

IPMA

INTERNATIONAL PROFESSIONAL
MUSIC EDUCATION ASSOCIATION

PIANO SYLLABUS

PRACTICAL EXAMINATION

QUALIFICATION SPECIFICATIONS FOR
GRADED EXAMS 2022-2025

Contents

INTRODUCTION

Mission	2
IPMA Core Values	2
Syllabus Updates	2
Highlighted Features	2
Officially Recognised Qualifications	3
Duration of Study	3

EXAM GUIDANCE

How to Take Your Exam Online	4
Instruments	6
Age Groups	6
Performing Pieces from Memory	6
Repeats	6
Page-turns	6
Photocopies	6

IPMA PRACTICAL EXAMS MARKING CRITERIA

Exam Durations	7
The Overall Marking Scheme of the Exam	7
Exam Structure	8
Marking Scheme for Pieces	8
Marking Scheme for Technical Work	8
Marking Scheme for Supporting Tests	9
How Pieces are Marked	12
How Technical Work is Marked	12
How Supporting Tests are Marked	13
Scales & Arpeggios	20
Sight-reading Parameters	21
Aural Tests	26
Improvisation Requirements	27

REPERTOIRE LIST	28
------------------------	----

LEARNING OUTCOMES AND ASSESSMENT CRITERIA	32
--	----

POLICIES	33
-----------------	----

CONTACT DETAILS	34
------------------------	----

International Professional Music Education Association

Introduction

Welcome to the International Professional Music Education Association (IPMA) Piano Practical Exam Syllabus Grade 1 - Grade 8. This syllabus was produced by a committed team of pianists, teachers, and examiners and provides an in-depth look at all aspects of your exam.

Our practical music exams are designed for students to develop performance and all-round musical skills and knowledge. Our qualifications enable students to receive formal acknowledgement of their level of expertise as well as feedback to help them continue their learning journey.

Vision

At the International Professional Music Education Association (IPMA), we believe that music is an invaluable gift for all, playing an important role in social development, human civilization, and improvement in the quality of life. We also believe that music education is one of the most effective ways to cultivate this gift among all.

Mission

IPMA's mission is to advance the music profession through:

- Building a worldwide community of music enthusiasts as well as music performers and music educators.
- Fostering the value of music.
- Popularize music education for people of all ages throughout the world.

Core Values

In order to build and maintain a worldwide community of music education, IPMA affirms that:

- Well-trained and qualified teachers are vital to development in music education.
- Curricula and resources updates designed by professional educators via a collaborative platform are essential to music education development.
- Both local and international music should be recognized and respected.
- Traditional and innovative teaching approaches should be integrated in order to serve the learning needs of all learners, including those with special needs.
- Technology plays an indispensable role in music education and is important in allowing easy access to music by all.

Syllabus Updates

This syllabus is valid from 1 September 2022.

Please check our website ipma-global.org to ensure you are using the latest version of the syllabus and for any updates on our piano practical exams.

Highlighted Features:

1. All rounded and balanced assessment.
2. Balanced and various exam repertoire, covering both Eastern and Western styles; baroque to modern periods.
3. Various choices of exam pieces, either solo or ensemble pieces.
4. Memorisation is not required.
5. Reduced anxiety.
6. Online exams can be taken anytime and anywhere.

Officially Recognised Qualifications

Our music exams are powered by Online Music Exams and accredited by the awarding organisation “The Learning Machine” (TLM) which is regulated by OFQUAL (British Government). This enables our students to receive qualifications that are recognized world-wide by educational and employment establishments.

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

* Regulated Qualifications Framework in England, Wales and Northern Ireland

** European Qualifications Framework

UCAS Points

For those applying to colleges and universities in the UK, Grades 6–8 IPMA Qualifications are now eligible for UCAS (Universities and Colleges Admissions Service) points as shown below:

Grade 6 UCAS Points	Grade 7 UCAS Points	Grade 8 UCAS Points
Pass: 8	Pass: 12	Pass: 18
Merit: 10	Merit: 14	Merit: 24
Distinction: 12	Distinction: 16	Distinction: 30

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)
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

Exam Guidance

How to Take Your Exam Online

Online Music Exams enables candidates to take their exams anytime and from anywhere.
No booking required!

What You Will Need:



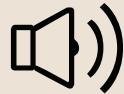
A computer or Laptop
(Not compatible with tablets or mobile phones)



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:



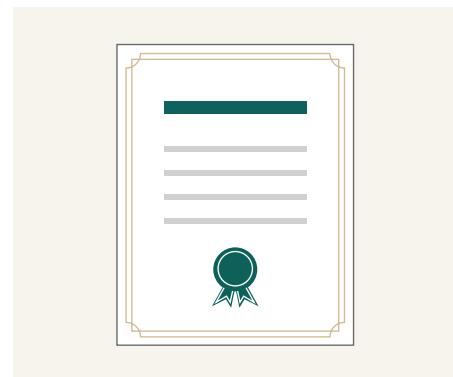
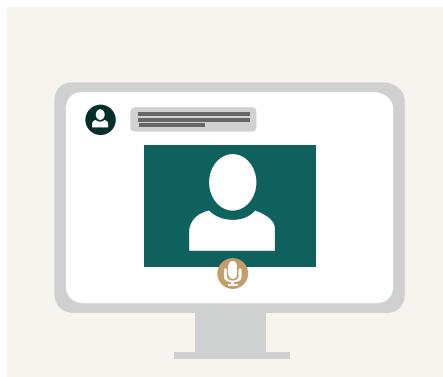
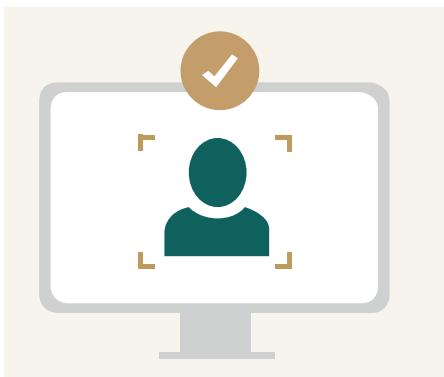
To purchase and take music exam, go to
ipma-global.org



1

2

3



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 assistant will lead the candidate through each section of their exam. The candidate will need to introduce the name and composer of each piece before each performance.

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

IMPORTANT!

The candidate's full head, shoulders, hands and piano keys must be clearly seen.

Exam Durations

Grade 1	Grade 2	Grade 3	Grade 4
15-18	15-18	15-18	17-20
minutes	minutes	minutes	minutes
Grade 5	Grade 6	Grade 7	Grade 8
17-20	20-25	25-30	25-36
minutes	minutes	minutes	minutes

Instruments

The piano must be an acoustic upright or acoustic grand. Please note that the piano must be well tuned.

Age Groups

IPMA piano practical exams are open to all ages.

Pieces

Candidates must choose one piece from each of the three lists (A,B and C), or alternatively, 3 pieces from another regulated exam board at the same grade level. For latter option, candidates must ensure that their programme is well balanced. Please refer to the repertoire list. Please note that student compositions are not allowed.

Performing Pieces from Memory

Performing pieces from memory is optional. No extra points will be awarded for memorisation.

Repeats

All da capo and dal segno indications should be followed but other repeats (including first-time bars) should not be played.

Page-turns

Candidates may use a photocopy of a section of the piece to help with particularly awkward page-turns. Candidates at Grades 6-8 may bring a page-turner to their exam.

Photocopies

IPMA expects students to obtain music legally. Photocopies are prohibited, except in the circumstance where a section of music has been photocopied to help with a difficult page-turn.

IPMA Practical Exams Marking Criteria

The Overall Marking Scheme of the Exam

The exam is divided into three sections: pieces, technical work, and supporting tests.

The candidate must perform three pieces and each is worth 20 marks. Candidates can either choose to perform 1 piece from each of the three lists (A, B and C)

The technical work includes scales, arpeggios and other forms of exercises for a sectional total of 16 marks. In the area of supporting tests, the candidate can choose any two of the following tests, including sight-reading, aural and improvisation. Each individual test amounts to 12 marks, for a sectional total of 24 marks.

Exam Structure

Items	Max. marks
Piece 1 (1 piece chosen from List A)	20
Piece 2 (1 piece chosen from List B)	20
Piece 3 (1 piece chosen from List C)	20
Technical work	16
Supporting Tests Choose any two:	24 (each 12)
Total Marks	100

According to the candidate's performance, the total mark given corresponds to various attainment levels, as shown below:

85-100

Distinction

75-84

Merit

60-74

Pass

59 or lower

Below Pass

Marking Scheme for Pieces

Combined Maximum Mark:

20

Total Marks Attainment level:

17-20

Distinction

15-16

Merit

12-14

Pass

11 or lower

Below Pass

Marking Scheme for Technical Work

Combined Maximum Mark:

16

Total Marks Attainment level:

14-16

Distinction

12-13

Merit

10-11

Pass

9 or lower

Below Pass

Marking Scheme for Supporting Tests

The candidate has a choice of two supporting tests. Each amount to a maximum of 12 marks for a sectional total of 24.

Combined Maximum Mark:

24

Total Marks Attainment level:

20-24

Distinction

18-19

Merit

14-17

Pass

13 or lower

Below Pass

How Pieces are marked

Each piece is marked based on the following criteria:

5 marks	4 marks
---------	---------

Accuracy and Rhythm:

The ability to realise the notation accurately, to maintain a steady pulse, and to control the specific rhythmic patterns within the work.

An excellent level of accuracy with secure control of notation and pulse. The rhythm is executed with precision and is suitable for the style and character.

A high level of accuracy with only insignificant slips in notation and slight fluctuations in the pulse. The rhythm is mostly well executed and reflects the style and character.

Dynamics and Articulation:

The ability to control and execute dynamic contrasts and articulation details of the work, not only at a technical level but also showcases an understanding of the expressive qualities.

An excellent use and control of dynamics that vividly reflects the character of the music. The articulation was very clean, and fulfills the musical requirements to a very high degree.

A high level of dynamic contrasts that reflect the character of the music with only minor imperfections. The articulation was mostly clean and fulfills the musical requirements.

Tone colour and Balance:

The ability to produce and control tone colour that is suitable for the expressions of the music, and to maintain proper balance to highlight the musical texture.

An excellent level of tone control with clear projections and acute awareness of balance.

A high level of tone control with mostly clear projections and sensitive awareness of balance.

Style and Interpretation:

The ability to showcase an understanding of the appropriate musical styles and interpret with an acute awareness of the character.

An excellent level of stylistic details and a highly effective interpretation.

A high level of stylistic details and an effective interpretation.

3 marks	2 marks
---------	---------

Accuracy and Rhythm:

The ability to realise the notation accurately, to maintain a steady pulse, and to control the specific rhythmic patterns within the work.

A generally good degree of accuracy with some slips. Good fluency of the pulse with occasional inconsistencies in rhythmic control.

A limited degree of accuracy with a number of errors. A general sense of fluency despite some stumbles in the pulse and rhythm.

Dynamics and Articulation:

The ability to control and execute dynamic contrasts and articulation details of the work, not only at a technical level but also showcases an understanding of the expressive qualities.

A generally good use of dynamic contrasts with consideration of the character of the music. The articulation was controlled but with occasional inconsistencies.

A limited range of dynamic contrasts with some errors. The articulation was managed but with some insecurities.

Tone colour and Balance:

The ability to produce and control tone colour that is suitable for the expressions of the music, and to maintain proper balance to highlight the musical texture.

A generally reliable tone control with occasional lapses and adequate awareness of balance.

A limited degree of tone control with some inconsistencies and moments of improper balance.

Style and Interpretation:

The ability to showcase an understanding of the appropriate musical styles and interpret with an acute awareness of the character.

A generally good level of stylistic details and mostly effective interpretation.

A limited level of stylistic details and mostly reliable interpretation.

1 marks	0 marks
---------	---------

Accuracy and Rhythm:

The ability to realise the notation accurately, to maintain a steady pulse, and to control the specific rhythmic patterns within the work.

A very limited degree of accuracy with intrusive errors and sporadic slips. A lack of basic control of the pulse and unsuccessful realisation of the rhythm.

No control of the pulse and incapable of executing the rhythm.

Dynamics and Articulation:

The ability to control and execute dynamic contrasts and articulation details of the work, not only at a technical level but also showcases an understanding of the expressive qualities.

A very limited degree or over exaggeration of dynamic contrasts with very limited consideration to the musical content. The articulation lacked a basic level of control.

No control of dynamic contrasts and articulation.

Tone colour and Balance:

The ability to produce and control tone colour that is suitable for the expressions of the music, and to maintain proper balance to highlight the musical texture.

A very limited degree of tone control with many inconsistencies and very little awareness of balance.

No tone control with many significant flaws and no awareness of balance.

Style and Interpretation:

The ability to showcase an understanding of the appropriate musical styles and interpret with an acute awareness of the character.

A very limited degree of stylistic details and inconsistent interpretation.

Stylistic details not shown and ineffective interpretation.

How Technical Work is marked

Technical work is marked based on the following criteria:

	Distinction (14-16 marks)	Merit (12-13 marks)	Pass (10-11 marks)	Below pass (9 or lower)
Scales and arpeggios	An excellent level of fluency and accuracy, with a high degree of technical control and prompt responses.	A good level of fluency and accuracy, with a good degree of technical control and only insignificant errors.	An acceptable level of fluency and accuracy, with some technical control and occasional inconsistencies and hesitations.	Very limited fluency and accuracy, with inconsistent technical control and intrusive errors and hesitations.

How Supporting Tests are marked

Supporting Tests are marked based on the following criteria:

	Distinction (10-12 marks)	Merit (9 marks)	Pass (7-8 marks)	Below pass (6 or lower)
Sight-reading	An excellent degree of fluency and stability of the pulse. A very high level of accuracy with many musical and expressive details.	A good degree of fluency and stability of the pulse. A good level of accuracy with some musical and expressive details.	An acceptable degree of fluency and stability of the pulse. An inconsistent level of accuracy with limited musical and expressive details.	Very limited fluency and accuracy, with intrusive errors and no attention to musical and expressive details.
Aural	An excellent degree of aural perception with very good accuracy and prompt responses.	A good degree of aural perception with good accuracy and mostly prompt responses.	An acceptable degree of aural perception with some imprecisions and hesitations.	Very limited aural perception with many errors and uncertainties.
Improvisation	An excellent degree of musical sense with a very high level of fluency and creativity.	A good degree of musical sense with a good level of fluency and creativity.	An acceptable degree of musical sense with some hesitations and limited creativity.	Very limited degree of musical sense with significant hesitations and some errors.

Scales & Arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio/broken chord etc. required at each grade and will ask for majors followed by minors within each type. They will also ask to hear a balance of the hand requirements and, in Grades 6–8, of the specified articulations across the requests as a whole.

When asking for requirements, examiners will specify:

- the key (including minor form – harmonic or melodic – in the Grade 6–8 scales)
- left hand or right hand, or hands together
- the articulation (where chosen by the examiner)

All scales, arpeggios and broken chords should:

- be played from memory
- be played in even notes (with the exception of the Grade 1 broken-chord pattern)
- ascend and descend according to the specified range (and pattern)
- be played in legato or staccato specified in the syllabus
- be played without pedaling

Candidates are encouraged to use appropriate fingering that produces a successful musical outcome.

Candidates are free to start at any octave, provided the required ranges are covered. For all ‘hands together’ requirements, the hands should be one octave apart, unless otherwise indicated.

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

Grade/Tempo*				
1	2	3	4	
Scales (including contrary-motion, chromatic & whole tone)	 = 60	 = 66	 = 80	 = 52
Arpeggios (including dominant & diminished 7ths)	 = 46	 = 63	 = 69	 = 80
5	6	7	8	
Scales (including contrary-motion, chromatic & whole tone)	 = 63	 = 76	 = 80	 = 88
Arpeggios (including dominant & diminished 7ths)	 = 44	 = 50	 = 56	 = 66
Scales in 3rds	 = 46	 = 52	 = 52	
Scales a 3rd apart		 = 60	 = 60	
Scales in 6ths/ a 6th apart		 = 52	 = 63	
Chromatic scales a minor 3rd apart			 = 76	
Chromatic scale in minor 3rds			 = 52	

*Footnotes

All tempos relate to the rhythmic grouping  , except for broken chords in Grade 1, where  applies.

Grade 1 | Scales and Arpeggios

	Range	Requirements
Scales (Similar Motion)		
C, G, D, F Majors		
A, D Minors (natural or harmonic or melodic, at candidate's choice)	2 oct.	hands separately
Contrary-motion Scale		
C Major	1 oct.	hands starting on the tonic (unison)
Broken chords		
C, G, F Majors		
A, D Minors		hands separately, as pattern below:



Grade 2 | Scales and Arpeggios

	Range	Requirements
Scales (Similar Motion)		
G, D, A, F Majors	2 oct.	hands together
E, D, G Minors (natural or harmonic or melodic, at candidate's choice)		
Contrary-motion Scale		
C, E Major	2 oct.	hands starting on the tonic (unison)
Chromatic Scale		
Starting on D	1 oct.	hands separately
Arpeggios		
G, D, A majors	2 oct.	hands separately
D, G minors		
Broken chords		
F major	2 oct.	hands separately, as pattern below:
E minor		



Grade 3 | Scales and Arpeggios

	Range	Requirements
Scales (Similar Motion)		
A, E, B, B♭, E♭ majors	2 oct.	hands together
B, G, C minors (harmonic or melodic, at candidate's choice)		
Contrary-motion Scale		
A major	2 oct.	hands starting on the tonic (unison)
A harmonic minor		
Chromatic Scale		
Starting on A♭	2 oct.	hands separately
Starting on C		
Arpeggios		
A major	2 oct.	hands together
G minor		
E, B, B♭, E♭ majors	2 oct.	hands separately
B, C minors		

Grade 4 | Scales and Arpeggios

	Range	Requirements
Scales (Similar Motion)		
B, B♭, E♭, A♭, D♭ Majors	2 oct.	hands together
C♯, G♯, C, F Minors (harmonic or melodic, at candidate's choice)		
Contrary-motion Scale		
F, E♭ Major	2 oct.	hands starting on the tonic (unison)
D, C harmonic Minor		
Chromatic Scale (Similar Motion)		
Starting on any black note named by the examiner	2 oct.	hands together
Arpeggios		
B, B♭, E♭, A♭, D♭ majors	2 oct.	hands together
C♯, G♯, C, F Minors		

Grade 5 | Scales and Arpeggios

	Range	Requirements
Scales (Similar Motion)		
all keys, major and minor (minors harmonic or melodic, at candidate's choice)	3 oct.	hands together
Contrary-motion Scales		
Group 1 or Group 2 at candidate's choice	2 oct.	hands starting on the tonic (unison)
Group 1: F, D♭/C♯ majors and harmonic minors		
Group 2: F♯, B♭ majors and harmonic minors		
Chromatic Scale		
starting on any note named by the examiner	3 oct.	hands together
Chromatic Contrary-motion Scale		
starting on D	2 oct.	hands starting on the stated note (unison)
starting on A♭		
Arpeggios		
all keys, major and minor	3 oct.	hands together

Grade 6 | Scales and Arpeggios

	Range	Requirements
Scales (Similar Motion)		
all keys, major and minor (minors harmonic and melodic)	4 oct.	legato; hands together
Staccato Scales		
Group 1 or Group 2 at candidate's choice	4 oct.	staccato; hands separately
Group 1: A, E♭ majors		
Group 2: E, B♭ majors		
Contrary-motion Scales		
Same group as chosen above	2 oct.	legato; hands starting on the tonic (unison)
Group 1: A, E♭ majors		
Group 2: E, B♭ majors		
Staccato Scales in Thirds		
C major	2 oct.	staccato; hands separately
Chromatic Scales		
starting on any note named by the examiner	4 oct.	legato; hands together
Chromatic Contrary-motion Scale		
starting on A♯ (LH) and C♯ (RH)	2 oct.	legato; hands starting a minor third apart
Arpeggios		
all keys, major and minor	4 oct.	legato; hands together
Diminished Sevenths		
Starting on B	4 oct.	legato; hands together
Starting on C♯		

Grade 7 | Scales and Arpeggios

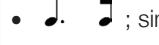
	Range	Requirements
Scales (Similar Motion)		
Group 1 or Group 2 at candidate's choice	4 oct.	legato or staccato, hands together, as chosen by the examiner
Group 1: C, D, E, F#, B♭, A♭/G# majors & minors		
Group 2: G, A, B, F, E♭, D♭/C# majors & minors (minors harmonic and melodic)		
Scales a Third Apart		
Same group as chosen above (majors and harmonic minors only)	4 oct.	legato or staccato, as chosen by the examiner; hands together
Contrary-motion Scales		
Same group as chosen above (majors and harmonic minors only)	2 oct.	legato or staccato, as chosen by the examiner; hands starting on the tonic (unison)
Legato Scale in Thirds		
C Major	2 oct.	legato, hands separately
Staccato Scale in Sixths		
C Major	2 oct.	Staccato, hands separately
Chromatic Scales		
starting on any note named by the examiner	4 oct.	legato or staccato, hands together, as chosen by the examiner
Chromatic Contrary-motion Scales		
starting on C	2 oct.	legato or staccato, as chosen by the examiner; hands beginning on the stated note (unison)
starting on F#		
Arpeggios		
Same group as chosen above	4 oct.	legato; hands together, in root position or first inversion, as chosen by the examiner
Dominant Sevenths		
Same group as chosen above	4 oct.	legato; hands together, as chosen by the examiner
Group 1: in the keys of C, D, E, F#, B♭, A♭		
Group 2: in the keys of G, A, B, F, E♭, D♭		
Diminished Sevenths		
Starting on A	4 oct.	legato; hands together, as chosen by the examiner
Starting on C#		

Grade 8 | Scales and Arpeggios

	Range	Requirements
Scales (Similar Motion)		
C, D, B, F#, F, E♭, A♭/G#, D♭/C# majors & minors (minors harmonic and melodic)	4 oct.	legato or staccato, hands together, as chosen by the examiner
Scales a Third Apart		
Keys as above (majors and harmonic minors only)	4 oct.	legato or staccato, as chosen by the examiner; hands together
Scales a Sixth Apart		
Keys as above (majors and harmonic minors only)	4 oct.	legato or staccato, as chosen by the examiner; hands together
Legato Scale in Thirds		
C, B♭ Major	2 oct.	legato; hands separately
Chromatic Scale a minor third Apart		
starting on any notes named by the examiner	4 oct.	legato or staccato, as chosen by the examiner; hands together
Chromatic Scale a minor thirds		
starting on A#/C#	2 oct.	legato; hands separately
Whole Tone Scales (Similar Motion)		
Starting on E	2 oct.	legato; hands together, as chosen by the examiner
Arpeggios		
Keys as for scales (similar motion) above	4 oct.	legato; hands together, in root position, first or second inversions, as chosen by the examiner
Dominant Sevenths		
in the keys of C, D, B, F#, F, E♭, A♭, D♭	4 oct.	legato; hands together, as chosen by the examiner
Diminished Sevenths		
starting on any note named by the examiner	4 oct.	legato; hands together, as chosen by the examiner

Sight-reading Parameters

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. The table below shows the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty).

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

Aural Tests

Grade 1

Part	Task	Explanation
A	The candidate claps the pulse of the piece played by the examiner and distinguishes whether it is in two or three time.	Once the examiner plays the piece, the candidate is expected to begin clapping the pulse of the piece. The candidate should clap in time and emphasize strong beats by giving a louder clap. Afterwards, the candidate will be asked whether the piece played is in two or three time. However, it is not required for the candidate to indicate the time signature of the piece.
B	The candidate sings the echoes of the three phrases played by the examiner.	The phrases will be in a major key while being two bars long and staying within the tonic-median range. Firstly, the examiner will play the key-chord as well as the tonic (starting note). Next, the examiner will count in two bars. The candidate will sing the echo of the played phrase without pausing and staying in time once the examiner has completed playing each phrase.
C	The candidate identifies where there is an alternation in pitch within the phrase being played by the examiner.	The phrase will be two bars long and in a major key. The change in pitch will only impact one of the notes. At first, the examiner will play the key-chord and the tonic. Next, the two bars will be counted. The phrase will be played twice, with the change occurring in the second play. Afterwards, the candidate will determine whether the alternation was near the beginning or end of the phrase. The examiner will replay both versions, but only if necessary, as this may affect the assessment.
D	The candidate answers questions regarding two features of the piece played by the examiner.	Dynamics (loud/quiet, or sudden/gradual changes) and articulation (smooth/detached) are the first and second features that will be asked respectively. The examiner will inform the candidate which two features the questions will be about before the piece is played.

Grade 2

Part	Task	Explanation
A	The candidate claps the pulse of the piece played by the examiner and distinguishes whether it is in two or three time.	Once the examiner plays the piece, the candidate is expected to begin clapping the pulse of the piece. The candidate will clap in time and emphasize strong beats by giving a louder clap. Afterwards, the candidate will be asked whether the piece played is in two or three time. However, it is not required for the candidate to indicate the time signature of the piece.
B	The candidate sings the echoes of the three phrases played by the examiner.	The phrases will be in a major key while being two bars long and staying within the tonic-median range. Firstly, the examiner will play the key-chord as well as the tonic (starting note). Next, the examiner will count in two bars. The candidate will sing the echo of the played phrase without pausing and staying in time once the examiner has completed playing each phrase.
C	The candidate identifies an alternation in either pitch or rhythm within the phrase being played by the examiner.	The phrase will be two bars long and in a major key. The change in pitch will only impact one of the notes. At first, the examiner will play the key-chord and the tonic. Next, the examiner will count in two bars. The phrase will be played twice, with the change occurring in the second play. Afterwards, the candidate will determine the change by describing, singing or clapping the alternation. The examiner will replay both versions, but only if necessary, as this may affect the assessment.
D	The candidate answers questions regarding two features of the piece played by the examiner.	The first feature will either be about dynamics (loud/quiet, or abrupt/gradual changes) or articulation (smooth/detached) whereas the second feature will be about tempo (becoming slower / quicker or remain unchanged). The examiner will inform the candidate which two features will be asked before playing the piece.

Grade 3

Part	Task	Explanation
A	The candidate claps the pulse of the piece played by the examiner and distinguishes whether it is in two, three or four time.	Once the examiner plays the piece, the candidate is expected to begin clapping the pulse of the piece. The candidate will clap in time and emphasize strong beats by giving a louder clap. Afterwards, the candidate will be asked whether the piece played is in two or three time. However, it is not required for the candidate to indicate the time signature of the piece.
B	The candidate sings the echoes of each of the three phrases played by the examiner.	The phrases are either in a major or minor key but will only be two bars long and within the range of an octave. Firstly, the key-chord and the starting note will be played. Next, the examiner will count in two bars. Without any pauses and keeping in time, the candidate will sing back the echo once a phrase has been played.
C	The candidate identifies an alternation in either pitch or rhythm within the phrase being played by the examiner.	The phrase will be two bars long and in a major key. The change in pitch will only impact one of the notes. At first, the examiner will play the key-chord and the tonic. Next, the examiner will count in two bars. The phrase will be played twice, with the change occurring in the second play. Afterwards, the candidate will determine the change by describing, singing or clapping the alternation. The examiner will replay both versions, but only if necessary, as this may affect the assessment.
D	The candidate answers questions regarding two features of the piece played by the examiner.	The first feature will either be about dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached) or tempo (becoming slower/faster or remain unchanged) whereas the second feature is related to tonality (major/minor key).

Grade 4

Part	Task	Explanation
A	The candidate sings or plays a melody that had been played twice by the examiner based on their memory.	Firstly, the key-chord as well as the starting note will be played. Next, the examiner will count in two bars. Only if the candidate chooses to play an instrument for this part, the examiner will also indicate the appropriate name of the key-chord and starting note based on the instrument played. The melody examined will either be in a major or minor key with up to three sharps or flats and will only be within the range of an octave. The examiner will replay the melody, but only if necessary, as this may affect the assessment.
B	The candidate sings five notes in free time from score.	Firstly, the key chord as well as the starting note will be played and named by the examiner. The candidate is allowed to choose to sing from treble or bass clef. The examination of this part will commence and end on the tonic. It will not contain intervals wider than a third. The notes will remain within the range of a third above and below the tonic in the key of C, F or G major. Under the circumstances that the candidate sings at the wrong pitch, the examiner will provide assistance by playing and indicating the correct note.
C	The candidate answers questions regarding two features of the piece played by the examiner.	The first feature is either related to dynamics, articulation, tempo or tonality whereas the second feature is about character. The candidate will be informed which features they will be examined before the piece is played.
D	The candidate mimics the rhythm of the notes in an extract from the same piece by clapping as well as distinguish whether it is in two, three or four time.	Once the examiner has completed playing the extract twice (unharmonized), the candidate will clap back the rhythm. Afterwards, the candidate is required to state whether the extract is in two, three or four time. However, the candidate is not required to indicate the time signature.

Grade 5

Part	Task	Explanation
A	The candidate sings or plays a melody that had been played twice by the examiner based on their memory.	Firstly, the key-chord as well as the starting note will be played. Next, the examiner will count in two bars. Only if the candidate chooses to play an instrument for this part, the examiner will also indicate the appropriate name of the key-chord and starting note based on the instrument played. The melody examined will either be in a major or minor key with up to three sharps or flats and will only be within the range of an octave. The examiner will replay the melody, but only if necessary, as this may affect the assessment.
B	The candidate sings six notes in free time from score.	Firstly, the key-chord as well as the starting note will be played and named by the examiner. The candidate is allowed to choose to sing from treble or bass clef. The examination of this part will commence and end on the tonic. It will not contain intervals wider than a third, with the exception of the rising fourth from dominant to tonic. The notes will remain within the range of a fifth above and a fourth below the tonic in a major key, including up to two sharps and flats. Under the circumstance that the candidate sings at the wrong pitch, the examiner will provide assistance by playing and indicating the correct note.
C (i)	The candidate answers questions regarding two features of the piece played by the examiner.	The first feature is either related to dynamics, articulation, tempo, tonality, character whereas the second feature is about style and period. The candidate will be informed which features they will be examined before the piece is played.
C (ii)	The candidate mimics the rhythm of the notes in an extract from the same piece by clapping as well as distinguish whether it is in two, three or four time.	Once the examiner has completed playing the extract twice (unharmonized), the candidate will clap back the rhythm. Afterwards, the candidate is required to state whether the extract is in two, three or four time. However, the candidate is not required to indicate the time signature.

Grade 6

Part	Task	Explanation
A	The candidate sings or plays the upper part of a two-part phrase that has been played twice by the examiner based on the candidate's memory.	Firstly, the key-chord and the starting note will be played. The examiner will then count in two bars. The upper part will be limited within the range of an octave, in a major or minor key, consisting of three sharps or flats. Only if the candidate chooses to play an instrument for this section, the examiner will also indicate the appropriate name of the key-chord and starting note based on the instrument played. The examiner will replay the phrase and grant a second attempt, but only if necessary, as this may affect the assessment.
B	The candidate sings a melody from score along with the examiner playing the accompaniment.	The melody examined will be within the range of an octave, in a major key or minor key, consisting of three sharps or flats. Firstly, the key-chord and the starting note will be named and played. Next, the examiner will give the pulse. The candidate is allowed to sing aloud during the brief preparation period. The candidate can also decide to either sing from treble or bass clef. Afterwards, the examiner will play the key-chord and the starting note again, followed by counting in two bars. The examiner will grant a second attempt, but only if necessary, as this may affect the assessment.
C	The candidate distinguishes the cadence at the end of a phrase as perfect or imperfect.	The phrase that will be played twice can be in a major or minor key. The cadence which consists of chords will be in root position. The examiner will play the key-chord before the first time the phrase is played.
D (i)	The candidate answers questions regarding two features of the piece played by the examiner.	The first feature is either related to dynamics, articulation, tempo, tonality, character, style and period, texture or structure whereas the second feature will only be about texture or structure. The candidate will be informed which features they will be examined before the piece is played.
D (ii)	The candidate mimics the rhythm of the notes in an extract from the same piece by clapping as well as distinguish whether it is in two, three or four time.	Once the examiner has completed playing the extract twice (unharmonized), the candidate will clap back the rhythm. Afterwards, the candidate is required to state whether the extract is in two, three or four time. However, the candidate is not required to indicate the time signature.

Grade 7

Part	Task	Explanation
A	The candidate sings or plays the lower part of a two-part phrase that has been played twice by the examiner based on the candidate's memory.	Firstly, the key-chord and the starting note will be played. The examiner will then count in two bars. The lower part will be limited within the range of an octave, in a major or minor key, consisting of three sharps or flats. Only if the candidate chooses to play an instrument for this section, the examiner will also indicate the appropriate name of the key-chord and starting note based on the instrument played. The examiner will replay the phrase and grant a second attempt, but only if necessary, as this may affect the assessment.
B	The candidate sings the upper part of a two-part phrase from score while the examiner plays the lower part.	The upper part will be within the range of an octave, in a major or minor key, consisting of four sharps or flats. Firstly, the key-chord and the starting note will be named and played. Next, the examiner will give the pulse. The candidate is allowed to sing aloud during the brief preparation period. The candidate can also decide to either sing from treble or bass clef. Afterwards, the examiner will play the key-chord and the starting note again, followed by counting in two bars. The examiner will grant a second attempt, but only if necessary, as this may affect the assessment.
C (i)	The candidate distinguishes the cadence at the end of a phrase as perfect, imperfect or interrupted.	The phrase that will be played twice can be in a major or minor key. The cadence which consists of chords will be in root position. The examiner will play the key-chord before the first time the phrase is played.
C (ii)	The candidate distinguishes the two chords that compose the cadence from the last part.	The chords are limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). Firstly, the key chords will be named and played. Afterwards, the two chords are played as a pair. Next, the candidate will respond with musical terms (tonic, dominant, etc) as well as chord numbers (I, V, etc.) and letter names (C major, G major, etc.).
C (iii)	The candidate indicates whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.	The passage will only be played once and will always start in a major key. Firstly, the starting key-chord will be named and played by the examiner. The candidate will respond in musical terms (dominant, subdominant, relative minor) or the letter name of the new key.
D (i)	The candidate answers questions regarding two features of the piece played by the examiner.	The features could be two of the following: dynamics, articulation, tempo, tonality, character, style and period, texture, structure. The candidate will be informed the features that will be asked before the piece is played.
D (ii)	The candidate mimics the rhythm of the notes in an extract from the same piece by clapping as well as distinguish whether it is in two, three, four time or 6/8 time.	Once the examiner has completed playing the extract twice (unharmonized), the candidate will clap back the rhythm. Afterwards, the candidate is required to state whether the extract is in two, three or four time or 6/8 time.

Grade 8

Part	Task	Explanation
A (i)	The candidate sings or plays the lowest part of a three-part phrase played twice by the examiner based on memory.	Firstly, the key-chord and the starting note will be played. The examiner will then count in two bars. The lower part will be limited within the range of an octave, in a major or minor key, consisting of three sharps or flats. Only if the candidate chooses to play an instrument for this section, the examiner will also indicate the appropriate name of the key-chord and starting note based on the instrument played. The examiner will replay the phrase and grant a second attempt, but only if necessary, as this may affect the assessment.
A (ii)	The candidate distinguishes the cadence at the end of the phrase as perfect, imperfect, interrupted or plagal.	The phrase will either be in major or minor key, and will be played twice. The chords composing the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). The key-chord will be played before the first playing.
A (iii)	The candidate determines the three chords forming the above cadential progression as well as indicates the position of the three chords.	The chords examined are limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Firstly, the key-chord will be named and played by the examiner. The three chords will then be played in sequence. Afterwards, each chord will be played individually with pauses for the candidate to distinguish the chord. The candidate can answer using musical terms (tonic, first inversion, etc), chord numbers (I ^b , etc.) or letter names (C major in first inversion, etc.).
B	The candidate sings the lower part of a two-part phrase from score while the examiner plays the upper part.	The lower part will be within the range of an octave, in a major or minor key, consisting of four sharps or flats. Firstly, the key chord and the starting note will be named and played. Next, the examiner will give the pulse. The candidate is allowed to sing aloud during the brief preparation period. The candidate can also decide to either sing from treble or bass clef. Afterwards, the examiner will play the key chord and the starting note again, followed by counting in two bars. The examiner will grant a second attempt, but only if necessary, as this may affect the assessment.
C*	The candidate indicates the modulation at the end of a different passage is to the dominant, subdominant or relative major/minor.	The lower part will be within the range of an octave, in a major or minor key, consisting of four sharps or flats. Firstly, the key-chord and the starting note will be named and played. Next, the examiner will give the pulse. The candidate is allowed to sing aloud during the brief preparation period. The candidate can also decide to either sing from treble or bass clef. Afterwards, the examiner will play the key-chord and the starting note again, followed by counting in two bars. The examiner will grant a second attempt, but only if necessary, as this may affect the assessment.
D	The candidate describes the features of the piece played by the examiner.	The candidate is expected to convey any notable characteristics of the piece, for instance, its structure, character, style and period as well as texture, etc. The candidate will be prompted with questions if the examiner finds it necessary.

Footnotes

*In cases where the candidate is given a minor key passage that modulates to the dominant major or minor, the candidate is only expected to state "dominant".

Improvisation Requirements

In the improvisation test, candidates are required to choose either melodic stimulus or harmonic stimulus. Both hands are required for improvisation performance.

Summary of Melodic Stimulus

Procedure	Objective	In the case of short melodic fragments, the candidate is expected to improvise a solo.
Procedure	Step 1	The candidate will be provided with a notated melodic fragment that the examiner will play twice on the piano.
	Step 2	The candidate will be provided with 30 seconds of preparation time, allowing them to prepare for their improvisation aloud.
	Step 3	The test will then commence. The candidate is expected to perform their improvisation within the limited duration range. The candidate may choose to directly quote the stimulus and initially devise the improvisation from it. On the other hand, the candidate can also choose to devise the improvisation from an excerpt of notes or an interval from the stimulus. However, the candidate must use the designated time signature.

*Cumulative tests may also include requirements from previous grade(s)

Melodic Stimulus Requirements

	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Length of Stimulus	2 Bars	2 Bars	2 Bars	2 Bars	2 Bars	1 Bar	1 Bar	1 Bar
Length of Response	4 - 8 Bars	6 - 8 Bars	6 - 8 Bars	8 - 12 Bars	8 - 12 Bars	12 - 16 Bars	12 - 16 Bars	12 - 16 Bars
Time Signatures*	4 4		3 4	2 4	6 8	12 8	9 8	5 4
Rhythmic Features*	Minims, crotchets quavers	dotted notes	ties	syncopation	semiquavers			triplets, duplets
Articulation*		staccato		accents	slurs	acciaccaturas		sfz
Intervals*	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
Keys*	C, F, G major	A minor	D, B♭ major, D, E minor	G, B minor	A, E♭ major	F♯, C minor	E, A♭ major	C♯, F minor

Summary of Harmonic Stimulus

Objective	In the case of chord sequences, the candidate is expected to improvise a solo.	
Procedure	Step 1	The candidate will be provided with a notated chord sequence with chord symbols that the examiner will play twice on the piano.
	Step 2	The candidate will be provided with 30 seconds of preparation time, allowing them to prepare for their improvisation aloud.
	Step 3	The test will then commence. The candidate will improvise for a specific number of repeats along with the chord sequence. The response is expected to include melodic or rhythmic interest.

Harmonic Stimulus Requirements

	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Length of Chord Sequence	4 bars	4 bars	4 bars	4 bars	4 bars	8 bars	8 bars	8 bars
Number of Times Chord Sequence is Played	2	2	2	3	3	2	2	2
Total to Improvise	8 bars	8 bars	8 bars	12 bars	12 bars	16 bars	16 bars	16 bars
Number of Chords Per Bar	1	1	1	1	1	1	1	1
Chords	I, V	I, IV, V	I, ii, IV, V	i, iv, V	i, iv, V, VI	I, ii, IV, V, i, ii ^b 5, iv, V, 7ths	I, ii, iii, IV, V, vi, i, ii ^b 5, III, iv, V, VI, 7ths	all chords 7ths, 9ths suspensions
Keys	C, F, G major			A, D, E, G, B minor		C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F ^b minor		

Repertoire List

Grade 1 - 4

List A

	Grade 1	Grade 2	Grade 3	Grade 4
1	Krieger Minuet In A minor, Partita No. 6	Attwood Sonatina in G major, Easy Progressive Lessons and 4 Sonatinas	J.S.Bach Polonaise in G minor, BWV Anh. 125	J.S.Bach Little Prelude in C Major, BWV 933
2	Leopold Mozart Bourrée in E minor, Notebook for Wolfgang	Hässler Allegro assai in A major, Fifty Pieces for Beginners, Op. 38 no. 34	Mozart Minuet in D major, K. 94	Rameau La Joyeuse Suite in D Major, RCT 3
3	Turk The Ballet, Handstücke für angehende Klavierspieler	J.S.Bach March in D Major, BWV Anh. 122	Haydn German Dance IX:12 no.2	Dussek Allegro non tanto, Sonatina Op. 20 no. 1, 1st movement
4	Diabelli Lesson in C Major, The first 12 studies for the piano, Op. 125, no. 3	Haydn Allegro in F Major, Twelve Easy Pieces no. 2, Hob. XVII:anh.	Handel Sarabande, Suite in D minor, HWV 437	Daquin L'Hirondelle
5	Reinagle Promenade in G major	Duvernoy Study In F major, 25 Elementary Progressive Studies, Op. 176 No. 17	Attwood Allegro, Sonatina no. 2 in C major	Kuhlau Vivace, Sonatina Op. 55 no. 1, 2nd movement
6	Hässler Tempo di Menuetto in C, Op. 38 no. 4	Leopold Mozart Minuet D minor	Clementi Allegro, Sonatina Op. 36 no. 2, 3rd movement	Clementi Rondo, Sonatina Op. 36 no. 4, 3rd movement

List B

	Grade 1	Grade 2	Grade 3	Grade 4
1	Grechaninov A Boring Story, Children's Book, Op. 98 no. 8	Mayer Study in C, Op. 340 no. 1	Lemoine Study in C Major, Études enfantines, Op. 37 no. 6	Schumann First Loss, Album for the Young, Op. 68 no. 16
2	Schumann Melody, Album for the Young, Op. 68 no.1	Tchaikovsky Italian Song, Album for the Young, Op.39 no.15	Burgmüller Ballade, 25 Easy & Progressive Studies, Op. 100 no 15	Grieg Elfin Dance, Lyric Pieces, Op. 12 no. 4
3	Breslaur Waltz, Op. 46 no. 25	Gurlitt Little Flowers, 12 easy, melodious pieces, Op. 205 no. 5	Hoffmann Melody, Skizzen, Op. 77 no. 5	Tchaikovsky Mazurka, Album for the Young, Op. 39 no. 11
4	Kohler Waltz of the Young, Practical Method for the Pianoforte, Op. 249, no. 24	Schumann Soldier's March, Album for the Young, Op. 68 no. 2	Reinecke Canzonetta, 5 Seranades For The Young, Op. 183	Macdowell To a Wild Rose, Woodland Sketches, Op. 51 no. 1
5	Czerny Etude, Practical Exercises for Beginners, Op. 599 no. 20	Kohler Study in A minor, Op. 190 no. 34	Schumann Wild Horseman, Album for the Young, Op.68 no. 8	Guilmant Tarantella, Six Short Pieces, Op. 48 no. 6
6	Breslaur Cuckoo, The Easiest Piano Pieces, Op. 46 no. 21	Grechaninov After the Ball, Children's Album, Op. 98 no. 13	Mayer Study in A minor, 25 Small Exercises, Op. 340 no. 2	Chopin Cantabile for piano in B flat major, B. 84

List C

	Grade 1	Grade 2	Grade 3	Grade 4
1	Kabalevsky Game, 24 Pieces for Children, Op. 39 no. 5	Bartók Minuetto, Mikrokosmos, Sz. 107 no. 50	Kabalevsky Country Dance, 24 Pieces for Children, Op. 39 no. 17	Shostakovich Polka, Dances Of The Dolls
2	Wedgwood Mission Impossible	Zhenya Wang 王震亞 The Red Headband 紫紅頭繩	Nielsen Spraellemanden, 6 Humoresque-Bagatelles, Op. 11 no. 4	Prokofiev Promenade, Music for Children, Op. 65 no. 2
3	Chongguang Li 李重光 Toys 玩具	Shostakovich March, Six Children's Pieces, Op. 69 no. 1	Zhaoyi Dan 但昭義 The Blooming Beautiful Flowers 美麗的鮮花在開放	Huwei Huang 黃虎威 Dance of String, Paintings of Bashu no. 4 弦子舞, 巴蜀之畫, 第四首
4	Yaonian Gong 龜耀年 The Chinese Cabbage 小白菜	Kabalevsky Galop, 24 Pieces for Children, Op. 39 no. 18	Bartók Scherzo, Mikrokosmos, Sz. 107 no. 82	Tong Sang 桑桐 The Grassland Love Song, Seven piano pieces from the Inner Mongolia Folk Song Theme, no.4 草原情歌, 內蒙古民歌主題鋼琴小曲七首, 第四首
5	Zhongrong Luo 羅忠鎔 I Learn From You 我學你	Wedgwood Rush Hour Dash	Daxin Zheng 鄭大昕 The Happy Children 快樂的兒童	Khachaturian Two Gossiping Old Women
6	Bartók Dance in Canon, Mikrokosmos, Sz. 107 no. 31	Guangren Zhou 周廣仁 The Happy Female Warrior 快樂的女戰士	Hongyi Chen 陳鴻緯 The Kangding Love Song 康定情歌	Kabalevsky Toccatina, Op. 27 no. 12
7	Pinkfong Baby Shark Arranged by Carolyn Chan Animals Sound Fun from "Pinkfong Baby Shark Music Score"	Elton John Can You Fell the Love Tonight from "Really Easy Piano Disney"	Sammy Fain Arranged by Lily Hong I'm Late from "Piano Score Book Volume 2 Adventurous Collection"	Keigh Harline Arranged by Jim Brickman When You Wish Upon A Star from "Jim Brickman The Disney Songbook"
8	Alan Menken Beauty and the Beast from "Really Easy Piano Disney"	Hisaiishi Jō Prinzessin Mononoke from "Songs from the Studio Ghibli Movies"	Hisaiishi Jō A Town With An Ocean View from "Songs from the Studio Ghibli Movies"	Hisaiishi Jō Always With Me from "Songs from the Studio Ghibli Movies"

Repertoire List

Grade 5 - 8

List A

	Grade 5	Grade 6	Grade 7	Grade 8
1	J.S.Bach Invention no. 13 in A Minor, BWV 784	J.S.Bach Sarabande, French Suite no. 5, BWV 816	J.S.Bach Sinfonia no. 15 in B Minor, BWV 801	J.S.Bach Prelude and Fugue in C Minor, BWV 847
2	Clementi Presto, Sonatina Op. 36 no. 5. 1st movement	Haydn Finale: Allegro, Sonata in C major, Hob. XVI:35, 3rd movement	Telemann Fantasia in F Major, TWV 33:5	Beethoven Allegro, Sonata in F minor, Op. 2 no. 1, 1st movement
3	Kuhlau Allegretto, Sonatina Op. 55 no. 2, 1st movement	Mozart Allegro, Piano Sonata in G major, K. 283, 1st movement	Beethoven Bagatelle, Op. 33 no. 1	Mozart Allegro con spirto, Sonata in D major, K. 311, 1st movement
4	Scarlatti Sonata in A major, K. 322	Scarlatti Sonata in D minor, K. 9	Scarlatti Sonata in E major, K. 380	Handel Air and variations, Suite in E major, HWV 430 no. 5
5	Beethoven Allegro ma non troppo, Sonata in G major, Op. 49 no. 2, 1st movement	Beethoven Andante, Sonata in G minor, Op. 49 no. 1, 1st movement	Mozart Fantasia in D minor, K. 397	Scarlatti Sonata in B minor, K. 27
6	Diabelli Moderato Cantabile, Sonatina in F major, Op. 168 no. 1, 1st movement	Burgmuller Velocity, 18 Études, Op. 109 no. 10	Haydn Allegro con brio, Sonata in D major, Hob:XVI:37, 1st movement	Haydn Andante with Variations in F minor, Hob XVII:6

List B

	Grade 5	Grade 6	Grade 7	Grade 8
1	Chopin Prelude in B minor, Op. 28 no. 6	Schubert Moment musical in F minor, Op. 94, no. 3 (D. 780)	Tchaikovsky June: Barcarolle, The Seasons, Op.37a	Schubert Impromptu in E flat major, Op. 90 no. 2 (D. 899)
2	Tchaikovsky Waltz, Children's Album, Op. 39 no. 9	Grieg Arietta, Lyric Pieces, Op. 12 no. 1	Field Nocturne no.5 in B flat major, H. 37	Liszt Consolation no. 3 in D flat major, S. 172
3	Mendelssohn Venetian Boat Song, Song Without Words, Op. 19 no. 6	Liszt Consolation no.1 in E major, S. 172	Faure Romances Sans Paroles, Op. 17 no. 3	Brahms Intermezzo, Op. 118 no. 2
4	Grieg Waltz, Lyric Pieces, Op. 12 no. 2	Chopin Prelude, Op. 28 no. 4	Chopin Nocturne in C minor, Op. Posth	Schumann Arabesque in C major, Op. 18
5	Schumann Happy Farmer, Album for the Young, Op. 68 no. 10	Schumann Album Leaf, Bunte Blätter, Op. 99 no. 4	Grieg Melody, Lyric Pieces, Op. 38 no. 3	Chopin Nocturne in E flat major, Op. 9 no. 2
6	Schubert Waltz Sentimentale, Op. 50 no. 13, D 779	Mendelssohn Andante Sostenuto, Six Children's Pieces, Op. 72 no. 2	Mendelssohn Andante espressivo, Songs Without Words book 5, Op. 62 no. 1	Grieg Papillon, Lyric Pieces, Op. 43 no. 1

List C

	Grade 5	Grade 6	Grade 7	Grade 8
1	Bartók Game, Mikrokosmos, Sz. 107 no. 105	Bartók Merry Andrew, Mikrokosmos, Sz. 107 no. 139	Debussy Golliwogg's Cakewalk, Childrens's Corner, L. 113	Shostakovich Three Fantastic Dances, Op. 5
2	Kabalevsky Sonatina, Op. 27 no. 18	Debussy The Little Negro, L. 114	Prokofiev Tarantella, Music for Children, Op. 65 no. 4	Debussy La fille aux cheveux de lin, Préludes, book 1, L. 117 no. 8
3	Luting 賀綠汀 He The Shepherd Boy Piccolo 牧童短笛	Zuqiang Wu 吳祖強 Mingxin Du 杜鳴心 Weed Dance, from the Ballet "The Mermaid" excerpt 水草舞, 芭蕾舞劇《魚美人》選曲	Peixun Chen 陳培勳 Selling Sundry Goods 賣雜貨	Kabalevsky Prelude, Op. 38 no. 8
4	Jing Jiang 江靜 The Red Head Rope 紅頭繩	Zhongrong Luo 羅忠鎔 Sonata No. 2, the 1st Movement 第二小奏鳴曲, 第一樂章	Wanghua Chu 儲望華 Love Song (Sichuan) 情歌 (四川)	Debussy Arabesque in E major, Deux arabesques, L. 66 no.1
5	Bartók Con moto, For Children, Sz. 42 no. 35	Kabalevsky Six Variations On A Ukrainian Folk Song, Op. 51 no.5	Shostakovich Prelude, 24 Preludes, Op. 34 no. 3	Jian'er Zhu 朱踐耳 Flowing Water, Overture No. 2 流水, 序曲二号
6	Dun Tan 譚盾 Beans, Eight Memories in Watercolor, no.2 逗, 八幅水彩畫的回憶, 第二首	Zhenya Wang 王震亞 Inner Mongolia Folk Song Theme and Variations 內蒙民歌主題變奏曲	Bartók Six Dances in Bulgarian Rhythm (II), Mikrokosmos, Sz. 107 no. 149	Jianzhong Wang 王建中 Colorful Clouds Chasing the Moon 彩雲追月
7	Terry Gilkyson Arranged by Lily Hong The Bare Necessities from "Piano Score Book Volume 2 Adventurous Collection"	Kenny Ascher Arranged by Lily Hong Rainbow Connection from "Piano Score Book Volume 3 Adventurous Collection"	Kirsten Anderson Lopez Arranged by Lily Hong Let It Go from "Piano Score Book Volume 2 Adventurous Collection"	Klaus Badelt arranged by Lily Hong Pirates of the Caribbean from "Piano Score Book Volume 3 Adventurous Collection"
8	Hisaiishi Jō My Neighbor Totoro from "Songs from the Studio Ghibli Movies"	Hisaiishi Jō arranged by Lily Hong The Girl Who Fell from the Sky	Hisaiishi Jō Caproni (A Phantom Giant Aircraft) from "Studio Ghibli & Hayao Miyazaki"	Hisaiishi Jō Passage of Wind from "Studio Ghibli & Hayao Miyazaki"

Learning Outcomes and Assessment Criteria

Grades 1 - 5

The candidate will:	The candidate can:
1 Perform musical works in a variety of styles set for the specific grade	1.a Showcase an understanding of the music with a personal interpretation 1.b Demonstrate control of general accuracy and technical fluency 1.c Convey musical characters in a variety of styles, with attention to musical details such as dynamics and articulations
2 Demonstrate skills and technical control on the instrument	2.a Showcase a developing command of the instrument 2.b Demonstrate control and facility of technique according to the musical content 2.c Perform with good tone and balance
3 Perform and respond to technical works and supporting tests	3.a Demonstrate technical facility with fluency and accuracy 3.b Perform improvisations with creativity and awareness of styles 3.c Showcase aural perception with prompt responses

Grades 6-8

The candidate will:	The candidate can:
1 Perform musical works in a variety of styles set for the specific grade	1.a Incorporate musical knowledge and stylistic awareness in a personal interpretation 1.b Demonstrate a secure performance with great accuracy and fluency 1.c Communicate musical characters and emotions with attention to detail beyond dynamics and articulations
2 Demonstrate skills and technical control on the instrument	2.a Showcase a solid command of the instrument 2.b Demonstrate excellent control and facility of technique across a plethora of musical styles 2.c Perform with expressive tone and acute balance
3 Perform and respond to technical works and supporting tests	3.a Demonstrate strong technical facility with fluency and accuracy 3.b Perform improvisations with creativity and awareness of styles 3.c Showcase aural perception with prompt responses

Policies

Candidate Protection and Safeguarding:

IPMA music is wholly committed to the protection and safeguarding of all participating candidates. All staff members and examiners have been subject to vetting checks of criminal records in order to ensure a safe recruitment process. The safeguarding policies are reviewed regularly and safe working practice is promoted in all aspects of the exam.

Equal opportunities:

IPMA is fully committed to providing equal opportunities and treatments for all people regardless of ethnic background and sexual orientations. No one will be discriminated and treated unfairly or unlawfully under any circumstances.

Candidates with Specific Needs:

IPMA is committed to providing a welcoming and accessible exam environment for candidates with special needs. As each candidate has a specific request, IPMA aims to tailor the exam to assist each individual in his/her demonstration of musical skills. All candidates can be assured that the quality of grading and the standardization of marking are not compromised in any way. The request for special needs and provisions should be made prior to the exam. In an effort to create the most accessible environment, candidates should provide detailed and explicit explanations for the required provision.

Infringements:

An examiner will refer any exam infringements to the head office and seek further consideration. These may include the performance of unlisted pieces, reluctant to perform all sections of an exam, etc. The exam report and mark will be withheld until the outcome has been considered. Depending on the severity of the infringement, the exam mark may be penalized or the candidate may be disqualified.

Malpractice:

On the rare occasion that a candidate, examiner or staff member may be suspected of malpractice, IPMA music demands the registered exam centre to report immediately and may suspend all of the related exams until the problem is identified and resolved. IPMA will aim to uphold the quality and integrity of the exam process and minimize any inconvenience caused to any affected candidates.

Results Re-mark and Appeal:

In a situation where the candidate is dissatisfied with the exam results and wishes to file for a re-mark, the request must be made within 7 days after receiving the original results. IPMA will send the same recordings to an externally moderated examiner for the same fee. We aim to complete the a results review within 14 working days from receipt of payment and relevant supporting documents (for example, such as examination report forms). If you receive a mark that changes your certification level to a higher level, then we will refund your re-entry fee. If we give you the same certification level again, or even lower, then unfortunately that will be your mark and you will lose your fee. Your final mark will be your retake mark.

Contact Details

Website: ipma-global.org
 Email enquiries: mailto@ipma-global.org

IPMA
 International Professional
 Music Education Association



