



# Piano Examination Syllabus

## **Preliminary to Level 8**

### **2019**

IPVAEB retains the copyright on all its publications. IPVAEB authorized Centers are permitted to copy material from this booklet for their own internal use.

©2019 International Performing and  
Visual Arts Examination Board.



# Foreword

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.

Both technical requirements and repertoire have been 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.

The technical requirements are developmental and are designed to provide students a sound and secure technique. A good technique enables students to approach a broader repertoire. Students who demonstrate that they know the requirements and who perform accurately and confidently will always be successful. It is essential that teachers ensure that all students who enter for the examinations are therefore thoroughly prepared. Students who demonstrate sincere artistry and musicianship in Studies, Scales, Sight Reading and Aural Test with merit points (points indicated within [ ]) will receive an additional certificate. “Certificate of Excellence”.

IPVAEB is a performance-focused examination board. All examinations except for the Artistic Performance Diploma and Advanced Artistic Performance Diploma include scales, sight reading, and aural. 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 except for the Advanced Artistic Performance Diploma. 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 Examinations**

IPVAEB Examinations set the standard for excellence in music performance. The International Performing and Visual Arts Examination Board aims to reach thousands of aspiring music performers globally by providing:

- Kinder Foundation Assessment System specially developed for young children in Keyboard, Strings and Art evaluations;
- Appropriate examination for all levels of Piano Performance and Music Theory with clear and progressive learning goals;
- Teacher's development through workshops, masterclasses, and seminars.

## **Examinations Offered in Music**

Kinder Foundation Assessment

Piano Performance

Violin Performance

Music Theory

Artistic Performance Diploma

Advanced Artistic Performance Diploma

Certificate in Piano Pedagogy

Diploma in Piano Pedagogy

Disclaimer: The Examination Panel of International Performing and Visual Arts Examination Board (IPVAEB Pte Ltd) reserves the absolute right to change the syllabus at its sole discretion, subject to approval by the Academic Advisory Board.

**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**

First Class Honors	90 - 100
Honors	80 - 89
Merit	70 - 79
Pass	60 - 69
Ungraded	54 or below

## Assessment

Requirements	Preliminary	Level One – Eight
<b>Repertoire *</b> Preliminary: Any 3 pieces either from the repertoire list or own choice selections or combination of both.  Level 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 (Board approval is required).	<b>66 (45)</b> 22 (15) 22 (15) 22 (15)	<b>66 (42)</b> 22 (14) 22 (14) 22 (14)
<b>Technical Work:</b> Étude Scales	<b>12 (6)</b> NA 12 (6) [9]	<b>17 (10) [14]**</b> 7 (4) [6]** 10 (6) [8]**
<b>Sight Reading</b>	<b>10 (5) [7]</b>	<b>7 (4) [6]**</b>
<b>Ear Test (Aural Test)</b>	<b>10 (4) [6]</b>	<b>7 (4) [6]**</b>
<b>Memory</b> (Maximum of 3 marks will be awarded to candidate who perform without the music scores).	<b>N.A.</b>	<b>3</b>
<b>Total achievable marks (pass = 60)</b>	<b>100</b>	<b>100</b>

\* **Note:**

**N.A. → Not Applicable**

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

Marks within ( ) indicate the passing mark for each assessment component. The bracketed marks with double asterisks indicate exceptional results. An additional Certificate of Excellence will be awarded to candidates on top of a basic certificate who attained 90 marks or higher.

## Memory

Memorization of repertoire is highly recommended for all levels as 1 bonus point will be awarded for the memorization of each repertoire from level one to level 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**

<b>Level</b>	<b>Duration</b>
Preliminary	12 minutes
One	18 minutes
Two	18 minutes
Three	18 minutes
Four	20 minutes
Five	20 minutes
Six	25 minutes
Seven	30 minutes
Eight	35 minutes

### **General Examination Guidelines:**

1. **ÉTUDES:** Études 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.
4. **SIGHT READING:** This essential skill will always be tested in our examination. The tests given will generally reflect the key signature and technical requirements of the step or level being assessed. Therefore, it is necessary for every teacher to insist that their students give some practice time each day to the development of this skill. The essence of sight reading is to play a piece musically and rhythmically at first reading and portray the general musical and rhythmic idea of the music and Count carefully and try to keep the rhythm flowing without hesitations. Look well ahead and to be ready for the next bar, never look back or correct a mistake.

## **Mode of Examination and Examination Periods (Singapore & Malaysia)**

---

### **Practical Examination**

IPVAEB offers two modes of examination for practical examination in six sessions annually:

- i. Studio Face-to-Face (SFF) Examination Mode: The examination is conducted in an authorized/designated music studio for the graded levels from preliminary to Level 8; and in a designated recital hall for diploma levels. The SFF examination mode is conducted twice yearly as follow:

<b>Practical Examination</b>	<b>Examination Period</b>	<b>Registration</b>
Preliminary to Level 8 Artistic Performance Diploma & Advanced Artistic Performance Diploma	Mid-June to Mid- July	1 <sup>st</sup> to 15 <sup>th</sup> March
Preliminary to Level 8 Artistic Performance Diploma & Advanced Artistic Performance Diploma	Mid-November to Mid-December	1 <sup>st</sup> to 15 <sup>th</sup> August

- ii. Studio Video Recording (SVR) Examination Mode: This examination is conducted in an authorized/designated music studio for graded examination from preliminary to Level 8 only, in the following months:

<b>Practical Examination</b>	<b>Examination Period</b>	<b>Registration</b>
Preliminary to Level 8	Last week of January, March, April and August	1 <sup>st</sup> to 10 <sup>th</sup> of preceding month

### **Music Theory Examination**

IPVAEB conducts its music theory examination online on the last week of the month throughout the year except the month of December.

<b>Music Theory Examination</b>	<b>Examination Period</b>	<b>Registration</b>
Elementary, Intermediate and Advanced Level	Last week of every month except the month of December	1 <sup>st</sup> to 7 <sup>th</sup> of preceding month



**Registration**

Candidate may register for the examination via our online registration portal or register manually by downloading the registration form at [www.ipvaeb.org](http://www.ipvaeb.org). Registration form can be submitted via post or in person at the respective representative office in your region. Please visit [www.ipvaeb.org](http://www.ipvaeb.org) to check the respective mailing address.

There is a one-week late registration window (only available in manual submission) immediately after the closing date, and a non-refundable late registration fee of \$25 will be levied and shall make payable to IPVAEB Pte Ltd or respective office in your area.

---

Once the examination registration has been submitted, there will be no refund. Candidate may defer the examination with valid reason by writing to [musicexam@ipvaeb.org](mailto:musicexam@ipvaeb.org)

---

**Examination Fees**

Examination fees for different regions are published online under respective representative's website and on the respective online registration portal.

**Examination Schedules**

All registered candidates will be notified of the examination date, time, and venue approximately one month before the examination date via email. In the case of SVR and Music Theory, the examination notification will be sent out 2 weeks before the examination.

## **Rules & Regulations**

---

### **Procedures**

- Candidates must report to the examination center at least fifteen (15) minutes before their scheduled time.
- Warm-up rooms are not provided for candidates.
- Photo ID may be requested for verification before being allowed to enter the examination room.
- Candidates should list all repertoire and studies/études to be performed on the examination program form and bring it to the center.
- Candidates should bring all music to be performed to the examination, whether or not selections are memorized. Photocopied music is not permitted in the examination room.
- Mobile phone and/or any audio/video recording devices are not permitted in the examination room.

### **Dress Code**

Smart casual or school uniform are recommended. Collarless Tee Shirt, Shorts/Bermuda and Slippers are not permitted.

The Artistic Performance Diploma and Advanced Artistic Performance Diploma are conducted in Recital Format, hence smart casual or formal attire is required. School uniform is not recommended.

### **Credits and Refunds**

Credits and refunds are only granted under three specific conditions. Candidates who are unable to attend the examination for medical reasons (with medical proof), compassionate reasons, or direct conflict with school examination are eligible to request either an examination credit for full amount toward the next registration (valid for one year) or a 50 percent refund of the examination fee.

Request for credits or refunds must be made in writing to IPVAEB and accompanied with official proof within 10 days from the date of scheduled examination.

### **Special Needs/Black Out Date**

Candidates with special needs or require to black-out certain date/dates, should indicate in their online/offline registration form at the time of registration.

## Requirements and Repertoire List by Level

### Preliminary Level

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.

### Scales – Preliminary Level

Scales or Broken chords	Keys	Performance directions	Compass	Remarks
Scales in similar motion	C and F major; A minor.	Hands separately. <i>Legato</i> and <i>non-legato</i> (slightly separated) Ascending and then descending. ♩=60	One octave	The minor scales are at the candidate's choice of either the selection of harmonic, melodic or natural minor.
Scales in contrary motion	C major	Hands together <i>Legato</i> only ♩=60	One octave	
Broken chords	C major; A minor	Hands separately. <i>Legato</i> and <i>non-legato</i> . Ascending and then descending. ♩=50	One octave	

### Sight Reading

Hands separately, pitch range:



Only in a five finger position.

Four bars in  $\frac{2}{4}$  time using note values ♩ + ♪ + ♪.

**Ear Test (Aural Test)**

Rhythm: To clap or tap a 4-measure exercise. Candidate will be given 15 seconds to study before attempting the test.

No note value smaller than a ♩ in  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  time signatures.

Tempo at about ♩=80.

Pitch: To hum, sing or whistle two notes within an octave range in the key of C major. Candidate may choose to play back instead of singing.

Dynamics: Examiner will play a short phrase twice. Candidate will have to tell whether the second phrase is louder or softer than the first.

**Repertoire List (Preliminary)**

---

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

## Level 1

### Studies/Études

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

### Scales – Level 1

Scales or Broken chords	Keys	Performance directions	Compass	Remarks
Scales in similar motion	C, G and F major; A and D minor.	Hands separately. <i>Legato</i> only. Ascending and then descending. ♩ = 80	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	C major	Hands separately. <i>Non-Legato</i> and <i>staccato</i> . Ascending and then descending. ♩ = 60	One octave	
Chromatic scale	C major	Hands separately. <i>Legato</i> only. Ascending and then descending. ♩ = 80	One octave	
Broken chords	C major; D minor.	Hands separately. <i>Legato/non-legato/staccato</i> Ascending and then descending ♩ = 60	One octave	
Arpeggios	C major; D minor.	Hands separately. <i>Legato/non-legato/staccato</i> Ascending and then descending ♩ = 60	One octave	

## Sight Reading

In the keys of C and G, hands separately. Pitch range: (five finger positions)



Eight bars in  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$

values  $\circ$   $\text{♩}$   $\text{♪}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

$\text{♩}$  only in  $\frac{2}{4}$

## Ear Test (Aural Test)

Rhythm: To clap or tap a 4-measure phrase played twice by the examiner. No note value smaller than a quaver. Time signatures of  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$  only.

Candidate will have to listen to about 12-measure phrase played once and state whether the time is in duple or triple time. On the second playing, candidate will have to beat time based on the first chosen answer.

Chords: to identify whether a chord played in root position is a major or minor.

Pitch: To hum, sing, or whistle the tonic note of a given unfinished melody. The phrase can either be ascending or descending.

Dynamics: Same as preliminary level.

Articulation: candidate to explain whether a short phrase played once by the examiner is mainly staccato or legato.

## Repertoire List (Level 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 Couppey	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

## Level 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.

### Scales – Level 2

Scales or Broken chords	Keys	Performance directions	Compass	Remarks
Scales in similar motion	A and E flat major; G minor.	Hands separately and hands together. <i>Legato</i> only. Ascending and then descending. ♩ = 80	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	A major.	Hands together. <i>Non-Legato</i> and <i>staccato</i> . Ascending and then descending. ♩ = 60	One octave	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	C major	Hands together. <i>Non-legato</i> on right hand and <i>legato</i> on left hand and vice versa. Ascending and then descending. ♩ = 60	One octave	
Scales in contrary motion	A major; A minor.	<i>Legato</i> only. ♩ = 80	Two octaves	
Chromatic scales in similar motion	Beginning on D	Hands separately. <i>Legato</i> only. Ascending and then descending ♩ = 80	Two octaves	
Arpeggios	A major; G minor.	Hands separately. <i>Legato/non-legato/staccato</i> Ascending and then descending ♩ = 60	Two octaves	



### Sight Reading

In the keys of C, G, F major and A minor, hands together. Pitch range: (five finger positions)



Four to eight bars in  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$

values  $\circ$   $\text{♩}$   $\text{♪}$   $\text{♩♩}$   $\text{♩♩♩}$   $\text{♩♩♩♩}$

### Ear Test (Aural Test)

Rhythm: to clap or tap a 4-measure phrase played twice by the examiner in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{6}{8}$  time.

Candidate will be given 15 seconds to look at a 4-measure rhythmic exercise before clapping back the rhythm exercise.

Candidate may choose from a tempo of  $\text{♩} = 80$  to 120. Note value includes dotted crotchet. Other requirements will be the same as level 1.

Intervals: To identify two note intervals played melodically as major 2nd, major 3rd, minor 3rd or octave.

Chords: to identify whether a chord is major or minor played in root, first, or second inversion.

Pitch: to sing or play back a short phrase of not more than 5 notes in C major, G major, D major and F major.

General questions: candidate will be asked to describe any two questions on dynamics, articulation, or tempo.

Tempo: whether the piece is played slower/ faster near the end. Others same as level one.

## Repertoire List (Level 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 Klüene Handstucke 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

### Level 3

#### Studies/Études

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

#### Scales – Level 3

Scales or Broken chords	Keys	Performance directions	Compass	Remarks
Scales in similar motion	E and E flat major; B sharp minor.	Hands separately and hands together. <i>Legato</i> only. Ascending and then descending. ♩ = 100	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	B major.	Hands together. <i>Non-Legato</i> and <i>staccato</i> . Ascending and then descending. ♩ = 80	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	B major	Hands together. <i>Non-legato</i> on right hand and <i>legato</i> on left hand and vice versa. Ascending and then descending. ♩ = 70	Two octaves	
Scales in contrary motion	E flat major.	<i>Legato</i> only. ♩ = 80	Two octaves	
Chromatic scales in similar motion	Beginning on D	Hands together and separately. <i>Legato</i> only. Ascending and then descending ♩ = 80	Two octaves	
Arpeggios	E major; B minor.	Hands together and separately. <i>Legato/non-legato/staccato</i> Ascending and then descending ♩ = 80	Two octaves	

## Sight Reading

In the keys of G, D and F major and A minor and E minor (melodic minor included). Hands together.

Pitch range: 

Eight bars in  $\frac{3}{4} | \frac{4}{4} | \frac{6}{8}$

values  $\frac{4}{4}$  

values  $\frac{3}{4}$   also 

values  $\frac{6}{8}$  

## Ear Test (Aural Test)

Rhythm: To clap or tap a 4-measure phrase played twice by the examiner in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{6}{8}$  time.

Candidate will be given 15 seconds to look at a rhythmic exercise before clapping back. All same as grade two except sixteenth/ semiquaver will be included.

Intervals: To identify two note intervals played melodically as major 2nd, major 3rd, perfect 4th, perfect 5th and octave.

Chords: To identify whether a chord is major, minor or diminished in root, first and second inversion.

Pitch: to sing, hum or whistle of not more than 8 notes played twice by the examiner. Keys C, G, D, F major and A minor.

General questions: candidate will be required to answer two features of a piece played by the examiner once only. Dynamics, articulation, tempo and tonality.

## Repertoire List (Level 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

## Level 4

### Studies/Études

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

### Scales – Level 4

Scales or Broken chords	Keys	Performance directions	Compass	Remarks
Scales in similar motion	G and A flat major; E sharp minor.	Hands separately and hands together. <i>Legato</i> only. Ascending and then descending. ♩ = 100	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	A flat major.	Hands together. <i>Non-Legato</i> and <i>staccato</i> . Ascending and then descending. ♩ = 80	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	G major	Hands together. <i>Non-legato</i> on right hand and <i>legato</i> on left hand and vice versa. Ascending and then descending. ♩ = 80	Two octaves	
Scales in contrary motion	A flat major.	<i>Legato</i> only. ♩ = 80	Two octaves	
Chromatic scales in similar motion	Beginning on B flat	Hands together and separately. <i>Legato</i> only. Ascending and then descending ♩ = 100	Two octaves	
Arpeggios	B flat major; E minor.	Hands together and separately. <i>Legato/non-legato/staccato</i> Ascending and then descending ♩ = 90	Two octaves	



## Sight Reading

In the keys of C, G, D, and F majors; A, E and D minors, including chromatic semi-tones. Hands together. Occasional two-note chords.

Pitch range:



Eight bars in



values



values



values



Including tied notes and up beats.

## Ear Test (Aural Test)

Rhythm: to clap or tap a short phrase played twice by the examiner in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$  and  $\frac{9}{8}$  time.

Candidate will be given 15 seconds to look at a rhythmic exercise. Clap back. All same as level 3.

Intervals: same as level 3. Add major 6th and minor 6th.

Chords: same as level 3. Add augmented chord.

Pitch: to sing, hum, or whistle of not more than 10 notes played twice. In any major/minor keys.

General Questions all the same as level 3. Add one more mood and character. On top of that, examiner will play a second time and the candidate will have to identify whether the time is  $\frac{2}{4}$ ,  $\frac{3}{4}$ , or  $\frac{4}{4}$ .

## Repertoire List (Level 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

## Level 5

### Studies/Études

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

### Scales – Level 5

Scales or Broken chords	Keys	Performance directions	Compass	Remarks
Scales in similar motion	D flat and F sharp major; D and C sharp minor.	Hands together and hands separately. <i>Legato</i> and <i>staccato</i> . ♩ = 110	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in similar motion	D flat major; C flat minor.	Hands together. <i>Non-legato</i> on right hand and <i>legato</i> on left hand and vice versa. ♩ = 100	Two octaves	The minor scales are at the candidate's choice of either the selection of harmonic or melodic minor.
Scales in contrary motion	D flat major.	<i>Legato</i> and <i>staccato</i> . ♩ = 110	Two octaves	
Chromatic scales in similar motion	Beginning on any note.	Hands together and hands separately. <i>Legato</i> only. ♩ = 110	Two octaves	
Chromatic scales in contrary motion	Beginning on A flat.	Hands together. <i>Legato</i> only ♩ = 110	Two octaves	
Arpeggios	C and D flat major; D and C sharp minor.	Hands together and hands separately. <i>Legato</i> , <i>non-legato</i> and <i>staccato</i> ♩ = 100	Two octaves	

## Sight Reading

In the keys of G, D, F and B flat major and A, E, D and G minor, including chromatic notes and chords.



Eight bars in  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{6}{8}$  |  $\frac{2}{4}$

Values as Level 4 requirements plus: quaver rest in simple times. Semiquavers only as follows:



## Ear Test (Aural Test)

Rhythm: to clap or tap a 4-measure phrase played twice by the examiner. Triplets will be added on.

A 4-measure of rhythmic exercise will be given to a candidate to prepare for approximately 15 seconds. Clap back the exercise. All same as level 4 except add on triplets.

To sight sing a short phrase of about 12 notes. Candidate will be given 15 seconds for preparation. Candidate can sing in free time.

Cadences: identify whether the music ends on a perfect or imperfect cadence. Examiner will play the extract twice.

A score with no markings and so on will be provided to the candidate to study for about 30 seconds. The assessor will then play the score and the candidate will tell the examiner about the mood and character of the music. Suggest a suitable tempo e.g. *lento*, *moderato* *allegro* etc. explain to the assessor on the use of different articulation such as *staccato*, *legato*, *non-legato* and *slurs*. Lastly explain whether the music is in either *baroque*, *classical*, *romantic* or *modern*.

## Repertoire List (Level 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

## Level 6

### Studies/Études

Any one Étude from Burgmüller Op. 109

### Scales – Level 6

Scales or Broken chords	Keys	Performance directions	Compass
Scales in similar motion	G and B major; E flat minor.	Hands together and hands separately. <i>Legato</i> and <i>staccato</i> . ♩ = 120	Four octaves
Scales in similar motion	D flat major.	Hands together. <i>Non-legato</i> on right hand and <i>legato</i> on left hand and vice versa. ♩ = 100	Four octaves
Scales in contrary motion	E flat minor.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 120	Two octaves
Octaves	C major.	Hands separately. <i>Staccato</i> only. ♩ = 70	One octave
Chromatic scales in similar motion	Beginning on any note.	Hands together and hands separately. <i>Legato</i> and <i>staccato</i> . ♩ = 120	Four octaves
Chromatic scales in contrary motion	Beginning on C.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 120	Two octaves
Scales in thirds	C major.	Hands separately. <i>Legato</i> only ♩ = 60	Two octaves
Arpeggios	G and D flat major; E flat minor.	Hands together and hands separately. <i>Legato</i> , <i>staccato</i> , and non- <i>legato</i> . ♩ = 100	Four octaves
Diminished 7 <sup>th</sup> arpeggios	Starting on E flat.	Hands together and hands separately. <i>Legato</i> only. ♩ = 100	Four octaves



**Sight Reading**

To sight read a piece of a degree of difficulty suitable to this level, hands together in any major or minor key.

To answer general questions on the pieces prepared for performance i.e. time signature, dynamics, articulation, tonality, mood, style etc.

To identify chords in root position, or inversion, plus intervals or cadences (perfect or interrupted only).

To give a short background on the composers of the prepared pieces e.g. date and place of birth, type of compositions etc.

**Ear Test (Aural Test)**

Sing or play back from memory the lower part of a two-part phrase played twice by the examiner. Key chord will be sounded first. Keys up to 4 sharps or flats in major/minor. Starting note will be given. Not more than 6 notes to be tested.

Cadences: identify authentic or perfect, half close or imperfect, deceptive or interrupted or plagal. A short melody will be played twice.

Sight-singing: Candidate will be given a short score to look at briefly for about 15 seconds Key chord will be sounded and the starting note will be given.

Modulation: identify whether the music at the end has modulated to its relative major or minor or to the dominant. Keys in any major or minor.

The examiner will play a piece of music and the candidate will discuss all as many features such as articulation, dynamics, tempo, character etc., and suggest a possible period baroque, classical romantic or modern.

## Repertoire List (level 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 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 Kinderscenen Op. 15
R. Schumann	Wichtige Begebenheit from Kinderscenen 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. Corea	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

## Level 7

### Studies/Études

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

### Scales – Level 7

Scales or Broken chords	Keys	Performance directions	Compass
Scales in similar motion	B flat and F sharp major; G sharp harmonic and melodic minor.	Hands together and hands separately. <i>Legato</i> and <i>staccato</i> . ♩ = 130	Four octaves
Scales in similar motion	B flat major harmonic and melodic minor.	Hands together. <i>Non-legato</i> on right hand and <i>legato</i> on left hand and vice versa. ♩ = 100	Four octaves
Scales in contrary motion	F sharp major.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 130	Two octaves
Octaves	C major.	Hands separately. <i>Staccato</i> only. ♩ = 80	Two octaves
Chromatic scales in similar motion	Beginning on any note.	Hands together and hands separately. <i>Legato</i> and <i>staccato</i> . ♩ = 130	Four octaves
Chromatic scales in contrary motion	Beginning on C.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 130	Two octaves
Scales in thirds	C flat major.	Hands separately. <i>Legato</i> only. ♩ = 70	Two octaves
Arpeggios	C and F sharp major; F minor.	Hands together and hands separately. <i>Legato</i> , <i>staccato</i> , and <i>non-legato</i> . ♩ = 110	Four octaves
Dominant 7 <sup>th</sup> arpeggios	On C.	Hands together and hands separately. <i>Legato</i> only. ♩ = 110	Four octaves
Diminished 7 <sup>th</sup> arpeggios	Beginning on B flat.	Hands together and hands separately. <i>Legato</i> only. ♩ = 110	Four octaves

## **Sight Reading**

To sight read a piece of a degree of difficulty suitable to this level, hands together in any major or minor key.

To answer general questions on the pieces prepared for performance e.g. tonality, modulations, form etc.

To identify chords (roots and inversions) and perfect, imperfect and interrupted cadences in the prepared piece.

To give a short background on the composers of the prepared pieces e.g. date and place of birth, type of compositions etc.

## **Ear Test (Aural Test)**

Sing or play from memory the lower part of a two-part phrases played twice by the examiner. Key chord will be sounded first. Keys up to 4 sharps or flats in major/minor. Starting note will be given. Not more than 10 notes will be tested.

Cadences: Identify Authentic/Perfect, Half close/imperfect, Deceptive/interrupted or plagal. A short melody will be played twice.

Sight-singing: Candidate will be given a short melody to look at briefly for about 15 seconds. Key chord will be sounded and the starting note will be given.

Modulation: Identify whether the music at the end has modulated to its relative major/minor, subdominant or to the dominant. Keys in any major/minor.

The examiner will play a piece of music and the candidate will be required to discuss as many features such as articulation, dynamics, form, tempo, style and etc., and also suggest a possible period: Baroque, Classical, Romantic or Modern.

Suggest a possible time signature and clap a short extract from the piece.

## Repertoire List (Level 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

## Level 8

This is the highest level of IPVAEB Junior and Intermediate level examination before the Artistry Diploma examination. Candidates must prepare four contrasting works from the repertoire lists below.

## Studies/Études

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

## Scales – Level 8

Scales or Broken chords	Keys	Performance directions	Compass
Scales in similar motion	C and A flat; E flat harmonic and melodic minor.	Hands together and hands separately. <i>Legato</i> and <i>staccato</i> . ♩ = 140	Four octaves
Scales in similar motion	F sharp major harmonic and melodic minor.	Hands together. <i>Staccato</i> on right hand and <i>legato</i> on left hand and vice versa. ♩ = 140	Four octaves
Scales in contrary motion	F, A flat and B major; C sharp harmonic minor.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 140	Two octaves
Scales a third	C, A flat and B major; C sharp harmonic minor.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 140	Four octaves
Scales sixth apart	C, F, A flat and B major; E flat and C sharp harmonic minor.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 140	Four octaves
Chromatic scales a minor third apart	Beginning on any note.	Hands together and hands separately. <i>Legato</i> and <i>staccato</i> . ♩ = 140	Four octaves
Chromatic scales in contrary motion	Beginning on any note in unison.	Hands together. <i>Legato</i> and <i>staccato</i> . ♩ = 140	Two octaves
Octaves	C and A flat major; E flat and C sharp harmonic and melodic minor.	Hands separately and hands together. <i>Staccato</i> only. ♩ = 100	Two octaves



Broken octaves	C and A flat major; E flat harmonic minor.	Hands separately and hands together. <i>Legato</i> only. ♩ = 100	Two octaves
Arpeggios	C and A flat major; E flat and C sharp minor in root position, first inversion and second inversion.	Hands together and hands separately. <i>Legato</i> only. ♩ = 120	Four octaves
Dominant 7 <sup>th</sup> arpeggios	C and B major in root position, first inversion, second inversion and third inversion.	Hands together and hands separately. <i>Legato</i> only. ♩ = 120	Four octaves
Diminished 7 <sup>th</sup> arpeggios	C and A flat in root position, first inversion, second inversion and third inversion.	Hands together and hands separately. <i>Legato</i> only. ♩ = 120	Four octaves

### Sight Reading

To sight read a piece of a degree of difficulty suitable to this level, hands together in any major or minor key.

A high degree of accuracy will be expected.

To answer general questions on the pieces prepared for performance.

To explain the structural form of the prepared pieces used by the composer, together with the key structure.

To give a short background on the composers of the prepared pieces e. g. date and place of birth, type of compositions etc.

### Aural (Ear Test)

Sing or play, same as level 7. Not more than 13 notes will be tested.

Sight Singing same as level 7.

A short piece will be played once. Second playing will be extracted from the piece in sections and candidate will be required to explain the following. Cadences similar in level 7, modulations, intervals of major, minor augmented and diminished 2nd -8th. No compound intervals will be tested

A short piece will be played once and candidate will be required to discuss as many features as possible similar to the previous levels in 6 and 7.

To tell the time signature of the piece and to clap a short phrase.

## Repertoire List (Level 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. Kabelevsky	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.



©2019 International Performing and  
Visual Arts Examination Board.