

MUSIC PERFORMANCE GRADES



PIANO

Syllabus (Section 3)

2019 & 2020

second edition – valid for exams from 6 September 2021

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

20 July 2021

Qualification Specification: Performance Grades

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/// Changes in this edition

This second edition, first published July 2021, includes several significant changes and updates to the exam requirements and information. There are no changes to the repertoire lists.

- We have provided additional guidance for the performance as a whole component of the exam
- We have made a change to the own-choice piece requirements to allow unpublished repertoire, including candidates' own compositions
- We have changed our policy on the use of the same piece(s) in more than one exam; this is now allowed
- We have updated the Programme form - in particular, the Candidate ID should now be provided

A range of updates have also been made to the text to further clarify the existing requirements and information, based on queries and feedback received since the Performance Grades qualification was launched in summer 2020.

The overarching *Qualification Specification: Music Performance Grades* document, which has other important and relevant information for those preparing for Performance Grades, has also been significantly updated.

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3. Piano Performance Grades syllabus

Introducing the qualification

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

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

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

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

Performance Grades: requirements and information

The syllabus repertoire is valid until 31 December 2020*.

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

Instruments

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

Performance as a whole

Performance skills are at the heart of Performance Grades, and go beyond the preparation of individual pieces. Designing programmes that play to learners' strengths as performers, and then delivering them with a real sense of musical intent and communication, is central to musical development. This also builds stamina, and embeds the technical control required to play a whole programme through, including managing the transitions from one piece to another. Finding ways to put across the mood and character, and really get inside the style of different types of repertoire, as well as arranging pieces into coherent and compelling programmes will in turn increase learners' knowledge and understanding of music more broadly.

For full details of how the performance as a whole component of the exam is assessed, see Section 4 of the *Qualification Specification: Music Performance Grades*.

Selecting repertoire

Number of pieces: Candidates present four pieces in one continuous performance (without a break). They choose at least one piece from each of the three lists (A, B and C). The fourth piece can be from the repertoire lists or a piece of the candidate's choice. The pieces can be performed in any order. See further programming requirements within this 'Selecting repertoire' section before finalising choices.

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

- The piece should be broadly the same standard, or above, as repertoire set for the grade being taken (prior approval from ABRSM is not needed, and can't be given).
- The piece may be chosen from any of the repertoire lists set for the grade, as long as all other requirements within this 'Selecting repertoire' section are also met, including the minimum duration. Performing all four pieces from the lists gives no advantage.
- The piece may be a candidate's own composition or arrangement (see 'Own composition').
- The piece must exist in a legible and fully-notated score using standard music notation (e.g. not in tab, not a lead sheet if candidate is playing a harmonic instrument etc.) and must be performed as notated in that score.

In cases where there is a concern about the standard of an own-choice piece presented, ABRSM reserves the right to request a copy from the Applicant where we cannot readily access one ourselves. This may delay the issuing of the exam result.

- The piece must be either a piano solo or a piano duet (as long as it is the only duet in the programme).
- The piece must not last less than the following timings for each grade (unless the overall programme time would be exceeded; see 'Programme times'):

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

The duration for each grade is the minimum time required in order to demonstrate the breadth and depth of skills required, including stamina.

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

Programme times: The overall performance, including transitions between pieces, should not exceed the maximum programme time set for the grade, as shown in the following table. The programme time is the duration from the first note of the performance to the last. The examiner may stop listening to the recording if the candidate's performance goes over the maximum programme time.

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

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

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

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

Own composition: ABRSM welcomes the inclusion of candidates' own compositions, or arrangements, to be performed as their own-choice piece. We will not judge or provide feedback on the structure or quality of the composition, only the performance of it. However, as with any other own-choice piece, the technical demand of the composition must be broadly the same as repertoire set for the grade being taken.

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

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

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 6.

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.

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

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

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

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

Preparing for the exam

Programme form & pre-performance procedures: Candidates should complete a programme form and show it to the camera, for approximately five seconds, at the start of the exam recording. A form that can be printed and completed is provided on page 16. Alternatively, the required information can be written on a blank piece of paper. The piece information required should be given in the order the pieces will be performed.

As well as showing the form to camera, candidates should show the opening of their own-choice piece and announce themselves and their pieces before beginning their performance. Candidates taking a Grade 6, 7 or 8 must additionally show a form of photographic identification to the camera. This is because these qualifications can be used either as a prerequisite for higher grades and diplomas, or as part of a university application.

If preferred, a Responsible Adult present may show the form and music to camera (but not the ID, where applicable) and make the introductory announcement, as this does not form part of the performance. The assessment of the performance begins on the first note of music played.

More information on all of the above is given in the Guidance for Music Performance Grades available at www.abrsm.org/performancegrades.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but not include extensive improvisation. Examiners’ marking will be determined by how candidates’ decisions contribute to the musical outcome of each individual piece and to the performance as a whole.

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

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

Page-turns: Candidates need to manage any page-turns appropriately to avoid any adverse effect on the performance as a whole, which examiners will be assessing. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see ‘Copyright’) to help

with page-turns. They may also use a page-turner (prior permission is not required; the turner may be the teacher).

Copyright: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk/mpa-guidelines. In all other cases, application should be made to the copyright holder before any copy is made. Care should also be taken when making arrangements, as permission will be required in the case of copyright music.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence that this is not the case.

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

GRADE 1

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

GRADE 2

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

GRADE 3

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

GRADE 4

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

GRADE 5

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

GRADE 6

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

GRADE 7

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

GRADE 8

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

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

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
13 Poulenc	Improvisation No.13 in A minor	Poulenc: 15 Improvisations (Salabert)
14 Pozzoli	Berceuse	20th-Century Italian Piano Music, Vol. 1 (Ricordi)
15 Timothy Salter	Shimmer	Spectrum 5 (ABRSM)
16 Joaquín Turina	La belle Murcienne (No. 4 from <i>Femmes d'Espagne</i> , Series 2, Op. 73)	The Best of Joaquín Turina in 23 Pieces for Piano (Salabert)

Programme form – Performance Grades



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

Candidate name _____ Subject (instrument) _____

Candidate/National ID _____ Grade _____

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

Year of syllabus repertoire lists _____

Related instrument(s) (if used) _____

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

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

Arranger (if applicable)	Book/publication title (if applicable)	Publisher/available from
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1				
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