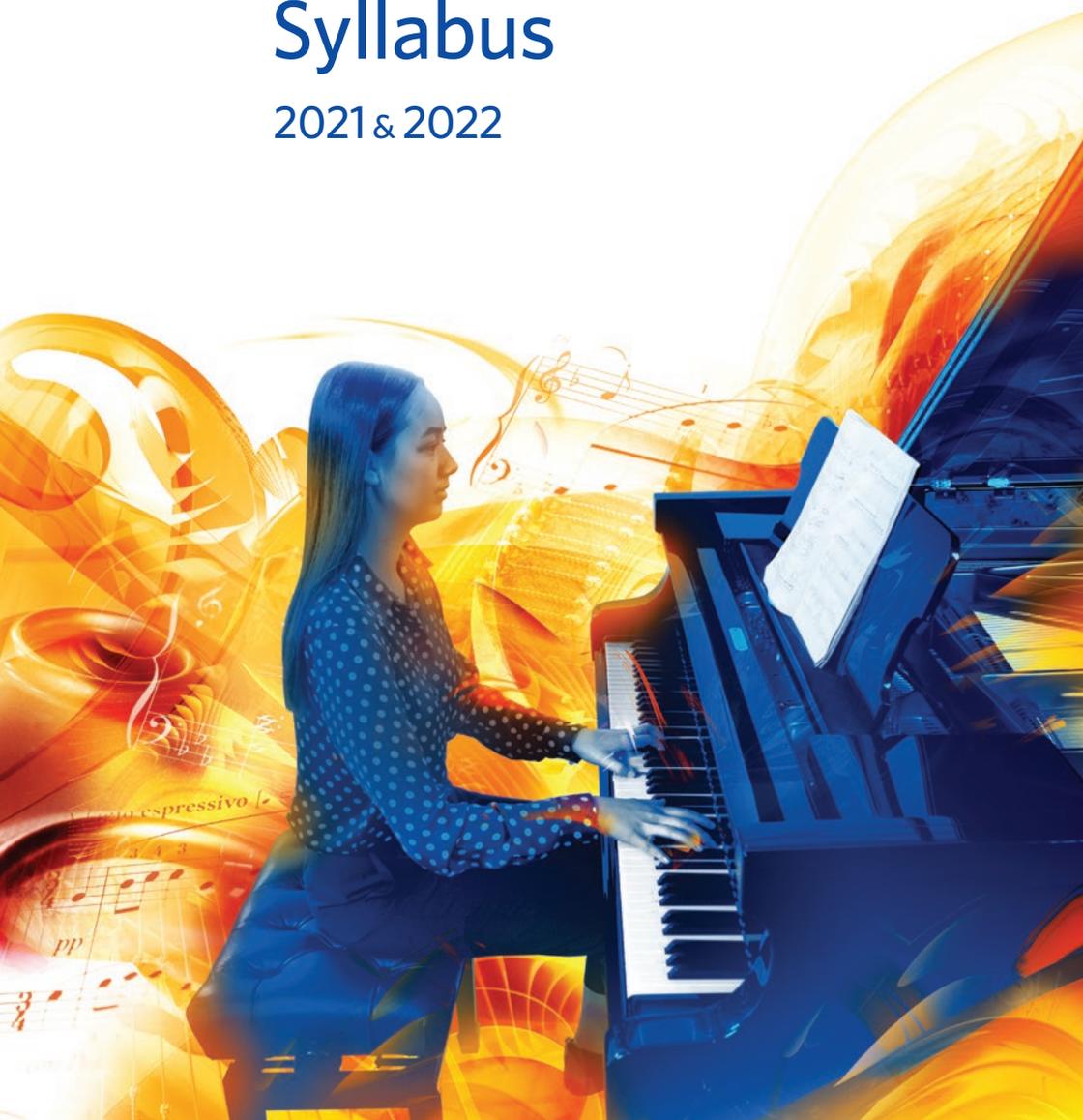


Piano

Syllabus

2021 & 2022



Qualification Specification: Practical Grades Piano 2021 & 2022

Contents

1. Introduction	3
About ABRSM	3
About this qualification specification	4
About our Practical Music qualifications	4
Regulation and UCAS points (UK)	5
Regulation (Europe)	8
Regulation (Rest of world)	8
2. Practical Grades	9
Syllabuses	9
Exam Regulations	9
Malpractice and maladministration	9
Entry requirements	10
Exam booking	10
Access (for candidates with specific needs)	10
Exam content	10
In the exam	11
3. Piano Practical Grades Syllabus 2021 & 2022	12
Introducing the syllabus	12
Practical Grades Initial–8: requirements and information	12
• Instruments	12
• Pieces	13
• Scales and arpeggios	15
• Sight-reading	17
• Aural tests	17
Sight-reading parameters	18
Piano Syllabus	19
Aural test requirements	37

4. Assessment and marking	45
Assessment objectives	45
Mark allocation	49
Result categories	49
Synoptic assessment	49
Awarding	49
Marking criteria	50
5. After the exam	
Results	53
Exam feedback	53
6. Other assessments	
Piano Prep Test	54
Performance Grades	56
Music Theory	57
Practical Musicianship	58
ARSM	59
DipABRSM, LRSM, FRSM (Music Performance)	60
Exam programme & running order form	61
Index	62

*Republished September 2020 with edits and clarifications following the introduction of our Performance Grades suite of exams (1 July 2020) and changes to our regulated qualification titles (applicable from 1 October 2020). The updated regulated qualification titles are listed on page 6 and further information about the changes is available at www.abrsm.org/regulation. Other changes to the text are to help distinguish between the two suites of graded exam – Practical and Performance – that are now offered. **There are no changes to the exam requirements/syllabus for Piano Practical Grades in this edition.***

1. Introduction

About ABRSM

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

We offer a comprehensive portfolio of qualifications and assessments for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. Our syllabuses are based on core musical skills – listening, performing, reading, writing, musical knowledge and understanding, and improvising. Together these skills give learners a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for learners. There's the boost to motivation which comes from working towards an exam. There's an opportunity to discover and perform some fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to ensure that all candidates are rewarded and recognised for their musical achievements during the assessment. Using our clear, easy-to-understand marking criteria examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

Whether you're a learner or teacher, we hope our syllabuses inspire and support your music learning or teaching. We wish you every success for your musical journey!

Our mission

ABRSM's mission is to inspire musical achievement. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

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

Through our world-leading assessments, books and resources we provide people worldwide with the tools they need to teach, learn, make and enjoy music. Our scholarships, donations, sponsorship and partnerships create opportunities for people of all ages to discover music and fulfil their potential. Everything we do is designed to support learners and teachers on their musical 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 all the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects and grades covered in Section 3 – ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3), ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3), ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5) and ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8). It also provides information on how the exams will be assessed, their learning outcomes, and regulated qualification details.

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

Validity of this specification

This specification is valid from 1 October 2020 until 31 December 2022.

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

About our Practical Music qualifications

Qualification objectives

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

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

Who the qualifications are for

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

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

Structure

Each Practical Music qualification has been carefully designed to assess all-round musical skills – technique, notation reading, listening and musical perception – as well as knowledge, understanding and creativity. At all grades, these creative skills are demonstrated through playing of repertoire and completing of supporting tests. Collectively, these skills enable

candidates to progress to higher grades, further education, employment and other qualifications in the creative arts sector.

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

Progression route

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

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

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

Prerequisite

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

Regulation and UCAS points (UK)

Our regulators

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

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

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

The Regulated Qualifications Framework (RQF)

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

Entry to higher education

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

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

Regulated qualification details

Qualification titles

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

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

** For qualifications taken before 1 October 2020, please see www.abrsm.org/regulation for the relevant regulated qualification numbers and titles.*

Qualification size

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

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

and:

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

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

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

Regulation (Europe)

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

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

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

Regulation (Rest of world)

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

Qualification title referencing

The qualifications covered by this specification are 'ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)', 'ABRSM Level 1 Award in Practical Music' (Grades 1, 2 and 3), 'ABRSM Level 2 Certificate in Practical Music' (Grades 4 and 5) and '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, new, suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

2. Practical Grades

Syllabuses

Syllabus validity

The Piano Practical Grades Syllabus is valid for exams from 1 January 2021 until 31 December 2022.

Syllabus amendments

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

Syllabus overlap

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

Piano candidates worldwide may play their three pieces and scales from the 2019 & 2020 Piano syllabus until 31 December 2021. All pieces *and* scales must be from the same syllabus – candidates may not present a mixture from old and new syllabuses.

The next syllabus

The next revision of the Piano Practical Grades Syllabus is planned to be published in 2022 and to take effect from 2023. Advance notice of any planned changes to the Piano Syllabus from 2023 (including syllabus overlap information) will be posted at www.abrsm.org/piano.

Exam Regulations

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

Malpractice and maladministration

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

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

Applicants and candidates must follow the requirements set out in the relevant specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be

given. Further information about our Malpractice and Maladministration Policy can be found at www.abrsm.org/policies.

Entry requirements

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

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

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

Exam booking

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

Access (for candidates with specific needs)

We are committed to providing all candidates with fair access to our assessments 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). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk) or from www.abrsm.org/specificneeds.

Exam content

Practical Grades for Piano consist of six components – three Pieces, Scales and arpeggios, Sight-reading and Aural tests. Information on how marks are allocated is given on page 49.

In the exam

Examiners

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

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

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

Order of the exam

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

Instruments

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

Exam timings

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

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

3. Piano Practical Grades Syllabus 2021 & 2022

Introducing the syllabus

A number of significant changes have been made in the 2021 & 2022 Piano Practical Grades Syllabus:

- Initial Grade is introduced; this pre-Grade 1 exam has the same format as Grades 1–8 and is assessed using the same marking criteria
- The repertoire lists *and* scale requirements at Grades 1–8 are completely refreshed
- There is a greater choice of repertoire than ever before, with 10 pieces per list (30 pieces per grade) and a breadth of musical styles
- The lists are now defined by musical characteristics rather than by period of composition, encouraging candidates to play a balanced selection of pieces and demonstrate a range of skills
- A duet option is offered at Grades Initial–3
- The new scale requirements focus on technical development and progression, achieved through a realistic and manageable assessment load

Some key exam information has also been updated or clarified, including the table of sight-reading parameters.

The Sight-reading and Aural test requirements for Grades 1–8 stay the same as the preceding syllabus. All other requirements have been revised.

Practical Grades Initial–8: requirements and information

This syllabus is valid from 1 January 2021 until 31 December 2022.

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

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, compass and facilities that match those of a conventional acoustic piano, including a sustaining pedal.

Before beginning the exam: Candidates are welcome to adjust the piano stool height (the examiner will be happy to help with this if necessary) and to play a few notes to try out and get used to the piano.

Pieces

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

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

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

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

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

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C)*. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on page 61 for this purpose.

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

Duets: At Grades Initial–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 should play is also specified – *primo part* if the upper part and *secondo part* if the lower part.

Candidates must provide their own duet partner, who can 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 in the exam. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 14.

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

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

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

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

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

Repeats: Unless the syllabus specifies differently, all da capo and dal segno indications should 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 play either option unless the syllabus 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 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 6–8 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 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, and evidence of permission should be brought to the exam.

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

Scales and arpeggios

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

Memory: All requirements should 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 should be one octave apart, unless otherwise indicated. All requirements should ascend and descend according to the specified range (and pattern).

Rhythm: All requirements should be played in even notes.

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

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

Peddalling: All requirements should 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 1–8, 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 Grade 6–8 scales) or the starting note(s)
- left hand *or* right hand (for hands-separately requirements)
- the articulation (where chosen by the examiner)

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

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

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

* All speeds relate to the rhythmic grouping 

Sight-reading

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

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

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

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

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

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

Aural tests

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

About the test: Full details of the Aural-test requirements are given on pages 37–44.

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

Deaf or hearing-impaired candidates: Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of booking the exam. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

Sight-reading parameters

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

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

INITIAL GRADE

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 D. Parke	A Marching Tune (No.1 from <i>Tunetime</i>)	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	2 M. Praetorius	Gavotte in G (from <i>Terpsichore</i>), arr. Jones	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	3 Trad. English	This old man, arr. Blackwell	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	4 Gurlitt	Dance (No. 2 from <i>Das Kleines Konzert</i> , Op. 227)	Music Pathways: Repertoire, Level 3A (Carl Fischer)
	5 Humbert	The Black Forest Doll (No. 3 from <i>Allerlei Spielzeug</i>)	Humbert: Allerlei Spielzeug (Schott)
	6 Kabalevsky	A Little Scherzo (No. 6 from <i>24 Little Pieces</i> , Op. 39)	Kabalevsky: 24 Little Pieces, Op. 39 (Boosey & Hawkes)
	7 A. Reinagle	Allegretto (No. 9 from <i>24 Short and Easy Pieces</i> , Op. 1)	A. Reinagle: 24 Short and Easy Pieces, Op. 1 (Schott) <i>or</i> Pianissimo: Piano Piccolo (Schott)
	8 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)
	9 Trad. Irish	John Ryan's Polka, arr. Blackwell	Piano Star 2 (ABRSM)
	10 Elsie Wells	Donkey Ride (from <i>Sea Pictures</i> , Set 1) <i>primo part</i> DUET	Duets with a Difference: Piano Time Duets, Book 1 (OUP)
B	1 Adair	The Lost Bone (No. 9 from <i>Little Dog Tales</i>)	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	2 June Armstrong	Under the Acacia Tree (from <i>Safari</i>)	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	3 Bartók	Dialogue (from <i>First Term at the Piano</i>)	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	4 June Armstrong	Butterfly <i>primo part</i> DUET	Piano Star Duets (ABRSM)
	5 Pauline Hall	The Secret Garden <i>pedalling optional</i>	Piano Time Pieces 1 (OUP)
	6 Alison Mathews	Sailing Under a Moonlit Sky <i>una corda optional</i>	Mosaic, Vol. 1 (Editions Musica Ferrum)
	7 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)
	8 Orff	No. 1 (from <i>Two Pieces</i>)	From Bartók to Stravinsky (Schott)
	9 Satie	What the Little Princess Tulip Says (No. 2 from <i>Menus propos enfantins</i>)	Satie: Nine Children's Pieces (ABRSM) <i>or</i> Pianissimo: Piano Piccolo (Schott)
	10 Pam Wedgwood	Whirlybird (No. 2 from <i>Up-Grade! Piano Grades 0–1</i>)	Pam Wedgwood: Up-Grade! Piano Grades 0–1 (Faber) <i>or</i> Pam Wedgwood: Piano for Fun (Faber)
C	1 Alan Bullard	Dodgems (from <i>Party Time! On Holiday</i>)	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	2 Nikki Iles	The Elephant Parade	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	3 Loudová	Medvídek Ušáček (No. 1 from <i>Pohádky na dobrou noc</i>)	Piano Exam Pieces 2021 & 2022, Initial Grade (ABRSM)
	4 Pauline Hall & Paul Drayton	Stegosaurus Stomp (from <i>Prehistoric Piano Time</i>)	Pauline Hall & Paul Drayton: Prehistoric Piano Time (OUP)
	5 Heather Hammond	Action Stations	Piano Star 2 (ABRSM)
	6 Mark Tanner	Wonkey Donkey	Piano Star 2 (ABRSM)
	7 Alan Haughton	Treading Carefully	Piano Time Going Places (OUP)
	8 Elton John	I Just Can't Wait to Be King (from <i>The Lion King</i>), arr. N. & R. Faber <i>student part; with repeat</i> DUET	Faber Studio Collection: Selections from ShowTime Piano, Level 2A (Faber Piano Adventures)
	9 Gerald Martin	Boogie No. 1	The Joy of Boogie and Blues (Yorktown Music Press)
	10 Jane Sebba	The Grand Waltz <i>primo part</i> DUET	Piano Magic Duets, Book 1 (Collins Music)

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

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

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 38

GRADE 1

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Anon.	A Toy (No.193 from <i>Fitzwilliam Virginal Book</i>)	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	2 Mozart	Minuet in C, K.6	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	3 Trad. English	Parson's Farewell (from <i>The English Dancing Master</i>), arr. Blackwell <i>with repeat</i>	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	4 Dennis Alexander	Sonatina <i>primo part</i> DUET	Dennis Alexander: Alfred's Basic Piano Library, Duet Book 2 (Alfred)
	5 attrib. J. S. Bach	Choral 'Deal with Me, Lord', BWV 514	My First Bach (Schott)
	6 Gurlitt	The Chase/The Hunt (No.15 from <i>First Lessons for the Piano</i> , Op.117)	Music Pathways: Repertoire, Level 3B (Carl Fischer) <i>or</i> Classics to Moderns, Book 1 (Yorktown Music Press)
	7 Handel	Gavotte in C <i>ornaments optional</i>	My First Concert for Piano (Schott)
	8 M. Helyer	Haymaking (from <i>The Greenwood Tree</i>)	M. Helyer: The Greenwood Tree (Stainer & Bell)
	9 Türk	Arioso in F (No.1 from <i>12 Handstücke</i>)	Clavierstücke für Anfänger (Schott) <i>or</i> Music Pathways: Repertoire, Level 3A (Carl Fischer) <i>or</i> Pianissimo: Piano Piccolo (Schott)
	10 Elsie Wells	Courante <i>primo part</i> DUET	Mixed Doubles: Piano Time Duets, Book 2 (OUP)
B	1 Schumann	Melodie (No.1 from <i>Album für die Jugend</i> , Op.68)	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	2 Chee-Hwa Tan	The Swing (from <i>Through the Windowpane</i>)	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	3 Trad. Irish	Down by the salley gardens, arr. Blackwell	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	4 Dennis Alexander	Reflections (from <i>Just for You and Me</i> , Book 1) <i>primo part</i> DUET	Dennis Alexander: Just for You and Me, Book 1 (Alfred)
	5 Alwyn	The Trees are Heavy with Snow	Five by Ten, Grade 1 (Lengnick)
	6 R. R. Bennett	Friday (from <i>Seven Days a Week</i>)	R. R. Bennett: Seven Days a Week (Alfred)
	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) <i>or</i> More Romantic Pieces for Piano, Book 1 (ABRSM) <i>or</i> My First Concert for Piano (Schott)
	9 Helen Madden	The Forgotten Forest <i>primo part</i> DUET	Piano Star: Grade 1 (ABRSM)
	10 Borislava Taneva	Small Valse <i>with repeat</i>	Mosaic, Vol. 2 (Editions Musica Ferrum)
C	1 Elissa Milne	Cockatoo (No.9 from <i>Very Easy Little Peppers</i>)	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	2 Papp	Szöcske (No.15 from <i>22 Kis Zongoradarab</i>)	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	3 Pam Wedgwood	The Detective (No.6 from <i>Up-Grade! Piano Grades 1-2</i>)	Piano Exam Pieces 2021 & 2022, Grade 1 (ABRSM)
	4 June Armstrong	Sunlight Through the Trees	Piano Star: Grade 1 (ABRSM)
	5 Elias Davidsson	The Frog (from <i>The Gift of Music</i>)	Elias Davidsson: The Gift of Music (Spartan Press)
	6 Alison Mathews	Woodland Folk Song <i>primo part</i> DUET	Piano Star Duets (ABRSM)
	7 Jane Sebba	Latin Laughter <i>primo part; play the 6ths in bb. 10 & 28</i> DUET	Piano Magic Duets, Book 2 (Collins Music)
	8 Barbara Snow	Jazzy Dragon (from <i>Animal Jazz</i>)	Barbara Snow: Animal Jazz (Edition HH)
	9 Trad. Ewe (Ghanaian)	Tu tu Gbovi, arr. Chapman Nyaho <i>primo part</i> DUET	Piano Star Duets (ABRSM)
	10 Trad. Jamaican	Mango Walk, arr. Cornick	Piano Repertoire, Level 1 (Universal)

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

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

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 38

GRADE 2

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Attwood	Allegro (1st movt from <i>Sonatina No.1 in G</i>)	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	2 Gambarini	Minuet in A (from <i>Lessons for the Harpsichord</i> , Op.2)	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	3 Hässler	Ecosseise in G (No.23 from <i>50 pièces à l'usage des commençans</i> , Op.38)	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	4 Anon.	Corranto (from <i>Fitzwilliam Virginal Book</i>)	Grade by Grade, Piano Grade 2 (Boosey & Hawkes)
	5 Carse	Rustic Dance (No.7 from <i>Progressive Duets for Pianists</i> , Book 1) <i>primo part</i> DUET	Carse: Progressive Duets for Pianists, Book 1 (Stainer & Bell)
	6 Goedicke	Étude in A minor, Op.36 No.13	Piano Time Pieces 3 (OUP)
	7 Haydn	Rondino (Theme from <i>Cello Concerto in D</i>), arr. Agay <i>primo part</i> DUET	The Joy of Piano Duets (Yorktown Music Press)
	8 Kabalevsky	Galop/Hopping (No.18 from <i>24 Little Pieces</i> , Op.39)	Kabalevsky: 24 Little Pieces, Op.39 (Boosey & Hawkes) <i>or</i> More Romantic Pieces for Piano, Book 1 (ABRSM)
	9 Mozart	Minuet in D, K.7	My First Mozart (Schott)
	10 attrib. L. Mozart	Bourlesq (from <i>The Wolfgang Notebook</i>) <i>with first repeat</i>	L. Mozart: Notenbuch für Wolfgang (Schott)
B	1 Helen Madden	The First Flakes Are Falling	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	2 Plé	Le chant du pâtre (No.11 from <i>Les chants et les jeux</i>)	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	3 Trad. English	O Waly Waly, arr. Davies	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	4 Bartók	Sorrow (No.7 from <i>For Children</i> , Vol. 2)	Bartók: For Children, Vol. 2 (Boosey & Hawkes) <i>or</i> Grade by Grade, Piano Grade 2 (Boosey & Hawkes)
	5 Grechaninov	Farewell (No.4 from <i>Children's Album</i> , Op.98)	Grechaninov: Children's Book, Op.98 (ABRSM) <i>or</i> A Romantic Sketchbook for Piano, Book 1 (ABRSM) <i>or</i> Pianissimo: Piano Piccolo (Schott)
	6 Heather Hammond	Raindrop Reflections <i>primo part</i> DUET	Piano Star Duets (ABRSM)
	7 Ravel	Pavane de la belle au bois dormant (No.1 from <i>Ma mère l'oye</i>) <i>secondo part</i> DUET	Ravel: Ma mère l'oye (Durand)
	8 Spindler	Waltz in A minor	Pathways to Artistry: Masterworks, Book 3 (Alfred)
	9 Steibelt	Adagio in A minor (from <i>Sonatina in C</i>)	A Keyboard Anthology, 2nd Series, Book 1 (ABRSM) <i>or</i> Core Classics, Grades 1–2 (ABRSM) <i>or</i> Pianoworks Collection 2 (OUP) <i>or</i> Pianissimo: Piano Piccolo (Schott) <i>or</i> My First Concert for Piano (Schott)
	10 Sarah Watts	Postcard from Paris (from <i>Razzamajazz Repertoire Piano</i>)	Sarah Watts: Razzamajazz Repertoire Piano (Kevin Mayhew)
C	1 Brian Chapple	March Hare (No.5 from <i>In the Pink</i>)	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	2 Anne Crosby Gaudet	Angelfish	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	3 Christopher Norton	Inter-City Stomp (No.7 from <i>Microjazz Collection 2</i>)	Piano Exam Pieces 2021 & 2022, Grade 2 (ABRSM)
	4 Ben Crosland	In My Spot	Mosaic, Vol. 2 (Editions Musica Ferrum)
	5 Sarah Konecni	Dinosaur, Don't!	Mosaic, Vol. 2 (Editions Musica Ferrum)
	6 Ludovico Einaudi	The Snow Prelude No.3 <i>this edition only</i>	Ludovico Einaudi: Graded Pieces for Piano, Preparatory to Grade 2 (Chester)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Garćia	Brigands' Dance (from <i>Let's Play a Piano Duet</i> , Op.37) <i>primo part</i> DUET	Garćia: Let's Play a Piano Duet, Op.37 Vol. 2 (PWM)
8 Nikki Iles	Sweet Pea <i>primo part</i> DUET	Piano Star Duets (ABRSM)
9 Sculthorpe	Singing Sun (No.6 from <i>A Little Book of Hours</i>)	Sculthorpe: A Little Book of Hours (Faber)
10 Giles Swayne	Whistling Tune	Spectrum 4 (ABRSM)

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

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
G, F majors		
A, D minors (natural <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	2 oct.	hands separately
E, G minors		

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 39

GRADE 3

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Beethoven	Eccossaise in Eb (No. 4 from <i>Six Eccossaises</i> , WoO 83)	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	2 J. F. F. Burgmüller	Innocence (No. 5 from <i>25 études faciles et progressives</i> , Op.100)	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	3 Handel	Gavotte in G, HWV 491	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	4 A. Hedges	Hornpipe Rondo <i>primo part</i> DUET	A. Hedges: Hornpipe Rondo for Piano Duet (Roberton)
	5 L. Mozart	Angloise (from <i>Notebook for Wolfgang</i>)	L. Mozart: Notenbuch für Wolfgang (Schott)
	6 Vitalij Neugasimov	Moody Gigue (from <i>Piano Sketches</i> , Book 1)	Vitalij Neugasimov: Piano Sketches, Book 1 (OUP)
	7 Prokofiev	Gavotte (from <i>Classical Symphony</i> , Op. 25), arr. Agay <i>primo part; with repeat - playing little notes</i> DUET	The Joy of Piano Duets (Yorktown Music Press)
	8 Reinecke	Vivace (4th movt from <i>Sonatina in A minor</i> , Op.136 No. 4)	Reinecke: Six Miniature Sonatinas, Op.136 (Breitkopf & Härtel)
	9 Seiber	Jazz Etudiette (from <i>Easy Dances II</i>)	The Young Pianist's Repertoire, Book 1 (Faber)
	10 Weber	Scherzo	The Classical Spirit, Book 1 (Alfred)
B	1 Elgar	Salut d'amour, Op. 12, arr. Jones	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	2 Haydn	Andante (2nd movt from <i>Trumpet Concerto in Eb</i> , Hob. VIIe:1), arr. White	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	3 Ailbhe McDonagh	Anastasia (from <i>It's a Piano Thing</i> , Book 2)	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	4 Dennis Alexander	Autumn Serenade <i>primo part</i> DUET	Dennis Alexander: Alfred's Basic Piano Library, Duet Book 4 (Alfred)
	5 J. S. Bach	Arioso, arr. Agay <i>primo part</i> DUET	The Joy of Piano Duets (Yorktown Music Press)
	6 Bartók	Andante (No. 2 from <i>For Children</i> , Vol. 2)	Bartók: For Children, Vol. 2 (Boosey & Hawkes)
	7 W. Carroll	Spraymist (No. 3 from <i>In Southern Seas</i>)	W. Carroll: In Southern Seas (Forsyth)
	8 Gurlitt	Song, Op.172 No.1	More Romantic Pieces for Piano, Book 2 (ABRSM)
	9 Paul Harris	Indigo (No. 6 from <i>Rainbow</i>)	Paul Harris: Rainbow (Boosey & Hawkes)
	10 Trad. Irish	She Moved Through the Fair, arr. Hall	Eighteen Easy Escapes for Piano (Spartan Press)
C	1 Alan Bullard	Disco Baroque	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	2 Grechaninov	Riding the Hobby-Horse (No. 5 from <i>Children's Album</i> , Op. 98)	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	3 Sarah Watts	Scary Stuff (from <i>Razzamajazz Repertoire Piano</i>)	Piano Exam Pieces 2021 & 2022, Grade 3 (ABRSM)
	4 Agay	Little Rhapsody on Hungarian Themes <i>primo part</i> DUET	The Joy of Piano Duets (Yorktown Music Press)
	5 M. Bober & G. Goranson	Rushing River	Melody Bober & Glori Goranson: Rushing River (FJH Music Company Inc)
	6 Mike Cornick	The Waltz of the Elephants (from <i>Clever Cat Goes on Safari</i>)	Mike Cornick: Clever Cat Goes on Safari (Universal)
	7 Mark Goddard	Locked On Latin (from <i>Hands On Jazz</i>) <i>primo part</i> DUET	Mark Goddard: Hands On Jazz (Spartan Press)
	8 Elton John & Tim Rice	Can You Feel the Love Tonight? (from <i>The Lion King</i>), arr. N. & R. Faber <i>octaves optional</i>	Faber Studio Collection: Selections from BigTime Piano, Level 4 (Faber Piano Adventures)
	9 H. Mancini & J. Mercer	Moon River (from <i>Breakfast at Tiffany's</i>), arr. Miller	A Dozen a Day Songbook, Book 2 (Willis)
	10 Karen Tanaka	Northern Lights	Spectrum 4 (ABRSM)

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

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

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 39–40

GRADE 4

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Prelude in C minor, BWV 999	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	2 Kabalevsky	Etude in A minor (No.3 from <i>30 Children's Pieces</i> , Op.27)	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	3 Schubert	Minuet and Trio, D.41 No.21	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	4 Alcock	Gavot (3rd movt from <i>Suite No.2 in Bb</i>) with ornaments in bb. 7, 23 & 31; all others optional	Alcock: Six Suites of Easy lessons (ABRSM) or The Best of Grade 4 Piano (Faber)
	5 Beethoven	Allegro assai (1st movt from <i>Sonatina in F</i> , Anh. 5 No.2)	The New Sonatina Book, Vol. 1 (Schott)
	6 Buxtehude	Saraband (from <i>Suite in E minor</i> , BuxWV236)	Baroque Keyboard Anthology, Vol. 1 (Schott)
	7 Dring	Scherzando (from <i>12 Pieces in the Form of Studies</i>)	Dring: 12 Pieces in the Form of Studies (Weinberger)
	8 Gurlitt	Allegretto scherzando (3rd movt from <i>Sonatina in C</i> , Op.188 No.4)	No.13 from Sonatinas for Piano, Book 1 (PWM)
	9 Haydn	Allegro scherzando in F	Essential Keyboard Repertoire, Vol. 6 (Alfred)
	10 S. Heller	Study in A minor, Op.45 No.2	S. Heller: 20 Miscellaneous Studies (ABRSM) or pp.7–9 from Piano Literature for a Dark and Stormy Night, Vol.1 (Faber Piano Adventures)
B	1 Arens	Moonbeams (No.1 from <i>Rendezvous with Midnight</i>)	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	2 Bridge	Miniature Pastoral (No.2 from <i>Three Miniature Pastorals</i> , Set 1)	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	3 Schumann	Erster Verlust (No.16 from <i>Album für die Jugend</i> , Op.68)	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	4 C. P. E. Bach	Andante (arr.)	Lang Lang Piano Academy: Mastering the Piano, Level 4 (Faber)
	5 W. Carroll	Sunrise (No.7 from <i>River and Rainbow</i>)	W. Carroll: River and Rainbow (Forsyth)
	6 Granados	Dedicatoria (No.1 from <i>Cuentos de las juventud</i> , Op.1)	Granados: Stories of the Young, Op.1 (ABRSM) or More Romantic Pieces for Piano, Book 2 (ABRSM)
	7 Khachaturian	A Little Song (Andantino) (No.1 from <i>Pictures of Childhood</i>)	Khachaturian: Pictures of Childhood (Boosey & Hawkes)
	8 Liszt	La cloche sonne, S. 238	Chopin, Liszt, Hiller: Urtext Primo, Vol. 5 (Wiener Urtext)
	9 Mendelssohn	Andante (2nd movt from <i>Violin Concerto in E minor</i> , Op.64), arr. Scott-Burt	Piano Mix 3 (ABRSM)
10 Vaughan Williams	Valse lente (from <i>Six Teaching Pieces</i>)	Vaughan Williams: A Little Piano Book (OUP)	
C	1 Bartók	Teasing Song (No.18 from <i>For Children</i> , Vol. 2)	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	2 Ben Crosland	I Hear What You Say (No.4 from <i>Cool Beans!</i> , Vol. 1)	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	3 Sam Wedgwood	Shark Soup (from <i>Sam Wedgwood's Project</i> , Book 2)	Piano Exam Pieces 2021 & 2022, Grade 4 (ABRSM)
	4 Maikapar	At the Smithy, Op.8 No.5	A Romantic Sketchbook for Piano, Book 2 (ABRSM)
	5 Alison Mathews	Buried Rubies (No.8 from <i>Treasure Trove</i>)	Alison Mathews: Treasure Trove (Editions Musica Ferrum)
	6 Martha Mier	Worrisome Blues (from <i>Jazz, Rags & Blues</i> , Book 3)	Martha Mier: Jazz, Rags & Blues, Book 3 (Alfred)
	7 Arvo Pärt	Für Anna Maria <i>fröhlich</i> or <i>nachdenklich</i>	Arvo Pärt: Für Anna Maria (Universal)
	8 Prokofiev	Marche (No.10 from <i>Musiques d'enfants</i> , Op.65)	Prokofiev: Musiques d'enfants, Op.65 (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 V. Stoyanov	Bulgarian Peasant Dance	The Joy of Modern Piano Music (Yorktown Music Press)
10 Trad.	Shenandoah, arr. Bennett	The Graded Piano Player, Grades 3-5 (Faber)

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

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

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 40

GRADE 5

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. F. F. Burgmüller	La chevaleresque (No.25 from <i>25 études faciles et progressives</i> , Op.100)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	2 T. A. Arne	Presto (2nd movt from <i>Sonata No.6</i>)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	3 Handel	Toccata in G minor, HWV 586	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	4 J. S. Bach	Invention No. 8 in F, BWV 779	J. S. Bach: Two-part Inventions (ABRSM) <i>or</i> J. S. Bach: Inventions and Sinfonias (Henle) <i>or</i> Core Classics, Grades 5–6 (ABRSM)
	5 Beethoven	Bagatelle in G minor, Op.119 No.1	A Keyboard Anthology, 1st Series, Book 3 (ABRSM) <i>or</i> Core Classics, Grades 4–5 (ABRSM) <i>or</i> Classics for the Developing Pianist, Book 3 (Alfred)
	6 J. H. Fiocco	Andante (from <i>Pièces de clavecin</i> , Op.1)	J. H. Fiocco: Eight Keyboard Pieces (ABRSM)
	7 Haydn	Allegro (1st movt from <i>Sonata in G</i> , Hob. XVI:G1)	Pp. 41–43 from Haydn: Selected Keyboard Sonatas, Book 1 (ABRSM) <i>or</i> Essential Keyboard Repertoire, Vol. 5 (Alfred)
	8 Hummel	Allegro in C (No. 2 from <i>Six pièces très faciles</i> , Op. 52)	Hummel: 16 Short Pieces (ABRSM)
	9 J. L. Krebs	Toccata in Eb	Essential Keyboard Repertoire, Vol. 6 (Alfred)
10 Mozart	Theme, Var. 1 <i>and</i> 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) <i>or</i> Mozart: "Ah, vous dirai-je Maman", 12 Variations in C major, KV 265 (Bärenreiter)	
B	1 A. Beach	Arctic Night (No.1 from <i>Eskimos</i> , Op. 64)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	2 Nevada	Starry Dome (No.15 from <i>Piano Meditation</i>)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	3 Tchaikovsky	Douce rêverie (No.21 from <i>Album pour enfants</i> , Op. 39)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	4 R. R. Bennett	Little Elegy	R. R. Bennett: Little Elegy (Novello)
	5 Granados	La huérfana (No.9 from <i>Cuentos de las juventud</i> , Op.1)	Granados: Stories of the Young, Op.1 (ABRSM)
	6 S. Heller	Study in E minor, Op. 47 No.15 <i>with repeat</i>	S. Heller: 20 Miscellaneous Studies (ABRSM)
	7 Massenet	Mélodie (No. 5 from <i>10 Pièces de genre</i> , Op. 10)	French Romantic Repertoire, Level 1 (Faber)
	8 Mompou	La barca (from <i>Impresiones íntimas</i>)	Mompou: Impresiones íntimas (Unión Musical Ediciones) <i>or</i> Mompou: Música para piano (Unión Musical Ediciones)
	9 Pachulski	Prelude in C minor, Op. 8 No.1	A Romantic Sketchbook for Piano, Book 3 (ABRSM)
10 Schumann	Von fremden Ländern und Menschen (No. 1 from <i>Kinderszenen</i> , Op. 15)	Schumann: Kinderszenen, Op.15 (ABRSM) <i>or</i> Schumann: Scenes from Childhood, Op.15 (Henle)	
C	1 Gillock	Mister Trumpet Man (from <i>New Orleans Jazz Styles</i>)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	2 Heather Hammond	Changing Times (from <i>Cool Piano 5</i>)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	3 Prokofiev	Tarantella (No. 4 from <i>Musiques d'enfants</i> , Op. 65)	Piano Exam Pieces 2021 & 2022, Grade 5 (ABRSM)
	4 Agay	Blue Waltz	The Joy of Boogie and Blues (Yorktown Music Press)
	5 Alwyn	The Sea is Angry	Pianoworks Collection 2 (OUP)
	6 Bartók	Winter Solstice Song (No. 38 from <i>For Children</i> , Vol. 1)	Bartók: For Children, Vol. 1 (Boosey & Hawkes)
	7 Victoria Borisova-Ollas	Silent Island	Spectrum 3 (ABRSM)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Ludovico Einaudi	Elegy for the Arctic <i>this edition only</i>	Pp. 7–9 from Ludovico Einaudi: Extra Elements (Chester)
9 Pinto	March, Little Soldier! (No. 3 from <i>Scenas infantis</i>) <i>gliss. optional</i>	Pinto: <i>Scenas infantis</i> (G. Schirmer)
10 Catherine Rollin	Love Theme (from <i>Lyric Moments</i> , Book 2)	Catherine Rollin: <i>Lyric Moments</i> , Book 2 (Alfred)

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

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
A, E, B, F \sharp , D \flat majors		
F \sharp , C \sharp , G \sharp , Eb, B \flat minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	legato; hands together
STACCATO SCALES		
A \flat major		
F minor (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	staccato; hands separately
CONTRARY-MOTION SCALES		
D \flat major		
C \sharp harmonic minor	2 oct.	legato; hands starting on the tonic (unison)
CHROMATIC CONTRARY-MOTION SCALE		
starting on F \sharp (LH) and A \sharp (RH)	2 oct.	legato; hands starting a major third apart
ARPEGGIOS		
A, E, B, F \sharp , A \flat , D \flat majors		
F \sharp , C \sharp , G \sharp , Eb, F, B \flat 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 17 & 18

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 41

GRADE 6

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Pescetti	Allegro (4th movt from <i>Sonata No. 8 in C</i>)	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	2 Mozart	Allegro (3rd movt from <i>Sonata in E♭, K. 282</i>)	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	3 C. Nielsen	Snurretoppen (No. 2 from <i>Humoreske-Bagateller</i> , Op.11)	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	4 C. P. E. Bach	Solfeggietto in C minor, Wq.117/2	C. P. E. Bach: Selected Keyboard Works, Book 2 (ABRSM) <i>or</i> 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) <i>or</i> 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) <i>or</i> Haydn: Complete Piano Sonatas, Vol. 1 (Wiener Urtext)
	10 D. Scarlatti	Sonata in A, Kp. 208, L. 238	D. Scarlatti: 200 Sonatas, Vol. 2 (Editio Musica Budapest)
B	1 Chopin	Mazurka in G minor, Op.67 No.2	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	2 Debussy	Page d'album	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	3 Senfter	Erster Schmerz (from <i>Sechs kleine Stücke für Anfänger</i>)	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	4 Y. Bowen	A Pastel	Y. Bowen: A Pastel (Chester)
	5 Dello Joio	Prayer of the Matador (No. 2 from <i>Lyric Pieces for the Young</i>)	The Boosey & Hawkes 20th-Century Piano Collection: from 1945 (Boosey & Hawkes)
	6 Glière	Prelude in D♭ (No. 1 from <i>8 Easy Pieces</i> , Op. 43)	Glière: Eight Easy Pieces, Op. 43 (ABRSM) <i>or</i> A Romantic Sketchbook for Piano, Book 4 (ABRSM)
	7 C. Hartmann	Nocturne	C. Hartmann: Two Piano Pieces (Edition HH)
	8 Stephen Hough	Little Lullaby (4th movt from <i>Suite R-B</i>)	Stephen Hough: Suite R-B and Other Enigmas (Weinberger)
	9 Howells	There Was a Most Beautiful Lady (No. 3 from <i>Country Pageant</i>)	Howells: Country Pageant & A Little Book of Dances (ABRSM) <i>or</i> Core Classics, Grades 5–6 (ABRSM)
	10 Khachaturian	Legend (No. 6 from <i>Pictures of Childhood</i>)	Khachaturian: Pictures of Childhood (Boosey & Hawkes)
C	1 Martha Mier	Opening Night Jazz (from <i>Jazz, Rags & Blues</i> , Book 5)	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	2 M. Arnold	The Buccaneer (from <i>Eight Children's Pieces</i> , Op.36)	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	3 Karen Tanaka	Lavender Field	Piano Exam Pieces 2021 & 2022, Grade 6 (ABRSM)
	4 L. Bernstein	For Stephen Sondheim (No. 3 from <i>13 Anniversaries</i>)	L. Bernstein: 13 Anniversaries (Boosey & Hawkes)
	5 Casella	Galop Final (No.11 from <i>11 Children's Pieces</i> , Op.35)	Casella: 11 Children's Pieces (Universal)
	6 Ben Crosland	View from a Window (No.12 from <i>Cool Beans!</i> , Vol. 1)	Pp.24–27 from Ben Crosland: Cool Beans!, Vol. 1 (Editions Musica Ferrum)
	7 Paul Harvey	Rumba Toccata	Paul Harvey: Rumba Toccata (Ricordi)
	8 Nikki Iles	East Coast Blues	Jazz on a Summer's Day (OUP)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Stephen Montague	Tsunami	Spectrum 2 (ABRSM)
10 Prokofiev	Cortège de sauterelles (No. 7 from <i>Musiques d'enfants</i> , Op.65)	Prokofiev: <i>Musiques d'enfants</i> , Op. 65 (Boosey & Hawkes)

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

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

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 42

GRADE 7

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Sinfonia No.15 in B minor, BWV 801	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	2 Beethoven	Bagatelle in E \flat (No.1 from <i>Seven Bagatelles</i> , Op.33)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	3 Telemann	Vivace (1st movt from <i>Fantasia in G minor</i> , TWV 33:8)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	4 C. P. E. Bach	Allegro di molto (1st movt from <i>Sonata in F minor</i> , Wq. 63/6)	Pp. 40–43 from C. P. E. Bach: Selected Keyboard Works, Book 4 (ABRSM)
	5 Haydn	Moderato (1st movt from Sonata in E, Hob. XVI:31)	Haydn: Selected Keyboard Sonatas, Book 3 (ABRSM) or Haydn: Complete Piano Sonatas, Vol. 3 (Wiener Urtext)
	6 Kuhlau	Allegro con spirito (1st movt from <i>Sonatina in A</i> , Op.60 No.2)	Kuhlau: Sonatinas, Vol. 2 (Peters)
	7 Mozart	Gigue in G, K.574	Pp.11–12 from A Keyboard Anthology, 2nd Series, Book 5 (ABRSM) or Mozart: Mature Piano Pieces (ABRSM) or Mozart: Piano Pieces, Selection (Henle)
	8 Paradies	Allegro (2nd movt from <i>Sonata No. 6 in A</i>)	Pp. 45–47 from Paradies: Sonate di Gravicembalo, Vol. 1 (Schott)
	9 Rameau	Les sauvages (from <i>Pièces de clavecin</i>)	Rameau: Les cyclopes / Les sauvages (Bärenreiter) or Rameau: Pièces de clavecin (Heugel)
	10 D. Scarlatti	Sonata in E, Kp.380, L.23	Pp. 30–33 from D. Scarlatti: Keyboard Pieces and Sonatas, Book 3 (ABRSM) or D. Scarlatti: 200 Sonatas, Vol. 3 (Editio Musica Budapest)
B	1 Fauré	Andante moderato (No. 5 from <i>Pièces brèves</i> , Op.84)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	2 Grieg	Sarabande (2nd movt from <i>Holberg Suite</i> , Op.40)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	3 Ni Hongjin	Cradle Song (No. 3 from <i>Suite of the Zhuang People's Village</i>)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	4 Alan Bullard	Prelude No.9 (from <i>12 or 13 Preludes for Piano Solo</i> , Set One)	Alan Bullard: 12 or 13 Preludes for Piano Solo, Set One (Colne Edition)
	5 Hensel	Mélodie, Op. 4 No.2	At the Piano with Women Composers (Alfred)
	6 Liszt	Consolation No. 5 in E (from <i>Consolations</i> , S. 172)	Liszt: 21 Short Piano Pieces (ABRSM) or Liszt: Consolations (Wiener Urtext)
	7 Lyadov	Mazurka in F minor (No. 3 from <i>Trois morceaux</i> , Op.57)	Lyadov: Preludes, Trifles and Other Pieces (ABRSM) or A Romantic Sketchbook for Piano, Book 4 (ABRSM)
	8 Mendelssohn	Song without Words, Op.19 No.1	Mendelssohn: Songs without Words (ABRSM)
	9 A. Richardson	Lento moderato (2nd movt from <i>Sonatina in F</i> , Op.27)	A. Richardson: Sonatina in F, Op.27 (Weinberger)
	10 Schumann	Kind im Einschlummern (No.12 from <i>Kinderscenen</i> , Op.15)	Schumann: Kinderscenen, Op.15 (ABRSM) or Schumann: Scenes from Childhood, Op.15 (Henle) or Night and Dreams (Schott)
C	1 Dring	Pink Minor (No.1 from <i>Colour Suite</i>)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	2 Ibert	Le petit âne blanc (No.2 from <i>Histoires</i>)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	3 Rhian Samuel	The Therapy of Moonlight (No.1 from <i>A Garland for Anne</i>)	Piano Exam Pieces 2021 & 2022, Grade 7 (ABRSM)
	4 Bartók	Bagpipers: Allegretto (1st movt from <i>Sonatina</i>)	Bartók: Sonatina (Editio Musica Budapest or Henle)
	5 Chen Yi	Bamboo Dance II	Spectrum 5 (ABRSM)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Ginastera	Tribute to Roberto Garcia Morillo (No. 6 from <i>12 American Preludes</i> , Op.12)	Ginastera: <i>12 American Preludes</i> , Op.12 (Carl Fischer)
7 Grovlez	Chanson du chasseur (No. 4 from <i>L'Almanach aux images</i>)	Grovlez: <i>L'Almanach aux images</i> (Stainer & Bell)
8 Kern	Smoke Gets in Your Eyes (from <i>Roberta</i>), arr. Evans	Lee Evans Arranges Jerome Kern (Hal Leonard)
9 Florentine Mulsant	Prélude No.14 (from <i>24 Préludes pour piano</i> , Op.38)	Florentine Mulsant: <i>24 Préludes pour piano</i> , Op. 38 (Furore Verlag)
10 Christopher Norton	Pop Bossa (No. 5 from <i>Latin Preludes 2</i>)	Christopher Norton: <i>Latin Preludes Collection</i> (Boosey & Hawkes)

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

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
D \flat , E, G, B \flat majors	4 oct.	legato <i>or</i> 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 <i>or</i> 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 <i>or</i> 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 <i>or</i> staccato, at examiner's choice; hands starting a minor third apart
ARPEGGIOS		
D \flat , E, G, B \flat majors	4 oct.	legato; hands together; first inversion only
C \sharp , E, G, B \flat minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of D \flat , E, G and B \flat	4 oct.	legato; hands together; as pattern below
DIMINISHED SEVENTHS		
starting on B \flat	4 oct.	legato; hands together
starting on E		

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 43

GRADE 8

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Fantasia in C minor, BWV 906	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	2 Haydn	Allegro moderato (1st movt from <i>Sonata in A\flat</i> , Hob. XVI:46)	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	3 C. Schumann	Prelude and Fugue in B \flat (No. 2 from <i>Three Preludes and Fugues</i> , Op.16)	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	4 J. S. Bach	Prelude and Fugue in G, BWV 884	J. S. Bach: The Well-Tempered Clavier, Part 2 (ABRSM)
	5 Beethoven	Allegro (1st movt from <i>Sonata in E</i> , Op.14 No.1)	Beethoven: Sonata in E, Op.14 No.1 (ABRSM) <i>or</i> Beethoven: Complete Pianoforte Sonatas, Vol. 1 (ABRSM) <i>or</i> Beethoven: The 35 Piano Sonatas, Vol. 1 (ABRSM)
	6 Handel	Prelude <i>and</i> Allegro (Fuga) (1st <i>and</i> 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)
	7 Martínez	Allegro/Moderato (1st movt from <i>Sonata [No. 3 in A]</i>)	Pp. 15–17 from Piano Music by Female Composers (4th revised edition 2011) (Schott) <i>or</i> Core Classics, Grades 7–8 (ABRSM)
	8 Mozart	Andante grazioso <i>and</i> 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)
	9 Rameau	Les cyclopes (from <i>Pièces de clavecin</i>)	Rameau: Les cyclopes / Les sauvages (Bärenreiter) <i>or</i> Rameau: Pièces de clavecin (Heugel)
	10 D. Scarlatti	Sonata in D, Kp. 443, L. 418	Pp. 4–7 from D. Scarlatti: Selected Keyboard Sonatas, Book 1 (ABRSM) <i>or</i> D. Scarlatti: 200 Sonatas, Vol. 4 (Editio Musica Budapest)
B	1 Brahms	Intermezzo in E (No. 6 from <i>Fantasies</i> , Op. 116)	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	2 Høpekirrk	Air (No. 3 from <i>Suite</i>)	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	3 Poulenc	Novetelette in E minor, sur un thème de Manuel de Falla	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	4 Arensky	Nocturne in D \flat (No. 3 from <i>24 Characteristic Pieces</i> , Op. 36)	Arensky: 24 Characteristic Pieces, Op. 36 (Prhythm) <i>or</i> Arensky: 24 Morceau caractéristiques, Op. 36 (Alfred)
	5 Chopin	Mazurka in A minor, Op. 17 No. 4	Chopin: Mazurkas (Henle)
	6 Ireland	Columbine	Ireland: The Collected Piano Works, Vol. 4 (Stainer & Bell)
	7 Janáček	Andante (No. 1 from <i>In the Mists</i>)	Janáček: In the Mists (Bärenreiter)
	8 Rachmaninoff	Moment Musical in D \flat , Op. 16 No. 5	Rachmaninoff: Six moments musicaux, Op. 16 (Simrock)
	9 Schubert	Impromptu in A \flat (No. 2 from <i>Four Impromptus</i> , Op. 142, D. 935)	Schubert: Impromptu, Op. 142 (ABRSM) <i>or</i> Schubert: Impromptus and Moments musicaux (Henle) <i>or</i> Core Classics, Grades 7–8 (ABRSM)
	10 Schumann	Romanze in F \sharp (No. 2 from <i>Drei Romanzen</i> , Op. 28)	Schumann: Drei Romanzen, Op. 28 (ABRSM)
C	1 Bartók	Rondo (No. 1 from <i>Three Rondos on Folk Tunes</i>)	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	2 Christopher Norton	Jingo (No. 3 from <i>Rock Preludes 1</i>)	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	3 Sculthorpe	Snow, Moon and Flowers (from <i>Night Pieces</i>)	Piano Exam Pieces 2021 & 2022, Grade 8 (ABRSM)
	4 Chaminade	Pierrette (Air de Ballet), Op. 41	Piano Music by Female Composers (4th revised edition 2011) (Schott)
	5 Chen Peixun	Thunder in Drought Season	100 Years of Chinese Piano Music: Vol. III Works in Traditional Style, Book II Instrumental Music (Shanghai Conservatory of Music Press)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Debussy	Rêverie	Debussy: <i>Rêverie</i> (Editions Jobert) <i>or</i> <i>Night and Dreams</i> (Schott)
7 Khachaturian	Toccata	Khachaturian: <i>Toccata</i> (Boosey & Hawkes)
8 Uwe Korn	Caballos Españoles	<i>Tango Meets Jazz</i> (Schott) ❶
9 Cecilia McDowall	Vespers in Venice (from <i>Four Piano Solos</i>)	Cecilia McDowall: <i>Four Piano Solos</i> (Hunt Edition)
10 Villa-Lobos	O polichinelo (from <i>A prole do bebê no.1</i>)	Villa-Lobos: <i>O polichinelo</i> (Eschig) <i>or</i> <i>Beyond the Romantic Spirit, Book 2</i> (Alfred)

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

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
C, Eb, F#, A majors	4 oct.	legato <i>or</i> 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 <i>or</i> staccato, at examiner's choice; hands together
C, Eb, F#, A harmonic minors		
CONTRARY-MOTION SCALES		
C, Eb, F#, A majors	2 oct.	legato <i>or</i> 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 <i>or</i> staccato, at examiner's choice; hands together
WHOLE-TONE SCALES (SIMILAR MOTION)		
starting on Eb starting on C	4 oct.	legato <i>or</i> staccato, at examiner's choice; hands together
ARPEGGIOS		
C, Eb, F#, A majors	4 oct.	legato; hands together; second inversion only
C, Eb, F#, A minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of C, Eb, F# and A	4 oct.	legato; hands together; as pattern below
DIMINISHED SEVENTHS		
starting on Eb starting on C	4 oct.	legato; hands together

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

AURAL TESTS: given by the examiner from the piano; for further details see pages 37 & 44

Aural test requirements

Included in all Practical Music graded exams*

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical Music graded exams.

The tests are given by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

The information on pages 38–44 sets out the tasks that candidates will be asked to complete in the exam.

Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the Aural tests are given on page 52.

Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Grades Initial–8 are given in *Specimen Aural Tests*. More examples for Grades 1–8 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.

* A different set of tests apply to Jazz and Singing for Musical Theatre exams

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).

Grade 3 cont.

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.) 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.) 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.) 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.) 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.) 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 and marking

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 51–52.

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 1-3 (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 6–8 (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 section	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.

Candidates may not perform the same repertoire (in full or individual pieces) for both a Practical Grades and a Performance Grades qualification. If choosing to enter at the same grade for both qualifications, irrespective of when the exams are taken, the pieces presented must be different.

Marking criteria

The tables on pages 51–52 show the marking criteria used by examiners for Practical Grades in Piano. Examiners mark up or down from the pass mark for each element 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	Pieces	Time	Tone	Shape	Performance
Initial-8	<i>Pitch</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-8	Scales and arpeggios	Sight-reading	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 	<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 	<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 	<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 	<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 	<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 	<ul style="list-style-type: none"> ● No work offered

5. After the exam

Results

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

Exam feedback

Specific guidance for questions about the administration of the exam or the results awarded is available on our website. We also welcome feedback about other matters. All feedback is logged and plays a valuable part in our quality assurance procedures. For further information on our processes and deadlines for submitting feedback, please visit www.abrsm.org/send-exam-feedback.

6. Other assessments

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

Piano Prep Test

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives learners a goal to work towards and a certificate awarded on the day – something to be really proud of.

The Prep Test is designed to encourage the development of good musical and technical foundations. It covers many of the elements beginners will be working on at this early stage, including pitch, time, tone, performance and musical perception.

Content

The Piano Prep Test has four sections – Tunes, two Pieces, and Listening Games. See page 55.

Books

All the books mentioned on page 55 are published by ABRSM and are available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop.

Assessment

Immediate feedback is given at the end of the Prep Test in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner. There is no pass or fail, and no marks are awarded. The examiner's comments will cover some of the following:

- Sense of pitch
- Sense of rhythm
- Control of tone
- Listening skills and awareness

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

Other information

- The Prep Test takes about 10 minutes.
- Before the test begins, candidates are welcome to adjust the piano stool height (the examiner will be happy to help with this) and to play a few notes to try out and get used to the piano. For information on types of piano, see 'Instruments' on page 12.
- The Tunes should be performed from memory, but the two Pieces can be played from the music. If either of the Pieces is played from memory, candidates should bring a copy of the music for the examiner.
- If choosing to play a duet for the Second Piece, candidates can bring their own duet partner (who may be their teacher). Alternatively, the examiner will be happy to play the other part.
- Generally, there will be one examiner, although sometimes a second examiner may also be present.
- Details of dates, locations, fees and how to book a Prep Test are available online at www.abrsm.org/exambooking.

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

Performance Grades

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

About Performance Grades

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

The exams are made up of five components:

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

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

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

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

Music Theory

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

About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory grades give learners:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8).

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

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

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

Practical Musicianship

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). The full syllabus is available at www.abrsm.org/practicalmusicianship.

About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to ‘think in sound’. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM’s Practical Musicianship grades encourage learners to develop their ability to ‘think in sound’ and perform spontaneously. While Practical Grades and Performance Grades focus on aspects of performance and/or supporting tests that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

The exams also cover the following key skills:

- the ability to internalise music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written.

In developing their musicianship skills, learners will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

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

ARSM

The ARSM diploma is available to instrumentalists and singers of any age. It is the first of our diploma qualifications and provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

Key features

- Candidates present a balanced and varied programme, as follows:
 - the programme lasts 30 minutes
 - at least 20 minutes of the music is chosen from the repertoire list
 - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- There are two assessment methods available:
 - in person – held at the same venues and during the same time periods as ABRSM's Practical Grades
 - remote – a video recorded performance submitted to ABRSM for assessment
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available in the qualification specification at www.abrsm.org/arsmdiploma.

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

DipABRSM, LRSM, FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

Key features

- Candidates:
 - present a recital programme
 - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
 - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
 - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/diplomas and the qualification specification is available at www.abrsm.org/specifications.

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

Further diploma exams

DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at www.abrsm.org/diplomas.

Exam programme & running order



Name _____

Subject _____ Grade _____

Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

Year of syllabus _____

List *	Number	Composer	Title

Singers only: unaccompanied traditional song: _____

Percussion (Combined) only: technical requirements on: _____

* Leave blank for Snare Drum, Timpani and Tuned Percussion

Index

- Access (candidates with specific needs), 10, 17
- Accompaniment, 11
- Appeals, 49, 53
- Arpeggios, *see* Scales and arpeggios
- Arrangements (transcriptions), 13
- ARSM, 5, 59
- Assessment criteria, *see* Marking criteria
- Assessment objectives, 45–48
- Aural tests, 12, 17, 37–44, 49
 - Deaf or hearing-impaired candidates, 37
 - Marking criteria, 52
 - Singing, 37
- Blind candidates, 10, 17
- Buying music, 14
- CCEA Regulation, 5
- Changes in this syllabus, 12
- Copies, Exam music, 11, 14, 54
- Copying, *see* Photocopying
- Credits, 7
- Da capo, dal segno, 14
- Deaf candidates, 10, 37
- Digital piano, 12, 13
- DipABRSM, 5, 60
- Diplomas, 5, 59–60
- Disability, 10
- Distinction, Marks for, 49
- Downloaded music, 13, 14
- Duets, 11, 12, 13, 14, 54
- Editions, 13
- Editorial indications, 14
- Ensembles, 54
- European Qualifications Framework (EQF), 8
- Exam entry and booking, 10
- Exam feedback, 53
- Examiners, 3, 11, 12, 13, 14, 15, 37, 50, 53, 54
- Exam music, 13, 14
- Exam Regulations, 9, 12
- Exam requirements, 12–17, *see also individual grade pages*
- Exam timings, 11
- Fingering, 14, 15, 17
- FRSM, 5, 60
- Grand piano, 11, 12
- Guided learning hours, 7
- Hand stretch, 14
- Hearing-impaired candidates, 10, 37
- Initial Grade, 12
- Instruments, 11, 12
- Jazz exams, 54
 - Grade 5 or above as a prerequisite, 10, 57, 58
- LRSM, 5, 60
- Malpractice and maladministration, 9
- Marking criteria, 37, 45, 51–52
- Marking scheme, 49
- Memory, Playing from, 14, 15, 54
- Merit, Marks for, 49
- Metronome marks, 14, 16
- Music Theory, *see* Theory
- Ofqual, 5
- Order of the exam, 11
- Ornaments, 14
- Ossias, 14
- Overlap of syllabuses, 9
- Page-turns, 14
- Partially-sighted candidates, 10, 17
- Pass, Marks for, 49–50
- Pedalling, 14, 15
- Performance Assessment, 54
- Performance Grades, 2, 13, 56
- Photocopying, Legality of, 14
- Piano stool, 12, 54
- Pieces, 12, 13–15, 49, *see also individual grade pages*
 - Marking criteria, 51
- Practical Musicianship, 58
 - Grade 5 or above as prerequisite, 10, 57, 58
- Prep Test, 54–55
- Prerequisite for Grades 6–8 exams, 10, 57, 58
- Programme planning, 13
- Progression route, 5
- Publishers, contact details, 14
- Qualifications Wales, 5
- Regulated Qualifications Framework (RQF), 6, 8, 45–48
- Regulation (external), 5, 8
- Regulations (exam), 9, 12
- Repeats, 14

Requirements, *see* Exam requirements

Results, 49, 53

Scales and arpeggios, 12, 15-16, 49, *see also*

individual grade pages

Marking criteria, 52

Sight-reading, 12, 17, 49

Marking criteria, 52

Parameters, 18

Syllabus corrections/clarifications, 9

Syllabus overlap, 9

Syllabus validity, 4, 9

Synoptic assessment, 49

Theory, 57

Grade 5 or above as prerequisite, 10, 57, 58

Total qualification time, 7

Transcriptions, 13

UCAS points, 5

Upright piano, 11, 12

This specification contains ABRSM's Piano Practical Grades syllabus for 2021 & 2022.

Details of a new pre-Grade 1 exam – Initial Grade – are included.

There are new set pieces at Grades 1–8 with:

- greater choice (longer lists)
- a reorganisation of the repertoire lists
- the introduction of a duet option (up to Grade 3)

There are new scales and arpeggios requirements at Grades 1–8.

The other requirements for Grades 1–8 – Sight-reading and Aural tests – stay the same as the preceding syllabus.



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