



ABRSM

125

YEARS OF
INSPIRING
MUSICAL
ACHIEVEMENT

Pathways

through the
ABRSM 2015 & 2016
Piano syllabus



Pathways

through the ABRSM

2015 & 2016 Piano syllabus

1. Balance between hands and within chords
2. Independence of hands and melodic lines within one hand
3. Rhythm, articulation and precision
4. Vocal, shapely melodic lines
5. Story-telling/character
6. Changes in mood/contrasting material

MARKING CRITERIA (all instruments)

Grades 1–8	Pieces	Pitch	Time	Tone	Shape	Performance
Distinction 27–30	<ul style="list-style-type: none"> Highly accurate notes and intonation 	<ul style="list-style-type: none"> Fluent, with flexibility where appropriate Rhythmic character well conveyed 	<ul style="list-style-type: none"> Well projected Sensitive use of tonal qualities 	<ul style="list-style-type: none"> Expressive, idiomatic musical shaping and detail 	<ul style="list-style-type: none"> Assured Fully committed Vivid communication of character and style 	
Merit 24–26	<ul style="list-style-type: none"> Largely accurate notes and intonation 	<ul style="list-style-type: none"> Sustained, effective tempo Good sense of rhythm 	<ul style="list-style-type: none"> Mainly controlled and consistent Good tonal awareness 	<ul style="list-style-type: none"> Clear musical shaping, well-realised detail 	<ul style="list-style-type: none"> Positive Carrying musical conviction Character and style communicated 	
Pass 20–23	<ul style="list-style-type: none"> Generally correct notes Sufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> Suitable tempo Generally stable pulse Overall rhythmic accuracy 	<ul style="list-style-type: none"> Generally reliable Adequate tonal awareness 	<ul style="list-style-type: none"> Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> Generally secure, prompt recovery from slips Some musical involvement 	
Below Pass 17–19	<ul style="list-style-type: none"> Frequent note errors Insufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> Unsuitable and/or uncontrolled tempo Irregular pulse Inaccurate rhythm 	<ul style="list-style-type: none"> Uneven and/or unreliable Inadequate tonal awareness 	<ul style="list-style-type: none"> Musical shape and detail insufficiently conveyed 	<ul style="list-style-type: none"> Insecure, inadequate recovery from slips Insufficient musical involvement 	
13–16	<ul style="list-style-type: none"> Largely inaccurate notes and/or intonation 	<ul style="list-style-type: none"> Erratic tempo and/or pulse 	<ul style="list-style-type: none"> Serious lack of tonal control 	<ul style="list-style-type: none"> Musical shape and detail largely unrealised 	<ul style="list-style-type: none"> Lacking continuity No musical involvement 	
10–12	<ul style="list-style-type: none"> Highly inaccurate notes and/or intonation 	<ul style="list-style-type: none"> Incoherent tempo and/or pulse 	<ul style="list-style-type: none"> No tonal control 	<ul style="list-style-type: none"> No shape or detail 	<ul style="list-style-type: none"> Unable to continue for more than a short section 	
0	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	

Grades 1–8	Scales and arpeggios	Sight-reading*
Distinction 19–21	<ul style="list-style-type: none"> Highly accurate notes/pitch Fluent and rhythmic Musically shaped Confident response 	<ul style="list-style-type: none"> Fluent, rhythmically accurate Accurate notes/pitch/key Musical detail realised Confident presentation
Merit 17–18	<ul style="list-style-type: none"> Largely accurate notes/pitch Mostly regular flow Mainly even tone Secure response 	<ul style="list-style-type: none"> Adequate tempo, usually steady pulse Mainly correct rhythm Largely correct notes/pitch/key Largely secure presentation
Pass 14–16	<ul style="list-style-type: none"> Generally correct notes/pitch, despite errors Continuity generally maintained Generally reliable tone Cautious response 	<ul style="list-style-type: none"> Continuity generally maintained Note values mostly realised Pitch outlines in place, despite errors Cautious presentation
Below Pass 11–13	<ul style="list-style-type: none"> Frequent errors in notes and/or pitch Lacking continuity and/or some items incomplete Unreliable tone Uncertain response and/or some items not attempted 	<ul style="list-style-type: none"> Lacking overall continuity Incorrect note values Very approximate notes/pitch/key Insecure presentation
7–10	<ul style="list-style-type: none"> Very approximate notes and/or pitch Sporadic and/or frequently incomplete Serious lack of tonal control Very uncertain response and/or several items not attempted 	<ul style="list-style-type: none"> No continuity or incomplete Note values unrealised Pitch outlines absent Very uncertain presentation
0	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered

Grades 1–8	Aural tests
Distinction 17–18	<ul style="list-style-type: none"> Accurate throughout Musically perceptive Confident response
Merit 15–16	<ul style="list-style-type: none"> Strengths significantly outweigh weaknesses Musically aware Secure response
Pass 12–14	<ul style="list-style-type: none"> Strengths just outweigh weaknesses Cautious response
Below Pass 9–11	<ul style="list-style-type: none"> Weaknesses outweigh strengths Uncertain response
6–8	<ul style="list-style-type: none"> Inaccuracy throughout Vague response
0	<ul style="list-style-type: none"> No work offered

* Includes Transposition for Horn, Trumpet and Organ (Grades 6–8) and Figured bass realization for Harpsichord (Grades 4–8).

In these cases, of the total 21 marks, 12 are allocated to Sight-reading and 9 to Transposition (or Figured bass realization), and one combined mark is recorded.

PATHWAY

1. Pieces which require effective balance between the chords and the melody, as well as within a chord.

Marking criteria elements

Tone:

- Control between the hands
- Control within one hand
- Projecting melodic lines
- Projecting individual lines within chordal textures

Shape:

- Melodic shaping using dynamics and articulation

Grades 1–3	Grades 4 & 5	Grades 6 & 7	Grade 8
Balancing two note chords and a melody or a simple bass line and light chords.	Projecting a melodic line within two part chords or over three note chords. Balancing a melody line between hands.	Refined control of articulation, voicing and dynamic balance for musical shape.	Sophisticated and subtle voicing within chords and between the hands. Controlling a faster moving bass line and chord accompaniment under a slower moving melody. Balancing a bass line and chord accompaniment under a faster melodic line.
G1 A:5 Menuett in G <i>L. Mozart</i>	G4 A:1 Tempo di Menuetto <i>Hummel</i>	G6 B:2 Mazurka in C <i>Chopin</i>	G8 A:1 Prelude (only) <i>Alwyn</i>
G1 B:5 Waltz <i>Papp</i>	G5 A:2 Allegro non tanto <i>Dussek</i>	G6 C:1 Over the Rainbow <i>Arlen & Harburg</i>	G8 B:3 Allegro ma non troppo <i>Schubert</i>
G3 A:3 Minuet <i>D. Scarlatti</i>	G5 B:2 Gaiamente <i>Glier</i>	G6 C:3 Long Deng Diao <i>Wang</i>	G8 C:3 Waltz in B minor <i>Chopin</i>
G3 B:6 Ariette <i>Reinhold</i>	G5 C:3 60s Swing <i>Vis</i>	G7 B:3 Night in May <i>Palmgren</i>	G8 C:4 Andante quasi allegretto <i>Fauré</i>
G3 C:3 Jack is Sad <i>Martin</i>		G7 1998 Coda <i>Poulenc</i>	G8 C:6 September in the Rain <i>Warren & Dubin</i>
G3 C:4 Melancholy <i>Schoenmehl</i>			
G1 1998 Lesson in C <i>Diabelli</i>			
G1 2003 German Dance in C <i>Beethoven</i>			
G1 2011 Tarentella <i>Hall</i>			
G2 1995 Andante in E flat <i>Mozart</i>			
G2 2009 Gypsy Dance <i>Haydn</i>			

blue shading: pieces from the 2015 & 2016 ABRSM syllabus

green shading: pieces from past ABRSM syllabuses

PATHWAY

2. Pieces which focus on the independence of hands and of melodic lines within one hand.

Marking criteria elements

Pitch:

- Developing secure physical memory for finer control
- Coordination between hands

Tone:

- Projection and balance between individual lines
- Subtlety of balance

Shape:

- Melodic shaping using dynamics and articulation

Grades 1–3	Grades 4 & 5	Grades 6 & 7	Grade 8
Independent melodic lines between the hands.	More sophisticated melodic lines between the hands.	More complex contrapuntal textures or independent melodic lines within and between the hands.	More demanding, complex independence of melodic lines and distribution between the hands.
G1 B:2 Falling Leaves <i>Nystedt</i>	G4 A:2 La lutine <i>Kirnberger</i>	G6 A:1 Sinfonia in G minor <i>J. S. Bach</i>	G8 A:1 Fugue (only) <i>Alwyn</i>
G2 A:1 Impertinence <i>Handel</i>	G4 A:4 Invention No. 1 in C <i>J. S. Bach</i>	G6 A:6 Fuga seconda <i>Telemann</i>	G8 A:2 Fugue (only) <i>J. S. Bach</i>
G3 A:2 The Bonny Gray Ey'd Morn <i>Clarke</i>	G5 A:1 Prelude in C minor <i>J. S. Bach</i>	G7 A:1 Fugue in A minor <i>Glinka</i>	G8 A:3 Sonata in F minor <i>D. Scarlatti</i>
G1 1996 Monday <i>R. R. Bennett</i>	G5 A:4 Entrée in G minor <i>Handel</i>	G7 A:2 Sonatina in D minor <i>Handel</i>	G8 A:7 Fugue (and Prelude) <i>C. Schumann</i>
G1 1996 Gavotta in C <i>Hook</i>	G5 1997 Tendrement <i>Telemann</i>	G6 2007 Gigue <i>Handel</i>	G8 1999 Fugue <i>Faure</i>
G3 2009 Menuet in G <i>Bach</i>	G5 2001 Prelude in D minor <i>Bach</i>	G7 1996 Fugue in E minor <i>Bach</i>	G8 2003 Rondaux <i>Bach</i>
		G7 2001 Gigue in G <i>Mozart</i>	G8 2003 Fugue in G minor <i>Handel</i>
		G7 2011 Allemande in D minor <i>Handel</i>	

PATHWAY

3. Pieces which rely on rhythm, articulation and precision for their excitement and/or character.

Marking criteria elements

Time:

- Precise, confident awareness and control of pulse and tempo

Tone:

- Clarity of sound control
- Subtle variation of articulation & emphasis

Shape:

- Communication of contrasts, tonal colours and texture

Performance:

- A sense of virtuosity and confidence within the technical demands of the piece
- Use of rhythmic placement and varied phrasing

Grades 1–3	Grades 4 & 5	Grades 6 & 7	Grade 8
Rhythmic character, playfulness against a firm pulse and clarity of articulation and phrasing.	More dependent on absolute rhythmic precision to bring out the character, enhanced by subtle variety of emphasis, articulation and phrasing.	More virtuosic and demanding pieces that rely on the inevitability of the tempo, articulation, pulse and rhythm for their excitement.	Moments where confident rhythmic precision adds to the momentum and where rhythmic nuance and subtle tensions against the pulse add to the character.
G1 C:2 Calypso Joe <i>Duro</i> G1 C:3 Na krmítku <i>Eben</i> G2 A:2 Minuet in C <i>Schale</i> G2 C:1 I'm an Old Cowhand <i>Mercer</i> G2 C:3 March of the Geese <i>Kaneda</i> G3 B:5 Witches' Dance <i>Kullak</i> G3 C:1 Moody Prawn Blues <i>Gellnick</i> G3 C:2 Cotton Reel <i>Iles</i> G3 C:5 Foxtrot II <i>Seiber</i> G1 1999 The Swinging Sioux <i>Gillock</i> G1 2001 & 2013 March <i>Shostakovich</i> G1 2003 March Hare <i>Chapple</i> G1 2005 Eeyore's March <i>Jackson</i> G1 2009 Trudging <i>Balazs</i> G2 1995 Study in D minor <i>Czerny</i> G3 1997 The Wild Horseman <i>Schumann</i> G3 1999 Children's Dance <i>Kodaly</i>	G4 C:1 Indian Pony Race <i>Glover</i> G4 C:2 In the Shed <i>Cornick</i> G4 C:4 Der Stampfer <i>Bartók</i> G4 C:6 A Czech Song <i>Slavický</i> G5 C:2 Cache-cache <i>Tansman</i> G5 C:4 Sweet Mister Jelly Roll <i>Capers</i> G4 1999 Jeering Song <i>Bartók</i> G4 2003 Toccata <i>Kabalevsky</i> G4 2007 Alarm <i>Bielinski</i> G4 2011 Soldiers in the Distance <i>Benjamin</i> G5 1996 Rhythmical <i>Sluka</i>	G6 C:2 Carangueijo <i>Villa-Lobos</i> G7 C:1 Carousel <i>Bodorová</i> G7 C:3 Prelude in D flat <i>Shostakovich</i> G7 C:4 Toccata-Etüde <i>Dichler</i> G6 2003 Yellow Beanleaves <i>Yu</i> G6 2007 Rumba Toccata <i>Harvey</i> G6 2009 The Buccaneer <i>Arnold</i> G7 1989 Toccato <i>McCabe</i> G7 1993 Toccata <i>Reizenstein</i> G7 1996 Bagatelle <i>Bartók</i> G7 1999 Allegro Vivace <i>Boutry</i>	G8 A:2 Prelude and Fugue in C minor <i>J. S. Bach</i> G8 C:1 Dance in Bulgarian Rhythm No. 4 <i>Bartók</i> G8 C:5 Allegro con brio <i>Martin</i> G8 C:12 Tanz der Holz-puppen <i>Hindemith</i> G8 1981 Toccata <i>Katchaturian</i> G8 2007 Toccata <i>Poulenc</i>

blue shading: pieces from the 2015 & 2016 ABRSM syllabus

green shading: pieces from past ABRSM syllabuses

PATHWAY

4. Pieces which rely on vocal, shapely melodic lines within increasingly complex textures.

Marking criteria elements

Time:

- An instinctive sense of pulse against which to convey expressive rubato and nuance

Tone:

- Projection and control of a melodic line both between the hands and within chordal or more complex textures

Shape:

- Dynamic shading and shaping of the melodic line

Performance:

- Adapting and responding to the instrument
- Adjusting all elements of control to achieve the right soundworld and flexibility
- Appropriate and sensitive use of the pedal
- Harmonic awareness

Grades 1–3	Grades 4 & 5	Grades 6 & 7	Grade 8
A vocal/melodic instrumental awareness, mostly of a single, solo line. Dynamic shape, projection (balance) and rhythmic flexibility (rubato).	More sophisticated melodic lines, with greater subtlety of phrasing, rhythmic nuance and pedal, mostly melodic line with accompaniment. Textures are more complex with a melody projected in one hand, within chords over a busier accompaniment. Requires sensitive listening to the balance and control of the pedal.	Melodic lines that need careful blending, awareness of the ends and release of notes to convey a continuing phrase, and a musically enquiring sense of shape, rubato and performance. Melodic lines at the top of chords and over more varied accompaniment figures to create 'orchestral' timbres and textures. Needs subtle control and assurance of tonal balance within the hand. Sensitivity and awareness to more advanced and subtle pedalling.	Pieces which rely on the musical authority and communication of a melodic line throughout all or part of the work. Greater sophistication of balance, control and pedalling needed including an ability to link mood changes and transfer melodic lines through the texture.
G1 A:1 Arietta <i>Clementi</i> G1 A:3 The Lincolnshire Poacher <i>Trad. English</i> G1 B:3 The Song of the Birds <i>Trad. Catalan</i> G2 A:3 Cantabile <i>Vanhal</i> G2 B:2 Lullaby <i>Neugasimov</i> G3 B:2 The Shepherd Plays on his Pipe <i>Rebikov</i> G3 B:3 Ya se murió el burro <i>Trad. Spanish</i> G1 1995 Aria in A minor <i>Bach</i> G1 1995 Melody <i>Schumann</i> G2 1997 Elegy <i>Reinecke</i> G3 2005 Song <i>Gurlitt</i>	G4 B:1 Lullaby for a Doll <i>Estévez</i> G4 C:3 Progulka <i>Prokofiev</i> G5 A:3 Adagio <i>Pleyel</i> G5 B:2 Gaiamente <i>Glier</i> G5 B:3 In the Evening <i>Hofmann</i> G5 B:5 Song <i>Jensen</i> G4 2001 Arietta <i>Grieg</i> G4 2005 Arabesque <i>Karganov</i> G5 1998 Miniature in D minor <i>Gedike</i> G5 2005 Bagatelle No. 1 <i>Lyadov</i> G5 2011 Andante <i>Fiocco</i>	G6 A:3 Allegro <i>Krebs</i> G6 B:1 First Sorrow <i>Bortkiewicz</i> G6 B:2 Mazurka in C <i>Chopin (see also pathway 1)</i> G6 B:3 Liten fugl <i>Grieg</i> G6 C:1 Over the Rainbow <i>Arlen & Harburg</i> G6 C:6 Threnody <i>Vine</i> G7 B:3 Kevätyö <i>Palmgren</i> G7 C:2 Canope <i>Debussy</i> G6 1997 Andantino grazioso <i>Dusek</i> G6 2003 Reverie <i>Corea</i> G7 1998 Twilight <i>Sullivan</i> G7 1999 Davidsbundlertanz <i>Schumann</i>	G8 A:2 Prelude and Fugue <i>J. S. Bach</i> G8 A:4 Allegro in E minor <i>J. S. Bach</i> G8 B:2 Allegro moderato <i>Grieg</i> G8 C:2 Canzonetta <i>Bridge</i> G8 C:4 Andante quasi allegretto <i>Fauré</i> G8 2001 Nocturne in E <i>Chopin</i> G8 2003 Sarabande, Partita II <i>Bach</i> G8 2003 Berceuse <i>Blumenfeld</i> G8 2005 Allemande, Partita IV <i>Bach</i> G8 2005 Intermezzo <i>Schumann</i>

PATHWAY

5. Pieces that require a story-telling imagination, are descriptive or convey an image or a mood.

Marking criteria elements

Time:

- Appropriate choice of tempo and rubato
- Use of rhythmic space

Tone:

- Awareness and control of a broad range of timbres, effects, textural balance and articulation
- Imaginative, creative and harmonically aware use of the pedals

Shape:

- Dynamic contrast, shading and shaping

Performance:

- Responding to harmonies and character, using rubato, placement and nuance.
- A communicative use of resonance, space between phrases and silence.

Grades 1–3	Grades 4 & 5	Grades 6 & 7	Grade 8
Changes of sound, colour and effects as well as contrast and use of time. Requiring an ear for sonority, colour and balance as well as contrasting timbres and character.	Increasing complexity of sounds, colours, contrasts. A wide range of sonority within longer more technically challenging contexts. Greater sophistication of listening to sounds, sonorities and colour.	Greater subtlety and control needed within more technically demanding soundworlds and passagework. A range of descriptive sounds and colours across a larger 'canvas' of time.	Where the descriptive nature of the titles define the character and demand the broadest awareness and control of sonority, contrast and timbre.
G1 C:1 The Giant's Coming <i>Clarke</i> G2 B:3 Hide-and-Seek <i>R. Schumann</i> G3 B:1 A Stormy Coast <i>Carroll</i> G2 1999 Cloudy Day <i>Norton</i> G2 2001 Night in the Woods <i>Gedike</i> G2 2007 The Temple by the Sea <i>McLeod</i> G3 1996 Autumn Wind <i>Proszynski</i> G3 2003 Clouds <i>Mills</i>	G4 B:3 Jägerliedchen <i>R. Schumann</i> G5 B:1 L'orage <i>Bergmüller</i> G4 2001 Jumping Jack <i>Nielsen</i> G5 2011 Flood Time <i>Thiman</i>	G6 B:3 Little Bird <i>Grieg</i> G6 C:6 Threnody <i>Vine</i> G7 B:1 Shui Cao Wu <i>Du & Wu</i> G7 B:2 By a Meadow Brook <i>MacDowell</i> G7 C:2 Canope <i>Debussy</i> G6 2011 Clouds <i>Takemitsu</i> G7 1999 Puck <i>Grieg</i> G7 2007 Landscape <i>Sibelius</i>	G8 C:5 Allegro con brio <i>Martin</i> G8 C:8 Ballade (based on a poem) <i>Brahms</i> G8 C:9 Habanera <i>Chabrier</i> G8 1999 General Lavine: Eccentric <i>Debussy</i> G8 2003 Landscape <i>Cashian</i> G8 2007 If the Silver Bird Could Speak <i>Alberga</i>

blue shading: pieces from the 2015 & 2016 ABRSM syllabus

green shading: pieces from past ABRSM syllabuses

PATHWAY

6. Pieces with changes in mood and character and/or contrasting thematic material. Works requiring increasing musical authority, a mercurial ability to adapt and change the sound and personality, and the mental stamina to convey these with conviction and focus.

Marking criteria elements

Pitch:

- Accuracy of notes both within the technical demands of the piece but also within the context of the greater musical challenge and contrasts

Time:

- Appropriate choice of tempo and rubato
- Use of rhythmic space

Tone:

- Awareness and control of a broad range of timbres, effects, textural balance and articulation
- Subtle and harmonically aware use of the pedals

Shape:

- Contrast, shading and shaping using a wide range of dynamic and varied articulation

Performance:

- Responding to quick changes of character
- Authoritative awareness
- Control, musical understanding and communication of the character within the context of the structure of the work

Grades 1–3	Grades 4 & 5	Grades 6 & 7	Grade 8
Works that have a simple binary or ternary structure but which demand contrasts of mood or changes of musical character.	Longer works with more substantial contrasting themes or sections and more significant changes of personality.	Works which begin to introduce larger-scale forms and use vividly contrasting themes, and works with multiple changes of character or mood within one thematic idea. Greater technical control, mental focus and anticipation needed.	Large-scale works and structures with a sophisticated and challenging contrast of moods, thematic material and textures. Requiring greater awareness and focus as well as quick adaptability of technique.
G2 B:3 Hide-and-Seek <i>R. Schumann</i> G1 A:2 Minuet in G <i>Haydn</i> G1 B:1 The Rocking Horse <i>Gurlitt</i> G2 C:2 Prelude <i>Hummel</i> G3 A:1 Allegro <i>Clementi</i> G3 B:2 The Shepherd Plays on his Pipe <i>Rebikov</i> G1 1998 Theme and Variation 1 <i>Kabalevsky</i> G1 2009 Gavot <i>Duncombe</i> G2 1995 Andante <i>Mozart</i> G2 1999 Scherzo <i>Haydn</i> G3 1995 Sonatina in F <i>Beethoven</i> G3 1999 Anglaise in D minor <i>Anon.</i>	G4 A:5 Allegro in F <i>Haydn</i> G4 A:1 Tempo di Menuetto <i>Hummel</i> G5 C:1 An Evening in the Village <i>Bartók</i> G4 2003 Rondo in F <i>Mozart</i> G4 2011 Scherzo <i>Bach</i> G4 2011 Minuet in G <i>Beethoven</i> G5 2001 Rondo <i>Diabelli</i> G5 2009 Allegro con affetto <i>Kuhlau</i>	G6 A:5 Allegro <i>Mozart</i> G6 A:2 Minuet and Trio <i>Beethoven</i> G7 A:3 Allegro <i>Mozart</i> G6 B:5 Theme and Variations <i>Schumann</i> G6 1999 Allegro: Sonata in E flat <i>Mozart</i> G6 2001 Rondo: Finale <i>Badings</i> G6 2003 Theme and three Variations <i>Becharovsky</i> G6 2005 Allegro: Sonatina in E flat <i>Dusseck</i> G7 1998 Allegro: Sonata in C <i>Mozart</i> G7 1999 Vivace: Rondo <i>Beethoven</i> G7 2009 Allegro di Molto <i>Haydn</i>	G8 B:3 Allegro ma non troppo <i>Schubert</i> G8 B:1 Allegro con spirito <i>Dusseck</i> G8 B:2 Allegro moderato <i>Grieg</i> G8 B:3 Allegro ma non troppo <i>Schubert</i> G8 B:5 Rondo <i>Field</i> G8 B:7 Rondo all'Ungherese <i>Hummel</i> G8 1996 Rondo <i>Bartók</i> G8 1997 Rondo in E <i>Schubert</i> G8 2001 Allegro con brio: Sonata in E flat <i>Hummel</i> G8 2007 Allegro con spirito: Sonata in G minor <i>Clementi</i> G8 2009 Allegretto con espressione: Sonata in E <i>Mendelssohn</i> G8 2011 Allegro: Sonata in D <i>Mozart</i> G8 2013 Rondo in D <i>Mozart</i>

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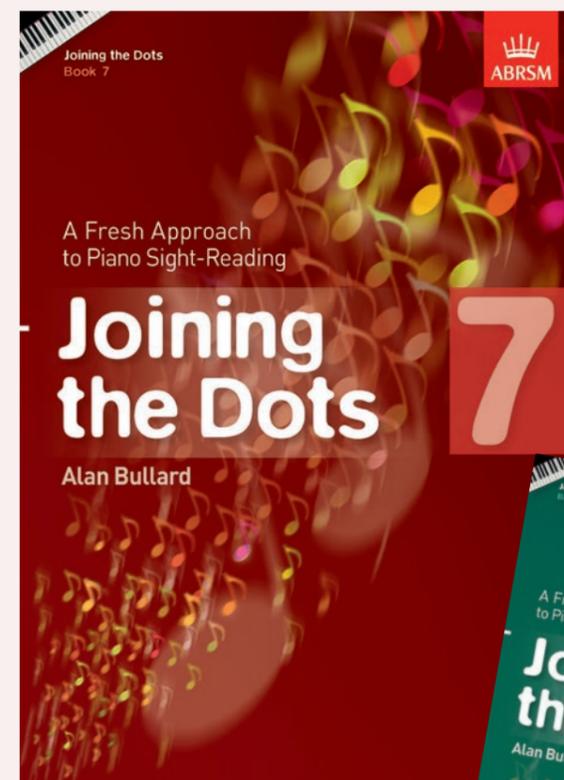


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Content by Anthony Williams, Gary Matthewman & John Holmes

Please ensure that you check the full syllabus for any specific requirements about pieces as some information has been omitted from this document.



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