethoven: <i>Sonata in D</i> , Op. 10 No. 3 (ABRSM) or Beethoven: The 35 Piano Sonatas, Vol. 1 (ABRSM) or Beethoven: Complete Pianoforte Sonatas, Vol. 1 (ABRSM)	
	7 Grieg	Rigaudon (5th movt from <i>Holberg Suite</i> , Op. 40) with first repeat	Grieg: Piano Works, Vol. 3 (Peters)	NEW
	8 Handel	Allemande and Courante (2nd and 3rd movts from <i>Suite in D minor</i> , HWV 437)	Handel: Keyboard Works, Vol. 2 (Bärenreiter)	
	9 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)	
	10 Kuhlau	Allegro con spirito (1st movt from <i>Sonatina in A</i> , Op. 60 No. 2)	Kuhlau: Sonatinas, Vol. 2 (Peters)	
	11 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)	
	12 Paradies	Allegro (2nd movt from <i>Sonata No. 6 in A</i>)	Pp. 45–47 from Paradies: <i>Sonate di Gravicembalo</i> , Vol. 1 (Schott)	
	13 Rameau	Les sauvages (from <i>Pièces de clavecin</i>)	Rameau: Les cyclopes / Les sauvages (Bärenreiter) or pp. 96–97 from Rameau: <i>Pièces de clavecin</i> (Heugel)	
	14 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)	
	15 C. Schumann	Scherzo (No. 4 from <i>Quatre pièces fugitives</i> , Op. 15) with first repeat	C. Schumann: <i>Quatre pièces fugitives</i> Op. 15 (Breitkopf & Härtel)	NEW
16 Joaquín Turina	El mercado (No. 5 from <i>Miniaturas</i> , Op. 52)	Joaquín Turina: <i>Miniaturas</i> (Schott)		
B	1 Schumann	*.* (No. 30 from <i>Album für die Jugend</i> , Op. 68)	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
	2 Ginastera	Adagietto pianissimo (No. 1 from <i>Suite de danzas criollas</i> , Op. 15)	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
	3 Mendelssohn	Musical Sketch in B flat (No. 1 from <i>Two Musical Sketches</i>)	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
	4 Alan Bullard	Prelude No. 9 (from 12 or 13 <i>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 Debussy	The Little Shepherd (No. 5 from <i>Children's Corner</i>)	A Keyboard Anthology, 1st Series, Book 5 (ABRSM)	

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
6 Görres	Children's Song (No.11 from <i>Bunte Reihen kurzer Klavierstücke</i> , Op. 6)	Women Composers, Book 2 (Schott)	NEW
7 Hensel	Mélodie, Op. 4 No. 2	At the Piano with Women Composers (Alfred) or Piano Music by Female Composers (4th revised edition 2011) (Schott)	
8 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)	
9 Liszt	Consolation No.5 in E (from <i>Consolations</i> , S.172)	Liszt: 21 Short Piano Pieces (ABRSM) or Liszt: Consolations (Wiener Urtext)	
10 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)	
11 Mendelssohn	Song without Words, Op.19 No.1	Mendelssohn: Songs without Words (ABRSM)	
12 A. Richardson	Lento moderato (2nd movt from <i>Sonatina in F</i> , Op. 27)	A. Richardson: Sonatina in F, Op. 27 (Weinberger)	
13 Rubinstein	Romance (No.1 from <i>Soirées à Saint-Petersbourg</i> , Op. 44)	Short Romantic Pieces for Piano, Book 5 (ABRSM)	NEW
14 O. Russell	Jamaican Dance No. 2 (from <i>Three Jamaican Dances</i>)	Piano Music of Africa and the African Diaspora, Vol. 3 (OUP)	
15 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)	
16 P. E. Wolf	Nostalgia (Vágyódás) (No. 4 from <i>Jazz Preludes Wolf-temperiertes Klavier 2</i>)	Jazz Preludes Wolf-temperiertes Klavier 2 (EMB Zeneműkiadó)	NEW
C 1 Kahn	The Watermill	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
2 Joanna MacGregor	Lowside Blues	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
3 Shostakovich	Allegretto (No.1 from <i>Three Fantastic Dances</i> , Op. 5)	Piano Exam Pieces 2025 & 2026, Grade 7 (ABRSM)	NEW
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 Grieg	Butterfly (No.1 from <i>Lyric Pieces</i> , Book 3, Op. 43)	Grieg: 38 Pianoforte Pieces, Book 2 (ABRSM)	
8 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)	
9 Bart Howard	Fly Me to the Moon, arr. Iles	Nikki Iles and Friends, Book 2 (ABRSM)	NEW
10 Kern	Smoke Gets in Your Eyes (from <i>Roberta</i>), arr. Evans	Lee Evans Arranges Jerome Kern (Hal Leonard)	
11 Florentine Mulsant	Prélude No.14 (from <i>24 Préludes pour piano</i> , Op. 38)	Florentine Mulsant: 24 Préludes pour piano, Op. 38 (Furore Verlag)	
12 Christopher Norton	Pop Bossa (No. 5 from <i>Latin Preludes 2</i>)	Christopher Norton: Latin Preludes Collection (Boosey & Hawkes)	
13 Piazzolla	Milonga del ángel	Piazzolla: Piazzolla: Ángel for piano (Tonos)	
14 Uzoigwe	Nigerian Dance No.1 (from <i>Four Nigerian Dances</i>)	Piano Music of Africa and the African Diaspora, Vol. 2 (OUP)	
15 Villoldo	El Choclo, arr. Korn <i>with repeat</i>	Tango Meets Jazz (Schott)	NEW
16 Carl Vine	Spartacus	Carl Vine: Red Blues (Faber)	NEW

Exam requirements continue on page 41

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 13–14

	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 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 51

GRADE 8

ENTRY REQUIREMENTS: 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 11-13

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
A	1 Mozart	Alla Turca (3rd movt from <i>Sonata in A</i> , K. 331) <i>with first, third and final repeat</i>	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
	2 Mel Bonis	Il pleut	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
	3 D. Scarlatti	Sonata in C, Kp. 513	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
	4 J. S. Bach	Prelude and Fugue in G, BWV 884	J. S. Bach: The Well-Tempered Clavier, Part 2 (ABRSM)	
	5 J. S. Bach	Sarabande and Rondeaux (4th and 5th movts from <i>Partita No. 2 in C minor</i> , BWV 826)	J. S. Bach: Partitas Nos. 1-3 (ABRSM)	NEW
	6 Beethoven	Allegro (1st movt from <i>Sonata in E</i> , Op.14 No.1)	Beethoven: Sonata in E, Op.14 No.1 (ABRSM) <i>or</i> Beethoven: The 35 Piano Sonatas, Vol. 1 (ABRSM) <i>or</i> Beethoven: Complete Pianoforte Sonatas, Vol. 1 (ABRSM)	
	7 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) <i>or</i> Handel: Keyboard Works, Vol. 1 (Bärenreiter)	
	8 Haydn	Allegro con brio (1st movt from <i>Sonata in D</i> , Hob. XVI:37)	Haydn: Selected Keyboard Sonatas, Book 3 (ABRSM) <i>or</i> Haydn: Complete Piano Sonatas, Vol. 3 (Wiener Urtext)	
	9 Haydn	Allegro (1st movt from <i>Sonata in E♭</i> , Hob. XVI:49)	Haydn: Complete Piano Sonatas Volume III (Henle)	NEW
	10 Stephen Hough	Toccatina (5th movt from <i>Suite R-B</i>)	Stephen Hough: Suite R-B and Other Enigmas (Weinberger)	
	11 Martínez	Allegro/Moderato (1st movt from <i>Sonata in A</i>)	Piano Music by Female Composers (4th revised edition 2011) (Schott) <i>or</i> Core Classics, Grades 7-8 (ABRSM)	
	12 Moszkowski	Scherzino, Op. 77 No. 2	Moszkowski: Music for Piano (G. Schirmer)	NEW
	13 Mozart	Andante grazioso and Vars. 1-6 (1st movt from <i>Sonata in A</i> , K. 331)	Mozart: Sonata in A, K. 331 (ABRSM) <i>or</i> Mozart: Sonatas for Pianoforte, Vol. 2 (ABRSM)	
	14 Rameau	Les cyclopes (from <i>Pièces de clavecin</i>)	Rameau: Les cyclopes / Les sauvages (Bärenreiter) <i>or</i> Rameau: Pièces de clavecin (Heugel)	
	15 D. Scarlatti	Sonata in D, Kp. 443, L. 418	Pp. 4-7 from D. Scarlatti: Selected Keyboard Sonatas, Book 1 (ABRSM) <i>or</i> D. Scarlatti: 200 Sonatas, Vol. 4 (EMB Zeneműkiadó)	
	16 C. Schumann	Un poco agitato (No. 2 from <i>Quatre pièces fugitives</i> , Op.15)	C. Schumann: Romantic Piano Music (Vol. 2) (Bärenreiter) <i>or</i> C. Schumann: Quatre pièces fugitives Op.15 (Breitkopf & Härtel)	
B	1 Debussy	La fille aux cheveux de lin (No. 8 from <i>Préludes</i> , Book 1)	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
	2 Joe Hisaishi	il porco rosso (from <i>Porco Rosso</i>)	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
	3 Liszt	Consolation in E (No. 2 from <i>Consolations</i> , S.172)	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
	4 Arensky	Nocturne in D♭ (No. 3 from <i>24 Characteristic Pieces</i> , Op. 36)	Arensky: 24 Characteristic Pieces, Op. 36 (Prhythm) <i>or</i> Arensky: 24 Morceau caractéristiques, Op. 36 (Alfred)	
	5 A. Beach	A Hermit Thrush at Morn, Op. 92 No. 2	Piano Music of Amy Beach (Hal Leonard) <i>or</i> Amy Beach Piano Music (Dover)	
	6 Beethoven	Adagio cantabile (2nd movt from <i>Sonata in C minor 'Pathétique'</i> , Op.13)	Beethoven: Sonata in C minor, Op.13 (Pathétique) (ABRSM) <i>or</i> Beethoven: The 35 Piano Sonatas, Vol. 1 (ABRSM) <i>or</i> Beethoven: Complete Pianoforte Sonatas, Vol. 1 (ABRSM)	
	7 Chopin	Mazurka in A minor, Op.17 No. 4	Chopin: Mazurkas (Henle)	
	8 Hensel	Andante cantabile in D♭	Hensel: Selected Piano Works (Henle)	NEW

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)	
9 Ireland	Columbine	Ireland: The Collected Piano Works, Vol. 4 (Stainer & Bell)	
10 Janáček	Andante (No.1 from <i>In the Mists</i>)	Janáček: In the Mists (Bärenreiter)	
11 Rachmaninoff	Moment musical in D \flat , Op.16 No. 5	Rachmaninoff: Six moments musicaux, Op.16 (Simrock)	
12 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)	
13 Schumann	Romanze in F \sharp (No. 2 from <i>Drei Romanzen</i> , Op. 28)	Schumann: Drei Romanzen, Op. 28 (ABRSM)	
14 Tailleferre	Impromptu	Tailleferre: Impromptu (Editions Jobert)	
15 Tchaikovsky	Janvier 'Au coin du feu' (No.1 from <i>The Seasons</i> , Op. 37bis)	Tchaikovsky: The Seasons (Henle)	NEW
16 P. E. Wolf	Hiding Rainbow (Bujkáló szivárvány) (No. 22 from <i>Jazz Preludes Wolf-temperiertes Klavier 2</i>)	Jazz Preludes Wolf-temperiertes Klavier 2 (EMB Zeneműkiadó)	NEW
C 1 Cheryl Frances-Hoad	In the Dew, a Homage to Janáček (from <i>Homages, Book 1</i>)	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
2 Joplin	Maple Leaf Rag	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
3 Sherwin & Maschwitz	A Nightingale Sang in Berkeley Square, arr. Iles	Piano Exam Pieces 2025 & 2026, Grade 8 (ABRSM)	NEW
4 Eleanor Alberga	If the Silver Bird Could Speak	Spectrum (ABRSM)	NEW
5 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)	
6 Chaminade	Pierrette (Air de Ballet), Op. 41	Piano Music by Female Composers (4th revised edition 2011) (Schott)	
7 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)	
8 Debussy	Rêverie	Debussy: Rêverie (Editions Jobert) or Night and Dreams (Schott)	
9 Tim Garland	Eco Warrior	Nikki Iles and Friends, Book 2 (ABRSM)	NEW
10 Zoe Rahman	Go with the Flow	Nikki Iles and Friends, Book 2 (ABRSM)	
11 Khachaturian	Toccata	Khachaturian: Toccata (Boosey & Hawkes)	
12 Uwe Korn	Caballos Españoles	Tango Meets Jazz (Schott)	
13 Cecilia McDowall	Vespers in Venice (from <i>Four Piano Solos</i>)	Cecilia McDowall: Four Piano Solos (Hunt Edition)	
14 McHugh	On the Sunny Side of the Street, arr. Iles	Jazz on a Summer's Day (OUP)	NEW
15 Trad. Irish	Danny Boy, arr. Iles	Jazz in Autumn (OUP)	
16 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)	

Exam requirements continue on page 44

SCALES AND ARPEGGIOS: from memory; played in even notes; for further details see pages 13–14

	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	4 oct.	legato or staccato, at examiner's choice; hands together
starting on C		
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	4 oct.	legato; hands together
starting on C		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 15 & 16

AURAL TESTS: given by the examiner from the piano; for further details see pages 45 & 52

Aural test requirements

In the exam

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 46–52 sets out the tasks that candidates will be asked to complete in the exam.

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.

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 60.

Supporting publications

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 \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 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 59–60.

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 59–60 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	Grades Initial to 8	Aural tests
Distinction 19-21	<ul style="list-style-type: none"> ● Highly accurate notes/pitch ● Fluent and rhythmic ● Musically shaped ● Confident response 	<ul style="list-style-type: none"> ● Fluent, rhythmically accurate ● Accurate notes/pitch/key ● Musical detail realised ● Confident presentation 	Distinction 17-18	<ul style="list-style-type: none"> ● Accurate throughout ● Musically perceptive ● Confident response
Merit 17-18	<ul style="list-style-type: none"> ● Largely accurate notes/pitch ● Mostly regular flow ● Mainly even tone ● Secure response 	<ul style="list-style-type: none"> ● Adequate tempo, usually steady pulse ● Mainly correct rhythm ● Largely correct notes/pitch/key ● Largely secure presentation 	Merit 15-16	<ul style="list-style-type: none"> ● Strengths significantly outweigh weaknesses ● Musically aware ● Secure response
Pass 14-16	<ul style="list-style-type: none"> ● Generally correct notes/pitch, despite errors ● Continuity generally maintained ● Generally reliable tone ● Cautious response 	<ul style="list-style-type: none"> ● Continuity generally maintained ● Note values mostly realised ● Pitch outlines in place, despite errors ● Cautious presentation 	Pass 12-14	<ul style="list-style-type: none"> ● Strengths just outweigh weaknesses ● Cautious response
Below Pass 11-13	<ul style="list-style-type: none"> ● Frequent errors in notes and/or pitch ● Lacking continuity and/or some items incomplete ● Unreliable tone ● Uncertain response and/or some items not attempted 	<ul style="list-style-type: none"> ● Lacking overall continuity ● Incorrect note values ● Very approximate notes/pitch/key ● Insecure presentation 	Below Pass 9-11	<ul style="list-style-type: none"> ● Weaknesses outweigh strengths ● Uncertain response
7-10	<ul style="list-style-type: none"> ● Very approximate notes and/or pitch ● Sporadic and/or frequently incomplete ● Serious lack of tonal control ● Very uncertain response and/or several items not attempted 	<ul style="list-style-type: none"> ● No continuity or incomplete ● Note values unrealised ● Pitch outlines absent ● Very uncertain presentation 	6-8	<ul style="list-style-type: none"> ● Inaccuracy throughout ● Vague response
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	0	<ul style="list-style-type: none"> ● No work offered

5. After the exam

Results

All candidates receive a digital mark form. Successful candidates also receive a digital certificate that shows the qualification title, subject and level. A paper copy of the certificate is available to order for a small fee. 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. We issue mark forms and certificates to the applicant. If the candidate has an account, they can access their mark form and certificate no later than seven days after we have released them to the applicant. Examiners will not issue or discuss a candidate's result.

Appeals and feedback

Appeals

If a candidate wants to appeal their exam result they can request a Results Review. Depending on the outcome of the review, we may amend the mark.

Feedback

We also welcome feedback about other matters, such as the overall exam experience or the mark form. All feedback 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.

Exam programme & running order

Name: _____

Subject: _____ Grade: _____

What would you like to start your exam with? _____

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