

MUSIC PERFORMANCE GRADES



PIANO

Syllabus (Section 3)

2019 & 2020

This syllabus is specific to Piano and is part of the main *Qualification Specification: Music Performance Grades*. The remainder of that specification provides other relevant information for those preparing for Performance Grades exams and applies to all subjects (instruments). It can be found at www.abrsm.org/performancegrades and should be read when preparing for an exam.

Qualification Specification: Performance Grades

Contents

| | |
|---|----|
| 3. Piano Performance Grades syllabus | 2 |
| Introducing the qualification | 2 |
| Grades 1-8: requirements and information | 2 |
| • Instruments | 2 |
| • Selecting repertoire | 3 |
| • Preparing for the exam | 4 |
| Piano repertoire lists (2019 & 2020) | 6 |
| Programme form | 15 |

3. Piano Performance Grades syllabus

Introducing the qualification

Performance Grades are new qualifications from ABRSM, introduced in 2020 to run alongside our long-standing and respected Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. This additional suite of qualifications has been designed to allow learners to play to their strengths and interests and still have their level of achievement formally recognised with a regulated qualification that attracts UCAS points (in the UK) at Grades 6–8. Performance Grades are accessible exams given their sole focus on performance, without the assessment of any supporting tests. Instead they encourage the selection of appropriate repertoire to be delivered in a sustained performance, even at the earliest levels.

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces, and the way they can be combined to create a convincing and sustained performance, are the focus of the exam. For Performance Grades, candidates are asked to present four pieces at each grade.

ABRSM Performance Grades draw on the same repertoire set for our Practical Grades. This syllabus repertoire is organised into lists, which explore different traditions and styles, dating from the Renaissance period to the present day. Choosing repertoire from different lists gives candidates the opportunity to perform a balanced selection and demonstrate a range of skills.

Since Performance Grades focus on performance alone, the choice of repertoire is important, and attention should be given to the way pieces are contrasted, the order in which they are presented, and the different moods and characters they inhabit. This will enable candidates to demonstrate their ability to deliver a coherent and convincing performance event, not just a series of individual pieces. Credit for this is given through the performance as a whole assessment criteria that are applied.

Grades 1–8: requirements and information

The syllabus repertoire is valid until 31 December 2020*.

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

Instruments

A suitable piano should be used so that the repertoire chosen can be realised in full. This can be upright, grand or digital. A digital piano should have a clearly recognisable piano tone (a single piano 'voice' should be used throughout), a touch-sensitive keyboard with full-size weighted keys, and an action, compass and facilities that match those of a conventional acoustic piano, including pedals where needed for the chosen repertoire. Pieces may not be altered to suit an instrument, e.g. a reduced-sized keyboard, and care should be taken in choosing repertoire as certain effects cannot be achieved on all digital pianos. While examiners may be aware of particular attributes of the instrument itself, the exam assessment will be based on the overall musical outcome, according to the marking criteria that take into account control of pitch, time, tone, shape and performance.

Selecting repertoire

Number of pieces: Candidates present four pieces in one continuous performance. They choose at least one piece from each of the three lists (A, B and C). The fourth piece can be from the repertoire lists or a piece of the candidate's choice. The pieces can be performed in any order. See further programming requirements within this 'Selecting repertoire' section.

Own-choice piece: The following options and restrictions apply to the own-choice piece selection:

- the piece should be broadly the same standard, or above, as repertoire set for the grade being taken (prior approval from ABRSM is not needed, and can't be given)
- the piece may be chosen from any of the repertoire lists set for the grade (performing all four pieces from the lists gives no advantage)
- the piece should exist in a published edition (either in print or downloadable), which candidates should indicate on the programme form
- the piece may be a duet at any grade, as long as it is the only duet in the programme
- the piece should not last less than the following timings for each grade (unless the overall programme time would be exceeded; see 'Programme times'):

| | Grade | | | | | | | |
|---------------------------------|-------|-------|-------|-------|-------|-------|-------|-------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Minimum duration (mm:ss) | 00:25 | 00:30 | 00:35 | 00:45 | 01:00 | 01:30 | 02:00 | 03:00 |

The other programming requirements described in this 'Selecting repertoire' section should also be met.

Programme times: The overall performance, including breaks between pieces, should not exceed the maximum programme time set for the grade, as follows:

| | Grade | | | | | | | |
|---|-------|---|---|----|----|----|----|----|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Maximum programme time (minutes) | 6 | 7 | 8 | 10 | 12 | 15 | 20 | 25 |

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

Candidates provide their own duet partner, who may be the teacher. Recorded duet parts are not allowed.

Composers: Up to two pieces by the same composer may be performed. Where two or more pieces/movements by a composer are required by the syllabus (i.e. under one list number and indicated with an 'and'), these are considered as one 'piece'.

Repertoire lists: Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons, e.g. hand size, or effects that cannot be realised on a digital piano. Other pieces may not be suitable because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be considered carefully for their appropriateness to each individual, which may need consultation between teachers and

* Given COVID-19 social-distancing requirements, we are temporarily relaxing the live accompaniment requirement for exams. Details of the options available can be found at www.abrsm.org/performancegrades.

parents/guardians. Teachers and parents/guardians 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 Practical Grades. Candidates may not present the same repertoire (in full or individual pieces) for the same grade of both qualifications, irrespective of when the exams are taken.

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 5.

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: In most cases, da capo and dal segno indications should be followed but other repeats may or may not be included at candidates' discretion (in order to achieve a musically satisfying performance). If the syllabus specifies that a repeat should be included, this instruction should be followed. If the syllabus indicates that a da capo/dal segno should be omitted, candidates have the option to include or not. The maximum programme time should also be taken into consideration when deciding whether to include repeats (see 'Programme times').

Preparing for the exam

Programme form & announcement: Candidates should complete a programme form and show it to the camera at the start of the exam recording. The following information is required and should be given in the order the pieces will be performed:

- Full piece information, including title and, as applicable, larger work title, movement/section number and catalogue number (e.g. Opus, BWV etc.).
- The composers' names.
- The list and number for each of the three pieces chosen from the syllabus repertoire lists (and for the own-choice piece if also chosen from the lists).
- For own-choice repertoire, the following additional information is needed unless the piece is chosen from the syllabus repertoire lists:
 - the arranger's/transcriber's name, where applicable
 - details of the edition used (title and publisher)
- The validity period (e.g. 2019 & 2020) of the syllabus repertoire lists that the pieces have been chosen from.

A form that can be printed and completed is provided on page 15. Alternatively, the required information can be written on a blank piece of paper.

As well as showing the form to the camera, candidates should show the opening of their own-choice piece and announce the following information before beginning their performance:

- Name, subject (instrument) and grade.
- Piece title, composer name and list information (where applicable) for each piece, in the order they will be performed.

If preferred, a Responsible Adult present may show the form and music to camera and make the introductory announcement, as this does not form part of the performance.

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. For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but not include extensive improvisation. Examiners' marking will be determined by how candidates' decisions contribute to the musical outcome of each individual piece and to the performance as a whole.

Performing from memory: There is no requirement to perform from memory although candidates are encouraged to do so, if they believe it will enhance their performance. No extra marks are directly awarded for performing from memory.

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

Page-turns: Candidates need to manage any page-turns appropriately to avoid any adverse effect on the performance as a whole, which examiners will be assessing. 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. They may also use a page-turner (prior permission is not required; the turner may be the teacher).

Photocopies & downloads: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright editions is not allowed. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made.

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

GRADE 1

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-----------------------|---|--|
| A | 1 Attwood | Theme (from <i>Theme and Variations, Sonatina No. 4 in D</i>) | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 2 Duncombe | Minuet in C (from <i>First Book of Progressive Lessons</i>) | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 3 Anon. English | Agincourt Song, arr. Hammond | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 4 W. F. Bach | Air in A minor | The Joy of First Classics, Book 2 (Yorktown Music Press) |
| | 5 Haydn | Quadrille | Classics to Moderns, Book 1 (Yorktown Music Press) <i>or</i> Pathways to Artistry: Masterworks Book 2 (Alfred) |
| | 6 Türk | A Lovely Day | Pathways to Artistry: Masterworks Book 2 (Alfred) |
| B | 1 Brahms | Wiegenlied (No. 4 from <i>Five Songs</i> , Op. 49), arr. Litten | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 2 Oesten | The Echo (No. 14 from <i>Mayflowers</i> , Op. 61) | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 3 Swinstead | The Lonely Road (No. 6 from <i>Work and Play</i>) | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 4 Bartók | Quasi adagio (No. 3 from <i>For Children</i> , Vol. 1) | Bartók: For Children, Vol. 1 (Boosey & Hawkes) |
| | 5 Andrew Eales | Head in the Clouds | Piano Star 3 (ABRSM) |
| | 6 Andrew Lloyd Webber | Close every door (from <i>Joseph and the Amazing Technicolor Dreamcoat</i>), arr. Bullard | The Graded Piano Player, Grades 1–2 (Faber) |
| C | 1 Ian King | Happy Day | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 2 J. M. Last | Who Said Mice? (from <i>Cats</i>) | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 3 Kevin Wooding | The Egyptian Level | Piano Exam Pieces 2019 & 2020, Grade 1 (ABRSM) |
| | 4 Heather Hammond | In the Scrum (from <i>Cool Piano Sport, Grade 1–2</i>) | Heather Hammond: Cool Piano Sport, Grade 1–2 (Kevin Mayhew) |
| | 5 John Kember | Gospel Song (No. 2 from <i>On the Lighter Side: 16 Pieces for Solo Piano</i>) <i>with straight quavers; observing alternative ending</i> | John Kember: On the Lighter Side: 16 Pieces for Solo Piano (Schott) |
| | 6 S. Wilson | The Witch (No. 7 from <i>Hansel & Gretel</i>) | S. Wilson: Hansel & Gretel (Forsyth) |

GRADE 2

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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

GRADE 3

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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

GRADE 4

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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

GRADE 5

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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

GRADE 6

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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

GRADE 7

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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

GRADE 8

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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

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

Programme form – Performance Grades

Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.



Candidate name _____ Subject (instrument) _____ Grade _____

| Piece/Song | Title | Composer | List* | Number* |
|------------|-------|----------|-------|---------|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |

Year of syllabus repertoire lists _____ Break (if taking) between pieces ___ and ___

Related instrument(s) (if used) _____

* Write 'OC' for your own-choice piece/song (unless from the repertoire lists); leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

| Piece/ Song no. | Arranger (if applicable) | Book title | Publisher |
|--------------------|-----------------------------|------------|-----------|
|--------------------|-----------------------------|------------|-----------|

Programme form – Performance Grades



Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.

Candidate name _____

Subject (instrument) _____ Grade _____

| Piece/Song | Title | Composer | List* | Number* |
|------------|-------|----------|-------|---------|
| 1 | | | | |
| <hr/> | | | | |
| 2 | | | | |
| <hr/> | | | | |
| 3 | | | | |
| <hr/> | | | | |
| 4 | | | | |
| <hr/> | | | | |

Year of syllabus repertoire lists _____ Break (if taking) between pieces ____ and ____

Related instrument(s) (if used) _____

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

| Piece/ Song no. | Arranger (if applicable) | Book title | Publisher |
|--------------------|-----------------------------|------------|-----------|
|--------------------|-----------------------------|------------|-----------|

* Write 'OC' for your own-choice piece/song (unless from the repertoire lists);
leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate