

IPVAEB Online Piano Performance Examination Syllabus **Performance Grades**



2021

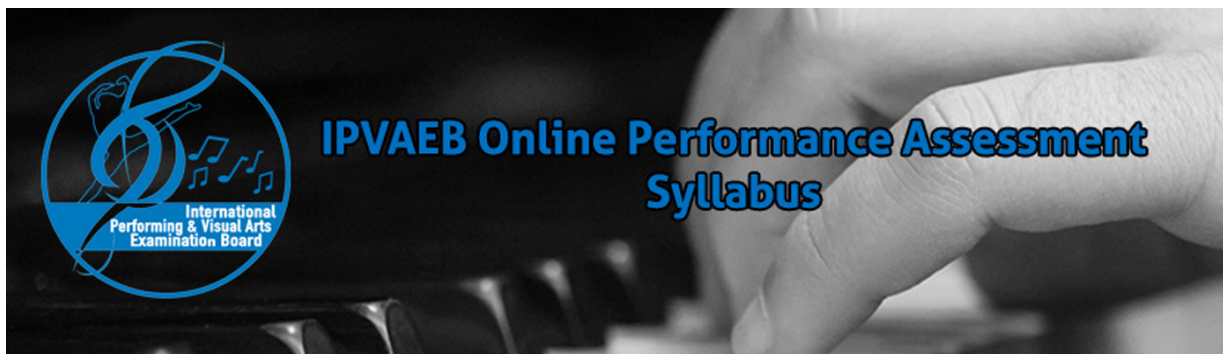
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Online Piano Performance Assessment Syllabus 2021

Performance Grades





International Performing and Visual Arts Examination Board (IPVAEB) was established in 2017 by music, dance and visual art educators and performers who recognised the need for a new and holistic approach to the evaluating of performing and visual arts students.

As music can be one of the means of developing essential study skills, concentration and self-discipline, IPVAEB has developed a series of evaluation syllabi to provide stimulating, comprehensive goals for all students in their musical learning journey. Our curriculum has been carefully designed and developed by well-respected, knowledgeable professionals in the field of music study, to provide developing musicians of all ages and stages with an examination which evaluates performance and technical skills whilst ensuring an enjoyable and valuable learning experience.

The Online Performance Assessment repertoires are carefully selected to represent a logical progression of skill and musical application. Each level of examination follows naturally to the next stage of development. We are endeavouring to provide students with a positive as well as an accurate and fair assessment of their examination experience skills.

IPVAEB is a performance-focused examination board. Memorization of repertoire is compulsory for Artistic Diploma and Advanced Artistic Diploma and is highly recommended for other levels. Exceptions may be made for complex 21st-century works in either traditional or non-traditional notation. Candidates must use their own judgement in deciding whether to perform such works with the score. One bonus point will be awarded for memorization for each repertoire.

There are eleven levels in performance examination, three levels in music theory examination and two levels in piano pedagogy examination. There is no prerequisite for Music Theory for any level of the examination. Candidates may enter any level without having previously taken any other exams.

The music that candidates play in the examination may be selected from the IPVAEB examination repertoire list or own selection. However, the program must demonstrate a comparable level of technical and musical demand to the corresponding level in the syllabus of IPVAEB.

We welcome all students, teachers and parents to participate in IPVAEB Examination as a rewarding experience based on personal development, setting goals of a high-performance standard.

About IPVAEB Online Examinations

IPVAEB Examinations set the standard for excellence in music performance. Our online examinations are powered by Online Music Exams and are accredited by the awarding organisation The Learning Machine (TLM), giving students recognised qualifications within the UK and EU.

IPVAEB promotes achievement in music and visual arts through a comprehensive program of study, evaluation, and recognition for teachers and students. Our aim is to foster the development of musical and artistic talent and potential.

Our objectives:

- To provide a holistic and alternative approach to music and fine art examinations;
- To elevate the performance standard in general;

Examinations Offered in Music

Piano Performance

Violin Performance

Cello Performance

Vocal Performance

Music Theory

Artistic Performance Diploma Advanced

Artistic Performance Diploma

Certificate in Piano Pedagogy

Diploma in Piano Pedagogy

Introduction:

IPVAEB sets the high standard for excellence in music education and examination and establish clear and progressive learning objectives. Candidates are expected to demonstrate a masterful command of the instrument and communicate an understanding of stylistic characteristics and structural elements of each repertoire selection with interpretive insight and a mature musical personality. Candidates may play repeats in the examinations provided it is stylistically appropriate. Candidates should select a balance program with contrasting style of performances.

Candidates must achieve a pass standing (at least 60 percent) in order to be awarded a Certificate in the examination. Three general areas on the performing repertoires, approximately equal in importance, will be considered in the examination: Technical Competency, Musicality, Musical Knowledge and Interpretation.

Classification of Marks

Grading	Debut to Grade Eight
Distinction	90 - 100
Merit	75 - 89
Pass	60 - 74
Ungraded	59 and below

Band Descriptions

Repertoire Performance	
Distinction (90 - 100)	A high level of technical competency, demonstrating accuracy and fluency, appropriate to the repertoire performed. Well-developed and secure tone quality, intonation, and/or articulation. A mature sense of musical style, and an ability to take charge of expressive elements in the music. A confident and assured performance.
Merit 75 - 89)	An ability to cope well with the technical demands of the music. A good standard of tone quality, intonation and/or articulation. A confident performance. A secure understanding of musical notation should be evident.
Pass (60 – 74)	Fairly accurate, reasonably fluent, but occasionally hesitant. Tone quality, intonation and/or articulation of a generally acceptable standard for this level. There is some evidence of appropriate musicality. A reasonably confident performance.
Ungraded (59 and below)	A significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge. Personal response to repertoire lacks consideration and clarity.

Assessment

Requirements	Debut	Grade One – Eight
Three Repertoires * Debut: Any 3 pieces either from the repertoire list or own choice selections or combination of both. Grade One to Eight: Any 3 pieces from any 3 out of 4 periods provided in the repertoire list or Any 2 pieces from the repertoire list plus 1 piece own choice selection in equal level of difficulty (seek Board approval if uncertain).	90 (54) 30 (18) 30 (18) 30 (18)	72 (42) 24 (14) 24 (14) 24 (14)
Fourth Piece Can be any examination pieces from the syllabus, or an Étude listed in the syllabus, or own selection	N.A.	24 (14)
Dress Code & Stagecraft	10(6)	N.A.
Memory (Maximum of 4 marks will be awarded to candidate who perform without the music scores). Applicable to Grade 1 to 8 only.	N.A.	4
Total achievable marks	60/100	60/100

* Note:

N.A. Not Applicable

Only debut can select pieces either from the repertoire list, own choice selections or combination of both. All other grades must select at least two pieces from the repertoire list provided in this syllabus.

Marks within () indicate the passing mark.

Memory

Memorization of repertoire is highly recommended for all grades as 1 bonus point will be awarded for the memorization of each repertoire from grade one to grade eight. Exceptions may be made for complex 21st-century works in either traditional or non-traditional notation. Candidates must use their own judgement in deciding whether to perform such works with the score.

Duration of Examinations

Grade	Duration
Debut	7 - 12 minutes
One	15 - 18 minutes
Two	15 - 18 minutes
Three	15 - 18 minutes
Four	17 - 20 minutes
Five	17 - 20 minutes
Six	20 - 25minutes
Seven	25 - 30 minutes
Eight	25 - 35 minutes

General Examination Guidelines:

1. **ÉTUDES:** Etudes are necessary for students to develop a strong technique and to be able to play the required pieces confidently. Therefore, études are necessary for technical development, and IPVAEB strongly recommends teachers take time to use the études to advantage.
2. **MEMORY:** The playing of music from memory is to be encouraged as many benefits can be derived from playing from memory. Style, skill and confidence often develop considerably in this way as the student's attention is not diverted by the need to continually look at the printed page. Memory work is mandatory in the Certificate of Achievement and Certificate of Mastery examinations.
3. **PERFORMANCE:** The importance of personal style development should not be overlooked by teachers and students. Attention to different styles and accuracy of music in general must not be neglected. It should always be borne in mind that the music which has been chosen for the examination must be played with precision and accuracy in respect of the demands of the period and of the composer's intentions. The correct Balance, Dynamics, Tone and Phrasing are also expected to be evident in the performance. It is expected that teachers and candidates will give careful consideration to the development of technical skill and musical ability so that the necessary styling demands of the music be adequately met. This however is also coupled with some personal interpretation.

How To Take An Exam

Online Examinations

Our partnership with Online Music Exams enables candidates to take their piano performance exams anytime and from anywhere. Instant Exam Access!

What You Will Need



A computer or laptop
(not compatible with tablets or
mobile phones)



Stable wi-fi or ethernet
For best results



Camera
Built-in camera or external HD
camera with microphone



Sound
Any speaker system that you can hear
comfortably (not available for headphones)

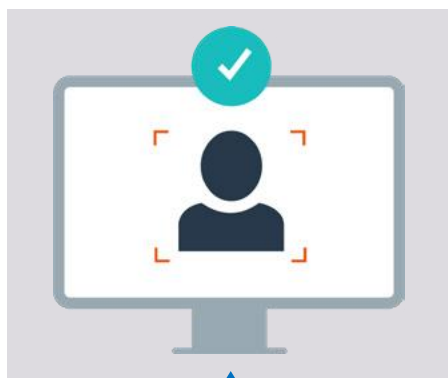
How it Works:

To purchase and take an Online Music Exam, go to
onlinemusicexams.org/shop

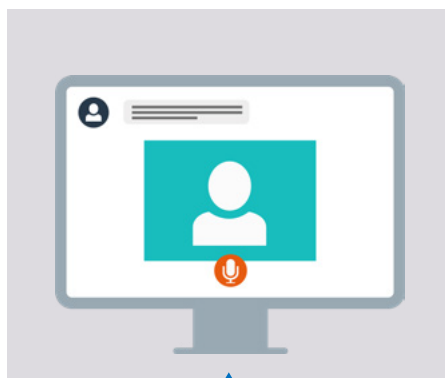
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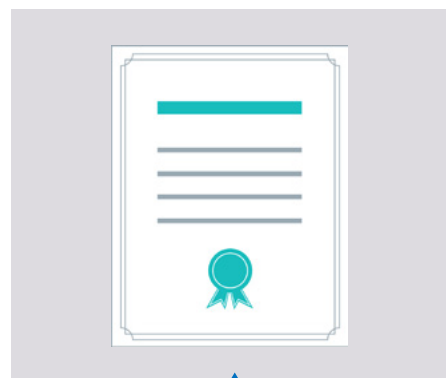
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At the start of an exam, an audio-visual recording will be taken of the candidate and they will be asked to provide information that will verify their identity. If the candidate is under the age of eighteen, a parent or legal guardian must be present at the exam recording and must verify their identity.



An automated examiner will ask the candidate to perform their repertoires. The candidate will need to introduce the name and composer of each repertoire before each performance.



Your performance will then be marked by an instrument specific examiner and you will receive your results between 1-5 working days later.

How to position yourself

It is important that the following three visuals are clearly seen:

- 1) The piano keys
- 2) The candidate's hands
- 3) The piano stand - to show if sheet music is being used by the candidate or if a candidate is playing from memory.



Refunds

Refunds for Online Exams

If a candidate is not happy with their mark and would like a remark, they must contact info@onlinemusicexams.org within 7 days. Online Music Exams will send the same recordings to an externally-moderated examiner for the same fee. If the mark changes the certification level to a higher level, then the candidate will be refunded their re-entry fee. If they are given the same certification level again, or even lower, then unfortunately that will be the candidate's mark and they will lose the fee. Your final mark will be your retake mark.

Special Needs for Online Exams

Online Music Exams are committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed.

If a candidate has special needs that requires additional services, then they will need to contact info@onlinemusicexams.org to discuss their requirements.

INTERNATIONAL PERFORMANCE & VISUAL ARTS EXAMINATION BOARD

Online Performance Assessment (Piano)

Officially Recognised Qualifications

IPVAEB Online Performance Assessments are officially recognised on the National Qualifications Framework and the European Qualifications Framework and are registered with OFQUAL.

IPVAEB Online Performance Assessment	RQF* credits	EQF** credits	Qualification title	Qualification number	Other equivalent qualifications
Grade 1	1	2	TLM Music Performance Grade 1	603/4575/5	G.C.S.E. (D-G)
Grade 2	1	2	TLM Music Performance Grade 2	603/4576/7	
Grade 3	2	3	TLM Music Performance Grade 3	603/4577/9	G.C.S.E. (A*-C)
Grade 4	2	3	TLM Music Performance Grade 4	603/4578/0	
Grade 5	2	3	TLM Music Performance Grade 5	603/4579/2	
Grade 6	3	4	TLM Music Performance Grade 6	603/4580/9	AS/A Level
Grade 7	3	4	TLM Music Performance Grade 7	603/4581/0	
Grade 8	3	4	TLM Music Performance Grade 8	603/4582/2	

* Regulated Qualifications Framework in England, Wales and Northern Ireland

** European Qualifications Framework

General Certificate of Secondary Education (**GCSE**)

GCSE grades A* to G in England have been replaced by a new grade scale numbered from 9 to 1, with 9 being the highest grade. According to The Office of Qualifications and Examinations Regulation (Ofqual), the government department that regulates qualifications and exams, the new grades were introduced to as part of a reform of the qualification to better differentiate between students of different abilities. Grades 9, 8 and 7 range from A* to A, 6, 5 and 4 range from B to C and 3, 2 and 1 range from D to G.

INTERNATIONAL PERFORMANCE & VISUAL ARTS EXAMINATION BOARD

Online Piano Performance Assessment

Duration of Study

The duration of study needed to gain a qualification is dependent on each individual. Regulated qualifications are all assigned a total qualification time as set out below.

The total qualification time is an estimate of the hours spent learning with a teacher and the hours spent learning individually.

	Guided learning hours	Independent learning hours	Total qualification time (hours)
Debut	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

Learning Outcomes and Assessment Criteria

The following tables describe the level of knowledge and skills required of candidates taking Graded Exams in Piano Performance. They also show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level.

Debut

Assessment objectives	Marking criteria
Learners will:	Learners can:
Demonstrate relevant musical skill, knowledge and understanding through performing repertoire of basic musical and technical demands.	Perform elementary repertoire with: <ul style="list-style-type: none">• Secure pitch and intonation• Stable rhythm at a reasonable tempo• Perform with a reasonable sense of continuity, confidence.
Demonstrate technical ability in instrumental control and familiarity with the instrument.	Demonstrate good basic technical requirements with: <ul style="list-style-type: none">• Correct notes• Reliable tonal control
Demonstrate good musical and listening skills.	<ul style="list-style-type: none">• Demonstrate basic confidence in their performance with an overall sense of musical perception

Grades 1 to 3 (RQF Level 1)

Assessment objectives	Marking criteria
Learners will: Demonstrate musical skill, knowledge and understanding of the performing repertoires in each respective level.	Learners can: Perform elementary repertoire with: <ul style="list-style-type: none">• Reliable pitch and intonation• Stable rhythm at a suitable tempo• Communication of character and style
Familiarity of instrumental control and with note patterns relevant to the instrument.	Perform specified elementary technical requirements with: <ul style="list-style-type: none">• Correct notes and secure continuity• Reliable tonal control
Good Notational and listening skills. Demonstrate effective communication skills through the musical performance.	<ul style="list-style-type: none">• Overall security of notes, rhythm and Continuity• Overall accuracy and reliable musical perception

Grades 4–5 (RQF Level 2)

Assessment objectives	Marking criteria
Learners will: Demonstrate good musical skill, knowledge and understanding through performing repertoire of intermediate musical and technical demands.	Learners can: Perform intermediate repertoire with: <ul style="list-style-type: none">• Reliable pitch and intonation• Stable rhythm at a suitable tempo• Reliable tonal control and awareness• Good Musical shape and detail• Communication of character and style
Good instrumental control and familiarity with prescribed note patterns relevant to the instrument.	Perform specified intermediate technical requirements with: <ul style="list-style-type: none">• Correct notes and secure continuity• Reliable tonal control
Good Notational and listening skills. Demonstrate effective communication skills through the musical performance.	<ul style="list-style-type: none">• Overall security of notes, rhythm and Continuity• Overall accuracy and reliable musical perception

Grades 6–8 (RQF Level 3)

Assessment objectives	Marking criteria
Learners will: Demonstrate good musical skill, knowledge and understanding through performing repertoire of advanced musical and technical demands.	Learners can: Perform advanced repertoire with: <ul style="list-style-type: none">• Reliable pitch and intonation• Stable rhythm at good tempo• Good tonal control and awareness• Good Musical shape and detail• Communication of character and style
Good instrumental control and familiarity with prescribed note patterns relevant to the instrument.	Perform specified advanced technical requirements with: <ul style="list-style-type: none">• Correct notes and secure continuity• Good and stable tonal control
Good Notational and listening skills. Demonstrate effective communication skills through the musical performance.	<ul style="list-style-type: none">• Overall security of notes, rhythm and Continuity• High confidence and reliable musical perception

IPVAEB sets the high standard for excellence in music education and examination and establish clear and progressive learning objectives. Three general areas on the performing repertoires, approximately equal in importance, will be considered in the examination: Technical Competency, Musicality, Musical Knowledge and Interpretation.

IPVAEB Performance Assessment
Repertoire Assessment Criteria - Debut

Marks		Assessment Criteria
1	29-30/30	Appropriate style and interpretation. Excellent technique and an authoritative account of music. A flawless performance and a wonderful stage presence. All details carefully observed and the composer's intentions were communicated.
2	26-28/30	Appropriate style and interpretation. A stylish performance overall. All details carefully observed but some minor slips along the way (only two slips allowed).
3	23-25/30	Appropriate style and interpretation but tempo is not fully convincing which is either fractionally too fast or too slow. Three slips along the way.
4	19-22/30	Appropriate style and interpretation. The overall shape of the music is maintained. Some unsteady pulse or erratic pulse. 4 to 5 slips along the way.
5	16-18/30	Style and interpretation not entirely convincing but notation and rhythm mainly intact. The performance is mainly secure but a couple of blemishes along the way. 4 to 5 slips along the way.
6	12-15/30	Style and interpretation not appropriate. Secure in notation and rhythm. Monotonous playing and technically not very assured. Unevenness at times. 4 to 5 slips along the way.
7	8-11/30	Style and interpretation not appropriate. Sporadic playing. Fragmented and disjointed. Only glimpses of style along the way. About 6 slips along the way.
8	5-7/30	Style and interpretation not appropriate. A weak and unconvincing performance overall.
9	1-4/30	Extremely weak performance with very little ideas overall. Devoid of any musical interests. Very haphazard account in notation and rhythm. Other details were totally neglected.
10	0/30	No attempt has been made.

IPVAEB Performance Assessment
Repertoire Assessment Criteria Grade 1 to 8

Marks		Assessment Criteria
1	23-24/24	Appropriate style and interpretation. Excellent technique and an authoritative account of music. A flawless performance and a wonderful stage presence. All details carefully observed and the composer's intentions were communicated.
2	21-22/24	Appropriate style and interpretation. A stylish performance overall. All details carefully observed but some minor slips along the way (only two slips allowed).
3	19-20/24	Appropriate style and interpretation but tempo is not fully convincing which is either fractionally too fast or too slow. Three slips along the way.
4	16-18/24	Appropriate style and interpretation. The overall shape of the music is maintained. Some unsteady pulse or erratic pulse. 4 to 5 slips along the way.
5	13-15/24	Style and interpretation not entirely convincing but notation and rhythm mainly intact. The performance is mainly secure but a couple of blemishes along the way. 4 to 5 slips along the way.
6	10-12/24	Style and interpretation not appropriate. Secure in notation and rhythm. Monotonous playing and technically bot very assured. Unevenness at times. 4 to 5 slips along the way.
7	7-9/24	Style and interpretation not appropriate. Sporadic playing. Fragmented and disjointed. Only glimpses of style along the way. About 6 slips along the way.
8	4-6/24	Style and interpretation not appropriate. A weak and unconvincing performance overall.
9	1-3/24	Extremely weak performance with very little ideas overall. Devoid of any musical interests. Very haphazard account in notation and rhythm. Other details were totally neglected.
10	0/24	No attempt has been made.

Requirements and Repertoire List by Grade

Debut

This is the introductory level of the IPVAEB examination. The candidates should have a basic understanding of keyboard geography, basic fundamentals of note reading, rhythm and articulation.

Repertoire List (Debut)

Choose any two from the list and an own choice repertoire.

C. Brunner	Study in C Op. 118 No. 43
E. Breslauer	One after the other Op. 46 No. 1
C. Gurlitt	Jumping Rope Op. 82 No. 36
A. Diabelli	Study in C major Op. 125 No. 3
F. Beyer	Elementary Instruction Book for the Pianoforte Op. 101 No. 37
L. Köhler	Melody in G major Op. 218 No. 18
F. Wohlfahrt	Children Piano School Op. 36 No. 21
B. Bartók	Play No. 5 from Bartok for Children Vol 1
B. Bartók	No. 15 Allegro Moderato from Bartok for Children Vol 1

Grade 1

Studies/Études

Choose any one from the following. Czerny Op. 599 No. 11, 12, 13, 14, 16, 19, 21 or 22.

Repertoire List (Grade 1)

List A (Baroque):

C. Petzold	Menuet BWV Anh 114
G. Christoph	Minuet in D, GWV 811
J. S. Bach	Aria BWV 515 from Notebook for Anna Magdalena Bach
J. Blow	Air
J. P. Kirnberger	Old German Lullaby from Musicalisches Allerley
H. Purcell	Minuet Z. 649 or Z. 660/1 Prelude
J. P. Rameau	Menuet en Rondeau
G. P. Telemann	Gigue a l' Anglaise

List B (Classical):

T. Attwood	Andante from Sonatina in F No. 3
A. Diabelli	Lesson in C Op. 125 No. 6 or No. 7
J. W. Hässler	Moderato No. 5 or Menuetto No. 7 from Op. 38
J. Hook	Tempo Di Minuetto Op. 37 No. 2
W. A. Mozart	Minuet in F K2 or Minuet in G K1
C. H. Wilton	Minuetto

List C (Romantic):

A. Sartorio	On Tip-Toe Op. 783 No. 8
C. Brunner	Lesson in D, Op. 487 No. 41
T. Dunhill	Swaying Branches
J. B. Duvernoy	Study in F Op. 176 No. 17
Le Couppéy	Melody in F
R. Schumann	Melody Op. 68 No. 1
R. Schumann	Soldier's March No. 2

List D (Modern from 1900 to Present) :

B. Bartók	Playtime, Hankerchief Dance or Folk Dance. From Bartók Pieces for Children.
C. Rollin	El Conquistador from Favourite Solos Bk 2
E. Satie	Tiresome Prank No. 3
D. Kabalevsky	A Sad Tale Op. 39 No. 16 or No. 14 A Fable
M. Mier	Frog on a Log from Favourite Solos Bk 1
P. Hall	The Witch's lair from Piano Time Pieces Bk 1
P. Cashian	Orbit from Spectrum 4

Grade 2**Studies/Études**

Choose any one study from the following. Czerny Op. 599 No. 15, 17, 18, 20, 25, 27, 28, 31, 33 or 36.

Repertoire List (Grade 2)

List A (Baroque):

C. P. E. Bach	March in D BWV Anh 122
C. Petzold	Minuet in G minor BWV Anh 115
G. F. Handel	March in G HWV 419
G. F. Handel	Air in G minor HWV 467
J. C. F. Bach	Polonaise in F BR A123/ Wf XII:10
J. S. Bach	Minuet in G BWV Anh. 116
J. S. Bach	Musette in D BWV Anh 126
J. S. Bach	Polonaise in G minor BWV Anh 119
H. Purcell	Saraband in D Z. D219/2
G. P. Telemann	Allegro from Fuga Prima TWV 30. Easy Fugues with Little Pieces

List B (Classical):

T. Attwood	Allegro from Sonatina No. 1 in G
L. v. Beethoven	Sonatina in G Anh 5. 1st or 2nd movt
M. Clementi	Sonatina in C Op. 36 No. 3 2nd movt
D. G. Türk	No. 24 Übung macht den Meister from Klavier Handstücke für angehende Klavierspieler

J. W. Hässler	Allegro assai No. 34 from Op. 38 or No. 48 Poco allegro
J. Haydn	Sonata in G Hob XVI/8 Last movt
W. A. Mozart	Minuet in F K 5
W. A. Mozart	Minuet in D K 94
W. A. Mozart	Allegro in B flat K3

List C (Romantic):

J. F. F. Burgmüller	Candour Op. 100 No. 1 or Arabesque No. 2
C. Reinecke	Sonatina in C Op. 136 No. 1 Allegretto
F. Baumfelder	Peasant Dance Op. 208 No. 5
C. Gurlitt	The Fair
C. Gurlitt	Study in A minor Op. 82 No. 52
G. Merkel	Children's March Op. 31 No. 1
R. Volkmann	Grandmother's Song Op. 27 No. 4
R. Schumann	Humming Song, Op. 68 No. 3
P. I. Tchaikovsky	The Doll's Funeral Op. 39 No. 8 or Mazurka No. 10
P. I. Tchaikovsky	Old French Song No. 16 or Italian Song No. 15 from Op. 39
T. F. Kirchner	No. 8 or 9 from Miniatures Op. 62
W. Smallwood	The Harebell

List D (Modern from 1900 to Present) :

A. Hedges	Miniature Railway from "Playground" Studio 21 Bk 1
B. Bartók	Children's Game No. 8 from For Children Vol 1
B. Barrell	Intrada No. 1 of 5 Bagatelles for Piano Op. 87
C. Rollin	Legends of the Canyon. From Favourite Solos Bk 2
G. Hengeveld	Tango from 13 Easy Improvisations. Studio 21 Bk 2
M. Tajcevic	No. 7 or 9 from Lieder Von der Mur-Insel Kliene Stucke fur Klavier
M. Rose	Spring Shower from Party Time. 15 party pieces for Piano
M. Urbaitis	Longing for time's faraway, vanishing things. From Spectrum 4. Compiled by Thalia Myers
D. Kabalevsky	No. 2 Song from Children's Pieces Op. 27 Or No. 13
P. Sculthorpe	Left Bank Waltz from Two Easy Pieces

Grade 3

Studies/Études

Choose one from the following study by Czerny. Op. 599 No. 50, 51, 56, 59, 61, 63, 68 or 85.

Repertoire List (Grade 3)

List A (Baroque):

G. F. Handel	Allegro HWV582
J.S. Bach	Prelude in C minor BWV 999
J.S. Bach	Polonaise in F BWV Anh.117a
J. P. Rameau	No. 8 Tambourin from Pieces de Clavecin
J. P. Rameau	La Boiteuse from Pieces de Clavecin Troisieme Suite
D. Scarlatti	Sonata in D minor K 34
D. Scarlatti	Sonata in C minor K 40
G. P. Telemann	Fantasia No. 1 in D Allegro from TWV 33
G. P. Telemann	Fantasia No. 3 in E Vivace from TWV 33

List B (Classical):

T. Attwood	Rondo from Sonatina in C No. 2
L. v. Beethoven	Sonatina in F Anh 5 1st or 2nd movt
M. Clementi	Sonatina in C Op. 36 No. 1 3rd movt
A. Diabelli	Sonatina Op. 168 No. 7 3rd movt
A. Diabelli	Sonatina Op. 168 No. 1 2nd movt
G. Benda	Sonatina No. 17 in D
J. Haydn	Deutscher Walzer from 12 German Dances Hob IX:10
J. N. Hummel	Allegretto in D from Klavierschule, No. 47
J. Schmitt	Sonatina in A Op. 207 No. 2 Allegretto
J. Hook	Pastorale Op. 25
L. Mozart	Notebook for Nannerl, No. 37 From Studio 21. Bk 2

List C (Romantic):

A. Ellmenreich	Spinning Song Op. 14 No. 4
J. F. F. Burgmüller	Consolation or Innocence or The Chatterbox from Op. 100
Cui	Innocent Frankness Op. 20 No. 1
C. Gurlitt	Sonatina in G Op. 76 No. 2 Moderato
C. Gurlitt	Sonatina in C No. 1 Op. 214 3rd movt
T. Kirchner	No. 2 or 3 from Miniatures Op. 62
T. Kullak	The Clock on the Wall Op. 62 No. 2
L. Streabbog	Little Fairy Waltz Op. 105 No. 1
F. Schubert	Waltz in A flat D365/3
R. Schumann	First Loss Op. 68 No. 16
R. Schumann	The Merry Peasant Op. 68 No. 10

R. Schumann	A Little Study Op. 68 No. 14
P. I. Tchaikovsky	Morning Prayer Op. 39 No. 1
S. Heller	Curious Story Op. 138 No. 9
T. Oesten	Doll's Dream

List D (Modern from 1900 to Present) :

B. Bartók	No. 2 from Rumanische Volkstanze
C. Rollin	Tango Tangle from Favorite Solos Bk 2
D. Agay	Sonatina Toccata. From Vol 67 Sonatas & Sonatinas Classics to Moderns. Music for Millions Series
D. Burrell	The Little Bear No. 3 from Constellations. Compiled by Thalia Myers Spectrum 2
J. Takacs	Spanish Donkey- Driver. Studio 21 Bk 1
D. Kabalevsky	Toccata Op. 27 No. 12
K. Leighton	The Swan from Pieces for Angela Op. 47
A. Khachaturian	On the Trampoline from 10 Pieces for the Young Pianist.
A. Khachaturian	Ivan Can't Go Out Today from Adventures of Ivan
M. Poot	Joyful Departure from "In All Directions" Studio 21 Bk 2
R. Bennett	Diversions No. 1 Studio 21 Bk 2
John Kember	Mississippi Rag. From Play It Again Piano Book 1, Schott
Shao Ying LOW	A Little Waltz

Grade 4

Studies/Études

Choose one study from the following by Czerny Op. 599 No. 60, 66, 87, 88, 91 or 92.

Repertoire List (Grade 4)

List A (Baroque):

G. F. Handel	Sonatina in G HWV 582
G. F. Handel	Sonatina in B flat B60/27
J. S. Bach	No. 1 from Two Part Invention
J. S. Bach	Prelude in C minor BWV 934
J. S. Bach	Prelude in D minor BWV 926
J. P. Rameau	La Villageoise or La Folette (Rondeau) from Pieces de clavecin
D. Scarlatti	Sonata in A K 74
D. Scarlatti	Sonata in G K 391
G. P. Telemann	Fantaisies pour le clavessin TWV 33. Fantasia No. 12 Vivace

List B (Classical):

L. v. Beethoven	Lustig Und Traurig WoO 54
L. v. Beethoven	Fur Elise WoO 59
L. v. Beethoven	Bagatelle Op. 33 No. 3
M. Clementi	Sonatina in G Op. 36 No. 5 2nd movt
M. Clementi	Sonatina in G Op. 36 No. 2 1st or 3rd movt
M. Clementi	Sonatina in F Op. 36 No. 4 2nd movt
C. P. E. Bach	Allegro in A Wq.116/16
A. Diabelli	Sonatina in F Op. 168 No. 1 1st movt or 3rd movt
A. Diabelli	Sonatina in C Op. 168 No. 3 3rd movt
A. Diabelli	Sonatina in B flat Op. 168 No. 4 2nd movt
G. Benda	Sonatina No. 3 in A minor or No. 8 in D or No. 20 in G
J. Haydn	Sonata No. 37 in D 3rd movt
J. B. Vanhal	Sonatina in C No. 6 book 1

List C (Romantic):

J. F. F. Burgmüller	Either No Austrian Dance or Tarantelle Op. 100
E. Grieg	Waltz Op. 12 No. 2
E. Grieg	Grandmother's Minuet Op. 68 No. 2
E. Grieg	Album Leaf Op. 12 No. 7
H. Lichner	At Home Op. 134 No. 6 or Tulip Op. 111 No. 4
G. Karganov	Russian Dance Op. 25 No. 8
L. Köhler	Christmas Bells Op. 210 No. 25
R. Schumann	Knight Rupert Op. 68 No. 12
R. Schumann	Sonatina in G, Allegro Op. 118 No. 1
R. Schumann	Romanze Op. 68 No. 19
R. Schumann	Siciliano Op. 68 No. 11
S. Heller	Avalanche Op. 45 No. 2

List D (Modern from 1900 to Present):

A. Tcherepnin	Bagatelle Op. 5 No. 1
A. Khachaturian	Two Ladies Gossiping from Children's album Bk 2
B. Bartók	No. 123 a or b from Mikrokosmos bk 5
A. Copland	Down a Country Lane
D. Kabalevsky	Lyrical Piece Op. 27 No. 16
D. Kabalevsky	legend Op.27 No. 20
D. Kabalevsky	Sonatina Op. 27 No. 18
K. Leighton	Little Mix from Pieces for Angela Op. 47
S. Glasser	Simpkins has a Toothache. From Composers Series 2. Bosworth
S. Dodgson	Parkers' Piece. from Composers Series 2 Bosworth
M. Spanswick	Voices in My Head. From No Words Necessary, Schott

Grade 5

Studies/Études

Any study from Czerny Op. 849 No. 3, 6, 11, 12, 16, 18 or 21.

Repertoire List (Grade 5)

List A (Baroque):

G. F. Handel	Corrant from Suite in B flat. B60/15
J. S. Bach	Any one of the following from the two part inventions. No. 3, 4, 8 or 11
J. S. Bach	Prelude in G Minor BWV 930
J. S. Bach	Prelude in E minor BWV 938
J. S. Bach	Prelude in D minor BWV 935
D. Scarlatti	Sonata in C k95
G. P. Telemann	Fuga prima TWV 30 No. 21

List B (Classical):

L. v. Beethoven	Bagatelle in G minor Op. 119 No. 1
L. v. Beethoven	Sonata in G minor Op. 49 No. 1 1st movt
M. Clementi	Sonatina in C Op. 36 No. 3 1st movt or 3rd movt
M. Clementi	Sonatina in F Op. 36 No. 4 3rd movt
M. Clementi	Sonatina in G Op. 36 No. 5 3rd movt
J. L. Dussek	Sonatina in C Op. 20 No. 2 Rondo 2nd movt
J. Haydn	Sonata in D No. 33 3rd movt
J. B. Vanhal	Allegretto in A Op. 41 No. 12
F. Kuhlau	Sonatina in C Op. 20 No. 1 1st or 3rd movt
F. Kuhlau	Sonatina in C Op. 55 No. 3 1st movt
W. A. Mozart	Adagio in C K 356
W. A. Mozart	Sonata in C k 545 1st or 3rd movt

List C (Romantic):

J. Brahms	Waltz No. 9 Op. 39
J. F. F. Burgmüller	Music of the Angels Op. 100 No. 21
J. F. F. Burgmüller	La chevaleresque Op. 100 No. 25
F. Chopin	Prelude Op. 28 No. 6
H. Lichner	On the Meadow Op. 95 No. 2
A. Lyadov	Prelude in D minor Op. 40 No. 3
E. Macdowell	Romance Op. 39 No. 3
F. Mendelssohn	Song Without Words in E Op. 30 No. 3
N. V. Gade	Boys' Merry-Go-Round. from Children's Christmas Op. 36 No. 2
F. Schubert	Valse Nobles Op. 77 No. 9 or 12
R. Schumann	Lonely Flowers from Waldszenen Op. 82 No. 3
R. Schumann	Pierrot from Carnaval Op. 9

R. Schumann Valse Allemande from Carnaval Op. 9

List D (Modern from 1900 to Present):

C. Scott	A song from the East Op. 54 No 2
D. Milhaud	Saudades do Brasil Op. 67 Sorocaba
D. Milhaud	Quatre Romances sans paroles Op. 129 No. 2
C. Debussy	Le Petit Negre. The Little Negro
D. Ellington	Take Love Easy or Sophisticated Lady
G. Antheil	Berceuse for Thomas Montgomery Newman (1955)
G. Antheil	Valentine Waltzes No. 1 (1949)
S. Joplin	The Sycamore or Swipesy
D. Kabalevsky	Etude in A minor Op. 27 No. 3
K. Leighton	Leap Frog from Pieces for Angela
P. Sculthorpe	Flowers from Night Pieces (1971)
M. Spanswick	Karma. From Play It Again Piano Book 1, Schott
Shao Ying LOW	Hommage à Satie

Grade 6

Studies/Études

Any one Étude from Burgmüller Op. 109

Repertoire List (Grade 6)

List A (Baroque) :

G. F. Handel	Capriccio in F major, HWV 481
J. S. Bach	No. 13 or 14 or 15 from the 2 Part Inventions
M. Benedetto	Sonata in B flat, SF 742, Presto
D. Scarlatti	Sonata in D minor, K9
D. Scarlatti	Sonata in F minor, K 519
G. P. Telemann	Fantasie No. 9 in E minor. Flateusement & Vivement

List B (Classical):

L. v. Beethoven	6 Variations in G WoO 70
L. v. Beethoven	Rondo WoO 48
L. v. Beethoven	6 Ecossaises WoO 83
M. Clementi	Sonatina in G Op. 36 No. 5 1st movt
M. Clementi	Sonatina in D Op. 36 No. 6 1st movt
C. P. E Bach	Sonata in C Wq 62/10 H59 2nd movt
C. P. E Bach	Sonata in E minor Wq 65/30 H 106 3rd movt
J. L. Dussek	Sonatina in E flat Op. 20 No. 6 1st movt
J. L. Dussek	Sonatina in G major Op. 20 No. 1 1st movt
J. Haydn	Sonata in C sharp minor No. 36 2nd movt

J. Haydn	Sonata in E minor No. 34 3rd movt
W. A. Mozart	Sonata in B flat K570 2nd movt
W. A. Mozart	Sonata in E flat K282 1st or 3rd movt

List C (Romantic):

J. Brahms	Either No. 2 or 15 From Waltzes Op. 39
F. Chopin	Waltz in A minor B 150
F. Chopin	Waltz in E major B 44
F. Chopin	Waltz in E flat B 133
F. Chopin	Prelude No. 6 Op. 28
F. Chopin	Mazurka in G minor Op. 24 No. 1
F. Chopin	Mazurka in G minor Op. 67 No. 2
F. Chopin	Mazurka from Op. 68 Either No. 2 or 3
F. Chopin	Polonaise in G minor Bk. 1
R. Glière	No. 1 from the Twelve Sketches Op. 47
E. Grieg	Arietta Op. 12 No. 1
F. Liszt	No. 1 from 5 Ungarische Volkslieder S245
R. Schumann	Rundgesang Op. 68 No. 22
R. Schumann	Erinnerung Op. 68 No. 28
R. Schumann	Mignon Op. 68 No. 35
R. Schumann	Hasche- Mann from Kinderszenen Op. 15
R. Schumann	Wichtige Begebenheit from Kinderszenen Op. 15
J. Sibelius	Impromptu No. 4 from 6 Impromptus Op. 5 (1893)
J. Sibelius	Sonatina No. 2 in E major Op. 67 1st movt

List D (Modern from 1900 to Present):

B. Bartók	Free Variations No. 140 from Mikrokosmos Bk. 6
C. Coreia	Children's Song No. 7
E. Satie	Gymnopedie No. 1
G. Gershwin	Who Cares? From 18 song Hits arranged by the composer
G. Ligeti	Musica ricercata IV (1951/53)
D. Kabalevsky	A Warlike Dance Op. 27 No. 19
D. Kabalevsky	No. 2 or 15 from the Preludes Op. 38
L. Bernstein	No. 7 from Seven Anniversaries (1943)
P. Sculthorpe	Snow & Moon from Night Pieces (1971)
S. Prokofiev	No. 1 from the Vision Fugitives Op. 22
S. Prokofiev	Tales of the Old Grandmother Op. 31 No. 1
H. Villa-Lobos	No. 2 from Second Suite for Children (1913)
M. Spanswick	China Doll. From No Words Necessary, Schott
Shao Ying LOW	The Stream

Grade 7

Studies/Études

Choose any study from Czerny Op. 299 Book one No. 1-10.

Repertoire List (Grade 7)

List A (Baroque) :

G. F. Handel	Allegro from Suite in F major HWV 427
G. F. Handel	Capriccio in G minor, HWV 483
J. S. Bach	Any one 3 part Inventions
D. Scarlatti	Sonata in E major K380
D. Scarlatti	Sonata in E minor K 263
D. Scarlatti	Sonata in D major, K 491

List B (Classical):

L. v. Beethoven	Bagatelle in A flat Op. 33 No. 7
L. v. Beethoven	Bagatelle in G, Op. 126 No. 2
M. Clementi	Sonata in G, 2nd movt Rondo Op. 25 No. 2
M. Clementi	Sonata in D, 3rd movt Rondo Op. 25 No. 3
C. P. E. Bach	Sonata in F minor, Wq.57/6 (H.173) 3rd movt
J. Haydn	Sonata in B minor No. 47 3rd movt
J. Haydn	Sonata in E flat No. 43 3rd movt
J. C. F. Bach	Sonata in G, No. 1 Op. 5 1st movt
W. A. Mozart	A Little Jig K 574
W. A. Mozart	Sonata in B flat 570 3rd movt
W. A. Mozart	Sonata in E flat K282 2nd movt
W. A. Mozart	Sonata in G, K 283 3rd movt
F. Schubert	Scherzo No. 1 in B flat D 593
F. Schubert	6 Moment Musicaux Op. 94 No. 6

List C (Romantic):

J. Brahms	No. 10 & 11 from Waltzes Op. 39
F. Chopin	Waltz in F minor Op. 70 No. 2
F. Chopin	Prelude No. 13 in F sharp Op. 28
F. Chopin	Nocturne in G minor Op. 15 No. 3
F. Chopin	Mazurka in A minor Op.67 No. 4
E. Nazareth	Faceira Valsa. From Brazilian Tangos & Dances
G. Fauré	Prelude No. 7 Op. 103
R. Glière	Either No. 2 or 9 from the 12 Sketches Op. 47
E. Grieg	Little Children Op. 66 No. 17
E. Grieg	Puck Op. 71 No. 3
E. Grieg	Scherzo-Impromptu Op. 73 No. 2
J. Field	Nocturne in E minor No. 9

F. Mendelssohn	Lied Ohne Worte Op. 19 No. 2
R. Schumann	Chiarina or Chopin or Promenade from Carnaval Op. 9
R. Schumann	Canon in B minor Op. 118 No. 2
R. Schumann	Kriegslied. Op. 68 No. 31
A. Scriabin	Prelude for left hand Op. 9 No. 1
B. Smetana	Idyla Op. 4 No. 2

List D (Modern from 1900 to Present):

A. Richardson	Sonatina in F Op. 27 3rd movt
B. Bartók	Bagpipe music No. 138 from Mikrokosmos bk 5
A. Copland	No. 1 from Four Piano Blues
A. Copland	In Evening Air
D. Milhaud	Printemps 1er cahier Op. 25 No. 2
D. Brubeck	Crowd or Take Five
E. Satie	Le Piccadilly
F. Mompou	Cancion Y Danza No. 4
G. Gershwin	Either Merry Andrew or Promenade
P. Grainger	Shepherd's Hey
D. Kabalevsky	Sonatina No. 2 Op. 13 1st or 3rd movt
L. Bernstein	For David Diamond from 4 Anniversaries 1948
S. Prokofiev	No. 1 from the Vision Fugitives Op. 22
S. Prokofiev	Father Lorenzo from The Romeo & Juliet Suite Op. 75
D. Shostakovich	Prelude No. 6 or 9 from Op. 34
M. Spanswick	Spiralling. From No Words Necessary, Schott
Wang Chenwei	Virtuous Heart

Grade 8

Studies/Études

Choose one study from Czerny Op. 299. From book two No. 11 - 20

Repertoire List (Grade 8)

List A (Baroque) :

J. S. Bach	Prelude and Fugue in C minor BWV 847
J. S. Bach	Prelude and Fugue in F minor BWV 881
J. S. Bach	Prelude and Fugue in G major BWV 884
J. S. Bach	Partita in B flat major BWV 825. Allemande, Sarabande and Gigue
J. S. Bach	Partita in C minor BWV 826. Allemande, sarabande and Rondeau
J. S. Bach	Italian Concerto BWV 971. Andante and Presto
G. F. Handel	Suite in E major HWV 430

D. Scarlatti	Sonata K 30 in G minor
D. Scarlatti	Sonata K 41 in D minor
D. Scarlatti	Sonata K 46 in E major
D. Scarlatti	Sonata K 513 in C major
D. Scarlatti	Sonata K 545 in B flat major

List B (Classical):

L. v. Beethoven	Sonata Op. 14 No. 2 2nd and 3rd movt
L. v. Beethoven	Sonata Op. 28 2nd and 3rd movt
L. v. Beethoven	Rondo Op. 51 No. 1
L. v. Beethoven	6 Variations in D major Op. 76
M. Clementi	Sonata in D major No. 3 Op. 25 2nd & 3rd movt
M. Clementi	Sonata in D minor No. 3 Op. 40 2nd & 3rd movt
J. Haydn	Sonata in C minor No. 20 2nd & 3rd movt
J. Haydn	Sonata in F major No. 23 2nd & 3rd movt
J. Haydn	Sonata in C major No. 50 2nd & 3rd movt
W. A. Mozart	Sonata K330 in C major 2nd & 3rd movt
W. A. Mozart	Sonata K570 in B flat major 2nd & 3rd movt
W. A. Mozart	Rondo in D major K485
W. A. Mozart	8 Variations in A major K 460

List C (Romantic):

J. Brahms	Chaconne by J. S. Bach Study No. 5(<i>for the LH only</i>)
J. Brahms	Ballade No. 4 Op. 10
J. Brahms	Intermezzo No. 1 Op. 117
J. Brahms	Intermezzo No. 3 Op. 119
F. Chopin	Nocturne in F minor Op. 55 No. 1
F. Chopin	Impromptu No. 1 in A flat Op. 29
F. Chopin	Polonaise No. 1 in D minor Op. 71
F. Chopin	Waltz in G flat Op. 70
F. Chopin	Mazurkas in A minor Op. 59 No. 1
F. Chopin	Prelude in A flat No. 17 Op. 28
F. Liszt	Hungarian Rhapsody No. 3
F. Mendelssohn	Lieder ohne Worte Op. 38 No. 6
F. Mendelssohn	Lieder ohne Worte Op. 53 No. 1
S. Rachmaninov	Morceaux de Fantaisie Op. 3 Elegie
S. Rachmaninov	Nocturne No. 2 in F major
S. Rachmaninov	Prelude Op. 23 No. 4
F. Schubert	Impromptu in C minor Op. 90 No. 1
F. Schubert	Impromptu in A flat Op. 142 No. 2

R. Schumann	Vogel als Prophet from Waldszenen Op. 82
R. Schumann	Jagdlied from Waldszenen Op. 82
R. Schumann	Romance No. 3 Op. 28
P. I. Tchaikovsky	Romance Op. 5
P. I. Tchaikovsky	The Seasons Op. 37a Barcarolle

List D (Modern from 1900 to Present):

B. Bartók	any one of the 6 Bulgarian dances from Mikrokosmos
C. Debussy	Passepied from Suite Bergamasque
C. Debussy	Reverie
C. Debussy	The snow is dancing or Golliwog's cake-walk from The Children's Corner
G. Gershwin	Any one from the 3 Preludes
A. Ginastera	No. 11 from the 12 American Preludes
P. Grainger	Country Gardens
D. Kabalevsky	Prelude Op. 38 No. 6
M. Ravel	Rigaudon from Le tombeau de Couperin
A. Schoenberg	Any 2 pieces from Op. 23
Shao Suan LOW	Nocturne in D flat
Shao Ying LOW	Étude in Contrary Motion
Wang Chenwei	Date Toccata

Candidate may present an own choice work of similar standard. The standard of the selection will be taken into consideration by the examiner.



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