

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

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

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

\* 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.
<b>G1 A:5</b> Menuett in G <i>L. Mozart</i>	<b>G4 A:1</b> Tempo di Menuetto <i>Hummel</i>	<b>G6 B:2</b> Mazurka in C <i>Chopin</i>	<b>G8 A:1</b> Prelude (only) <i>Alwyn</i>
<b>G1 B:5</b> Waltz <i>Papp</i>	<b>G5 A:2</b> Allegro non tanto <i>Dussek</i>	<b>G6 C:1</b> Over the Rainbow <i>Arlen &amp; Harburg</i>	<b>G8 B:3</b> Allegro ma non troppo <i>Schubert</i>
<b>G3 A:3</b> Minuet <i>D. Scarlatti</i>	<b>G5 B:2</b> Gaiamente <i>Glier</i>	<b>G6 C:3</b> Long Deng Diao <i>Wang</i>	<b>G8 C:3</b> Waltz in B minor <i>Chopin</i>
<b>G3 B:6</b> Ariette <i>Reinhold</i>	<b>G5 C:3</b> 60s Swing <i>Vis</i>	<b>G7 B:3</b> Night in May <i>Palmgren</i>	<b>G8 C:4</b> Andante quasi allegretto <i>Fauré</i>
<b>G3 C:3</b> Jack is Sad <i>Martin</i>		<b>G7 1998</b> Coda <i>Poulenc</i>	<b>G8 C:6</b> September in the Rain <i>Warren &amp; Dubin</i>
<b>G3 C:4</b> Melancholy <i>Schoenmehl</i>			
<b>G1 1998</b> Lesson in C <i>Diabelli</i>			
<b>G1 2003</b> German Dance in C <i>Beethoven</i>			
<b>G1 2011</b> Tarentella <i>Hall</i>			
<b>G2 1995</b> Andante in E flat <i>Mozart</i>			
<b>G2 2009</b> 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.
<b>G1 B:2</b> Falling Leaves <i>Nystedt</i>	<b>G4 A:2</b> La lutine <i>Kirnberger</i>	<b>G6 A:1</b> Sinfonia in G minor <i>J. S. Bach</i>	<b>G8 A:1</b> Fugue (only) <i>Alwyn</i>
<b>G2 A:1</b> Impertinence <i>Handel</i>	<b>G4 A:4</b> Invention No. 1 in C <i>J. S. Bach</i>	<b>G6 A:6</b> Fuga seconda <i>Telemann</i>	<b>G8 A:2</b> Fugue (only) <i>J. S. Bach</i>
<b>G3 A:2</b> The Bonny Gray Ey'd Morn <i>Clarke</i>	<b>G5 A:1</b> Prelude in C minor <i>J. S. Bach</i>	<b>G7 A:1</b> Fugue in A minor <i>Glinka</i>	<b>G8 A:3</b> Sonata in F minor <i>D. Scarlatti</i>
<b>G1 1996</b> Monday <i>R. R. Bennett</i>	<b>G5 A:4</b> Entrée in G minor <i>Handel</i>	<b>G7 A:2</b> Sonatina in D minor <i>Handel</i>	<b>G8 A:7</b> Fugue (and Prelude) <i>C. Schumann</i>
<b>G1 1996</b> Gavotta in C <i>Hook</i>	<b>G5 1997</b> Tendrement <i>Telemann</i>	<b>G6 2007</b> Gigue <i>Handel</i>	<b>G8 1999</b> Fugue <i>Faure</i>
<b>G3 2009</b> Menuet in G <i>Bach</i>	<b>G5 2001</b> Prelude in D minor <i>Bach</i>	<b>G7 1996</b> Fugue in E minor <i>Bach</i>	<b>G8 2003</b> Rondaux <i>Bach</i>
		<b>G7 2001</b> Gigue in G <i>Mozart</i>	<b>G8 2003</b> Fugue in G minor <i>Handel</i>
		<b>G7 2011</b> 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.
<div><div>G1 C:2</div>Calypso Joe <i>Duro</i></div> <div><div>G1 C:3</div>Na krmítku <i>Eben</i></div> <div><div>G2 A:2</div>Minuet in C <i>Schale</i></div> <div><div>G2 C:1</div>I'm an Old Cowhand <i>Mercer</i></div> <div><div>G2 C:3</div>March of the Geese <i>Kaneda</i></div> <div><div>G3 B:5</div>Witches' Dance <i>Kullak</i></div> <div><div>G3 C:1</div>Moody Prawn Blues <i>Gellnick</i></div> <div><div>G3 C:2</div>Cotton Reel <i>Iles</i></div> <div><div>G3 C:5</div>Foxtrot II <i>Seiber</i></div> <div><div>G1 1999</div>The Swinging Sioux <i>Gillock</i></div> <div><div>G1 2001 &amp; 2013</div>March <i>Shostakovich</i></div> <div><div>G1 2003</div>March Hare <i>Chapple</i></div> <div><div>G1 2005</div>Eeyore's March <i>Jackson</i></div> <div><div>G1 2009</div>Trudging <i>Balazs</i></div> <div><div>G2 1995</div>Study in D minor <i>Czerny</i></div> <div><div>G3 1997</div>The Wild Horseman <i>Schumann</i></div> <div><div>G3 1999</div>Children's Dance <i>Kodaly</i></div>	<div><div>G4 C:1</div>Indian Pony Race <i>Glover</i></div> <div><div>G4 C:2</div>In the Shed <i>Cornick</i></div> <div><div>G4 C:4</div>Der Stampfer <i>Bartók</i></div> <div><div>G4 C:6</div>A Czech Song <i>Slavický</i></div> <div><div>G5 C:2</div>Cache-cache <i>Tansman</i></div> <div><div>G5 C:4</div>Sweet Mister Jelly Roll <i>Capers</i></div> <div><div>G4 1999</div>Jeering Song <i>Bartók</i></div> <div><div>G4 2003</div>Toccatina <i>Kabalevsky</i></div> <div><div>G4 2007</div>Alarm <i>Bielinski</i></div> <div><div>G4 2011</div>Soldiers in the Distance <i>Benjamin</i></div> <div><div>G5 1996</div>Rhythmical <i>Sluka</i></div>	<div><div>G6 C:2</div>Carangueijo <i>Villa-Lobos</i></div> <div><div>G7 C:1</div>Carousel <i>Bodorová</i></div> <div><div>G7 C:3</div>Prelude in D flat <i>Shostakovich</i></div> <div><div>G7 C:4</div>Toccata-Etüde <i>Dichler</i></div> <div><div>G6 2003</div>Yellow Beanleaves <i>Yu</i></div> <div><div>G6 2007</div>Rumba Toccata <i>Harvey</i></div> <div><div>G6 2009</div>The Buccaneer <i>Arnold</i></div> <div><div>G7 1989</div>Toccatto <i>McCabe</i></div> <div><div>G7 1993</div>Toccatina <i>Reizenstein</i></div> <div><div>G7 1996</div>Bagatelle <i>Bartók</i></div> <div><div>G7 1999</div>Allegro Vivace <i>Boutry</i></div>	<div><div>G8 A:2</div>Prelude and Fugue in C minor <i>J. S. Bach</i></div> <div><div>G8 C:1</div>Dance in Bulgarian Rhythm No. 4 <i>Bartók</i></div> <div><div>G8 C:5</div>Allegro con brio <i>Martin</i></div> <div><div>G8 C:12</div>Tanz der Holz-puppen <i>Hindemith</i></div> <div><div>G8 1981</div>Toccata <i>Katchaturian</i></div> <div><div>G8 2007</div>Toccata <i>Poulenc</i></div>

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.
<div><div>G1 A:1</div>Arietta <i>Clementi</i></div> <div><div>G1 A:3</div>The Lincolnshire Poacher <i>Trad. English</i></div> <div><div>G1 B:3</div>The Song of the Birds <i>Trad. Catalan</i></div> <div><div>G2 A:3</div>Cantabile <i>Vanhal</i></div> <div><div>G2 B:2</div>Lullaby <i>Neugasimov</i></div> <div><div>G3 B:2</div>The Shepherd Plays on his Pipe <i>Rebikov</i></div> <div><div>G3 B:3</div>Ya se murió el burro <i>Trad. Spanish</i></div> <div><div>G1 1995</div>Aria in A minor <i>Bach</i></div> <div><div>G1 1995</div>Melody <i>Schumann</i></div> <div><div>G2 1997</div>Elegy <i>Reinecke</i></div> <div><div>G3 2005</div>Song <i>Gurlitt</i></div>	<div><div>G4 B:1</div>Lullaby for a Doll <i>Estévez</i></div> <div><div>G4 C:3</div>Progulka <i>Prokofiev</i></div> <div><div>G5 A:3</div>Adagio <i>Pleyel</i></div> <div><div>G5 B:2</div>Gaiamente <i>Glier</i></div> <div><div>G5 B:3</div>In the Evening <i>Hofmann</i></div> <div><div>G5 B:5</div>Song <i>Jensen</i></div> <div><div>G4 2001</div>Arietta <i>Grieg</i></div> <div><div>G4 2005</div>Arabesque <i>Karganov</i></div> <div><div>G5 1998</div>Miniature in D minor <i>Gedike</i></div> <div><div>G5 2005</div>Bagatelle No. 1 <i>Lyadov</i></div> <div><div>G5 2011</div>Andante <i>Fiocco</i></div>	<div><div>G6 A:3</div>Allegro <i>Krebs</i></div> <div><div>G6 B:1</div>First Sorrow <i>Bortkiewicz</i></div> <div><div>G6 B:2</div>Mazurka in C <i>Chopin (see also pathway 1)</i></div> <div><div>G6 B:3</div>Liten fugl <i>Grieg</i></div> <div><div>G6 C:1</div>Over the Rainbow <i>Arlen &amp; Harburg</i></div> <div><div>G6 C:6</div>Threnody <i>Vine</i></div> <div><div>G7 B:3</div>Kevätyö <i>Palmgren</i></div> <div><div>G7 C:2</div>Canope <i>Debussy</i></div> <div><div>G6 1997</div>Andantino grazioso <i>Dusek</i></div> <div><div>G6 2003</div>Reverie <i>Corea</i></div> <div><div>G7 1998</div>Twilight <i>Sullivan</i></div> <div><div>G7 1999</div>Davidsbundlertanz <i>Schumann</i></div>	<div><div>G8 A:2</div>Prelude and Fugue <i>J. S. Bach</i></div> <div><div>G8 A:4</div>Allegro in E minor <i>J. S. Bach</i></div> <div><div>G8 B:2</div>Allegro moderato <i>Grieg</i></div> <div><div>G8 C:2</div>Canzonetta <i>Bridge</i></div> <div><div>G8 C:4</div>Andante quasi allegretto <i>Fauré</i></div> <div><div>G8 2001</div>Nocturne in E <i>Chopin</i></div> <div><div>G8 2003</div>Sarabande, Partita II <i>Bach</i></div> <div><div>G8 2003</div>Berceuse <i>Blumenfeld</i></div> <div><div>G8 2005</div>Allemande, Partita IV <i>Bach</i></div> <div><div>G8 2005</div>Intermezzo <i>Schumann</i></div>

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.
<b>G1 C:1</b> The Giant's Coming <i>Clarke</i>	<b>G4 B:3</b> Jägerliedchen <i>R. Schumann</i>	<b>G6 B:3</b> Little Bird <i>Grieg</i>	<b>G8 C:5</b> Allegro con brio <i>Martin</i>
<b>G2 B:3</b> Hide-and-Seek <i>R. Schumann</i>	<b>G5 B:1</b> L'orage <i>Bergmüller</i>	<b>G6 C:6</b> Threnody <i>Vine</i>	<b>G8 C:8</b> Ballade (based on a poem) <i>Brahms</i>
<b>G3 B:1</b> A Stormy Coast <i>Carroll</i>	<b>G4 2001</b> Jumping Jack <i>Nielsen</i>	<b>G7 B:1</b> Shui Cao Wu <i>Du &amp; Wu</i>	<b>G8 C:9</b> Habanera <i>Chabrier</i>
<b>G2 1999</b> Cloudy Day <i>Norton</i>	<b>G5 2011</b> Flood Time <i>Thiman</i>	<b>G7 B:2</b> By a Meadow Brook <i>MacDowell</i>	<b>G8 1999</b> General Lavine: Eccentric <i>Debussy</i>
<b>G2 2001</b> Night in the Woods <i>Gedike</i>		<b>G7 C:2</b> Canope <i>Debussy</i>	<b>G8 2003</b> Landscape <i>Cashian</i>
<b>G2 2007</b> The Temple by the Sea <i>McLeod</i>		<b>G6 2011</b> Clouds <i>Takemitsu</i>	<b>G8 2007</b> If the Silver Bird Could Speak <i>Alberga</i>
<b>G3 1996</b> Autumn Wind <i>Proszynski</i>		<b>G7 1999</b> Puck <i>Grieg</i>	
<b>G3 2003</b> Clouds <i>Mills</i>		<b>G7 2007</b> Landscape <i>Sibelius</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.
<b>G2 B:3</b> Hide-and-Seek <i>R. Schumann</i>	<b>G4 A:5</b> Allegro in F <i>Haydn</i>	<b>G6 A:5</b> Allegro <i>Mozart</i>	<b>G8 B:3</b> Allegro ma non troppo <i>Schubert</i>
<b>G1 A:2</b> Minuet in G <i>Haydn</i>	<b>G4 A:1</b> Tempo di Menuetto <i>Hummel</i>	<b>G6 A:2</b> Minuet and Trio <i>Beethoven</i>	<b>G8 B:1</b> Allegro con spirito <i>Dussek</i>
<b>G1 B:1</b> The Rocking Horse <i>Gurlitt</i>	<b>G5 C:1</b> An Evening in the Village <i>Bartók</i>	<b>G7 A:3</b> Allegro <i>Mozart</i>	<b>G8 B:2</b> Allegro moderato <i>Grieg</i>
<b>G2 C:2</b> Prelude <i>Hummel</i>	<b>G4 2003</b> Rondo in F <i>Mozart</i>	<b>G6 B:5</b> Theme and Variations <i>Schumann</i>	<b>G8 B:3</b> Allegro ma non troppo <i>Schubert</i>
<b>G3 A:1</b> Allegro <i>Clementi</i>	<b>G4 2011</b> Scherzo <i>Bach</i>	<b>G6 1999</b> Allegro: Sonata in E flat <i>Mozart</i>	<b>G8 B:5</b> Rondo <i>Field</i>
<b>G3 B:2</b> The Shepherd Plays on his Pipe <i>Rebikov</i>	<b>G4 2011</b> Minuet in G <i>Beethoven</i>	<b>G6 2001</b> Rondo: Finale <i>Badings</i>	<b>G8 B:7</b> Rondo all'Ungherese <i>Hummel</i>
<b>G1 1998</b> Theme and Variation 1 <i>Kabalevsky</i>	<b>G5 2001</b> Rondo <i>Diabelli</i>	<b>G6 2003</b> Theme and three Variations <i>Becarovsky</i>	<b>G8 1996</b> Rondo <i>Bartók</i>
<b>G1 2009</b> Gavot <i>Duncombe</i>	<b>G5 2009</b> Allegro con affetto <i>Kuhlau</i>	<b>G6 2005</b> Allegro: Sonatina in E flat <i>Dussek</i>	<b>G8 1997</b> Rondo in E <i>Schubert</i>
<b>G2 1995</b> Andante <i>Mozart</i>		<b>G7 1998</b> Allegro: Sonata in C <i>Mozart</i>	<b>G8 2001</b> Allegro con brio: Sonata in E flat <i>Hummel</i>
<b>G2 1999</b> Scherzo <i>Haydn</i>		<b>G7 1999</b> Vivace: Rondo <i>Beethoven</i>	<b>G8 2007</b> Allegro con spirito: Sonata in G minor <i>Clementi</i>
<b>G3 1995</b> Sonatina in F <i>Beethoven</i>		<b>G7 2009</b> Allegro di Molto <i>Haydn</i>	<b>G8 2009</b> Allegretto con espressione: Sonata in E <i>Mendelssohn</i>
<b>G3 1999</b> Anglaise in D minor <i>Anon.</i>			<b>G8 2011</b> Allegro: Sonata in D <i>Mozart</i>
			<b>G8 2013</b> Rondo in D <i>Mozart</i>



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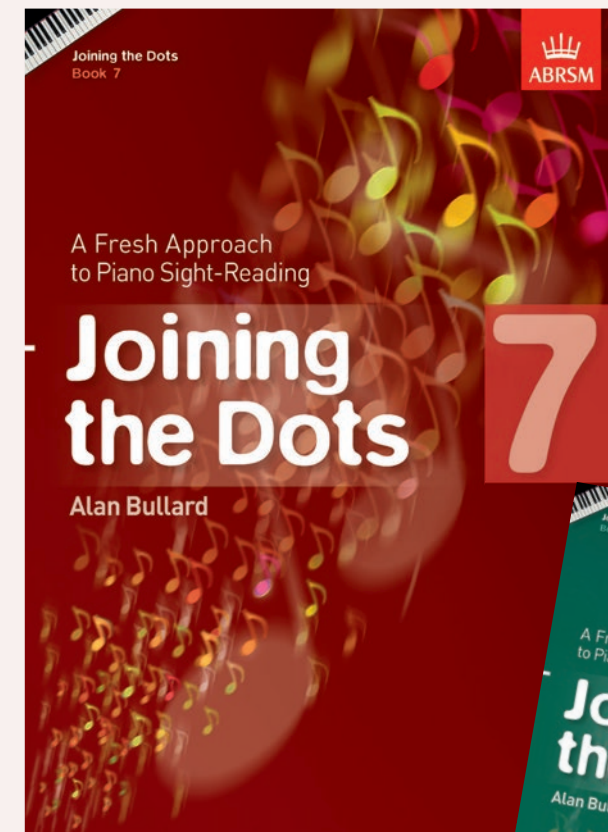
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Please ensure that you check the full syllabus for any specific requirements about pieces as some information has been omitted from this document.



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