

## PRELIMINARY

|                | C | G | A |
|----------------|---|---|---|
| Major          | * | * |   |
| Major Triad    | * | * |   |
| Harmonic Minor |   |   | * |
| Minor Triad    |   |   | * |
| Major Contrary | * | * |   |

### Scales

Similar motion – Hands separate, ascending and descending, compass 2 octaves.

Contrary – compass 1 octave.

### Tonic Triad

In the key of each major and minor scale, to be played after the scale, hands separate.

C major example:



Tempo Ascending and descending legato – 100, 1 note per beat.  
Contrary motion – 66, 1 note per beat.

Touch Clear even legato.

## FIRST GRADE

|                    | C | G |
|--------------------|---|---|
| Major              | * | * |
| Major Triads       | * | * |
| Harmonic Minor     | * | * |
| Minor Triads       | * | * |
| Major Contrary     | * | * |
| Chromatic          | * | * |
| Major broken chord | * |   |



## SECOND GRADE

|                     | D | A |
|---------------------|---|---|
| Major               | * | * |
| Major Triads        | * | * |
| Harmonic Minor      | * | * |
| Minor Triads        | * | * |
| Melodic Minor       | * | * |
| Major Contrary      | * | * |
| Chromatic           | * | * |
| Major Broken chords |   |   |
| Minor Broken chords |   | * |

### Scales

Similar motion – Hands separate and together ascending and descending, compass 2 octaves.

Contrary – Compass 2 octaves.

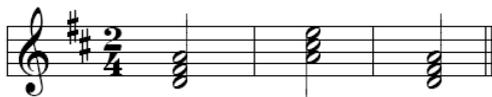
Chromatic – Hands separate, compass 2 octaves.

### Triads

Tonic and dominant triads – I V I

In the key of each major and minor scale, to be played after the scale, hands separate.

D major example:



### Broken Chords

As per the following A minor example



Tempo Ascending and descending legato – 120, 2 notes per beat.

Contrary motion – 80, 2 notes per beat.

Broken chords – 80, 2 notes per beat.

Touch Clear even legato.

## THIRD GRADE

|                    | E | B |
|--------------------|---|---|
| Major              | * | * |
| Major Triads       | * | * |
| Harmonic Minor     | * | * |
| Minor Triads       | * | * |
| Melodic Minor      | * | * |
| Major Contrary     | * | * |
| Chromatic          | * | * |
| Minor Broken chord | * |   |
| Major Arpeggio     | * | * |
| Minor Arpeggio     | * | * |

### Scales

Similar motion – Hands separate and together ascending and descending, compass 3 octaves.

Contrary – Compass 2 octaves.

Chromatic – Hands separate and together, compass 3 octaves.

Triads Hands separate, I IV V I

In the key of each major and minor scale, to be played after the scale.

E major example:

### Broken Chords

As per the following E minor example:

The image shows a musical exercise for E minor broken chords. It consists of two staves of music in 4/4 time, with a key signature of one sharp (F#). The exercise is divided into two systems. The first system has four measures, and the second system has four measures. Each measure contains a broken chord with fingerings indicated by numbers 1-5 above or below the notes. The notes in each measure are: Measure 1: E4, G4, B4, D5; Measure 2: E4, G4, B4, D5; Measure 3: E4, G4, B4, D5; Measure 4: E4, G4, B4, D5. The fingerings are: Measure 1: 1, 3, 2, 5; Measure 2: 1, 3, 2, 5; Measure 3: 1, 3, 2, 5; Measure 4: 1, 3, 2, 5. The notes are played in a sequence that creates a broken chord effect.

### Arpeggios

Hands separate, compass 2 octaves

Tempo Ascending and descending legato – 90, 3 notes per beat.

Contrary motion – 54, 4 notes per beat.

Broken chords and Arpeggios – 54, 4 notes per beat.

Touch Clear even legato.

## FOURTH GRADE

|                | F | B $\flat$ |
|----------------|---|-----------|
| Major          | * | *         |
| Major Triads   | * | *         |
| Harmonic Minor | * | *         |
| Minor Triads   | * | *         |
| Melodic Minor  | * | *         |
| Major in 3rds  | * | *         |
| Major Contrary | * | *         |
| Chromatic      | * | *         |
| Major Arpeggio | * | *         |
| Minor Arpeggio | * | *         |

### Scales

Similar motion – Hands separate and together ascending and descending, compass 4 octaves.

Contrary – Compass 2 octaves.

Majors in 3rds – left hand on keynote, compass 2 octaves

Chromatic – Hands separate and together, compass 4 octaves.

Triads Hands together, I IV V I

In the key of each major and minor scale, to be played after the scale.

B $\flat$  major example:



Arpeggios Hands separate and together, Compass 2 octaves.

Tempo Ascending and descending legato – 80, 4 notes per beat.

Contrary motion – 60, 4 notes per beat.

Arpeggios – 60, 4 notes per beat.

Touch Clear even legato.

## FIFTH GRADE

|                 | B $\flat$ | E $\flat$ | C |
|-----------------|-----------|-----------|---|
| Major           | *         | *         |   |
| Major Triads    | *         | *         |   |
| Harmonic Minor  | *         | *         |   |
| Minor Triads    | *         | *         |   |
| Melodic Minor   | *         | *         |   |
| Major in Thirds | *         | *         |   |
| Major Contrary  | *         | *         |   |
| Chromatic       | *         | *         |   |
| Major Arpeggio  | *         | *         |   |
| Minor Arpeggio  | *         | *         |   |
| Double Thirds   |           |           | * |

### Scales

Similar motion – Hands separate and together ascending and descending, compass 4 octaves.

Contrary – Compass 2 octaves.

Chromatic – Hands separate and together, compass 4 octaves.

Triads Hands together, I IV V I, legato pedalled.

B $\flat$  major example:

The image shows a musical score for a B-flat major triad exercise in 3/4 time. The key signature has two flats (B-flat and E-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains three chords: a B-flat major triad (B-flat, D, F), an E-flat major triad (E-flat, G, B-flat), and an F major triad (F, A, C). The bass staff contains three notes: B-flat, E-flat, and F, which are the bass notes of the triads above. The final measure shows a B-flat major triad in the treble staff and a B-flat note in the bass staff, indicating the end of the exercise.

Arpeggios Hands separate and together, compass 4 octaves.

### Double Thirds

Staccato, hands separate beginning on C and E, using second and fourth fingers, ascending and descending, 2 octaves.

Tempo Ascending and descending legato – 88, 4 notes per beat.

Contrary motion – 66, 4 notes per beat.

Arpeggios – 66, 4 notes per beat.

Staccato Double Thirds – 66, two notes per beat

Touch Clear even legato and staccato

## SIXTH GRADE

|                     | E <sub>b</sub> | A <sub>b</sub> | C |
|---------------------|----------------|----------------|---|
| Major               | *              | *              |   |
| Major Triads        | *              | *              |   |
| Harmonic Minor      | *              | *              |   |
| Minor Triads        | *              | *              |   |
| Melodic Minor       | *              | *              |   |
| Major in Thirds     | *              | *              |   |
| Major Contrary      | *              | *              |   |
| Chromatic           | *              | *              |   |
| Major Arpeggio      | *              | *              |   |
| Minor Arpeggio      | *              | *              |   |
| Dominant Sevenths   | *              | *              |   |
| Diminished Sevenths | *              | *              |   |
| Double Sixths       |                |                | * |

### Scales

Similar motion – Hands separate and together ascending and descending, compass 4 octaves.

Contrary – Compass 2 octaves.

Chromatic – Hands separate and together, compass 4 octaves.

Triads Hands together I IV Ic V I, legato pedalled.

E<sup>b</sup> major example:

### Arpeggios

Hands separate and together, root positions only. Compass 4 octaves.

### Double Sixths

Staccato, hands separate beginning on E and C, using first and fifth fingers, ascending and descending, 2 octaves

Tempo Ascending and descending legato – 92, 4 notes per beat.

Contrary motion – 72, 4 notes per beat.

Arpeggios – 72, 4 notes per beat.

Staccato Double Sixths 72, two notes per beat

### Touch

All similar motion scales to be played legato, either ascending and descending mezzo-forte, ascending and descending piano, ascending and descending forte or with crescendo ascending and diminuendo descending as requested by the examiner.

All contrary scales to be played legato, mezzo-forte.

All similar motion scales, major, both minors and chromatic to be played staccato, mezzo-forte.

All arpeggios to be played legato, ascending and descending mezzo-forte.

## SEVENTH GRADE

|                 | F# | C# |
|-----------------|----|----|
| Major           | *  | *  |
| Major Triads    | *  | *  |
| Harmonic Minor  | *  | *  |
| Minor Triads    | *  | *  |
| Melodic Minor   | *  | *  |
| Major in Thirds | *  | *  |
| Major Contrary  | *  | *  |
| Chromatic       | *  | *  |
| Major Arpeggio  | *  | *  |
| Minor Arpeggio  | *  | *  |
| Dominant 7ths   | *  | *  |
| Diminished 7ths | *  | *  |
| Double Octaves  |    | *  |

### Scales

Similar motion – Hands separate and together ascending and descending, compass 4 octaves.

Major scales in thirds – compass 4 octaves.

Contrary – Compass 2 octaves.

Chromatic – Hands separate and together, compass 4 octaves.

Triads Hands together I IIb Ic V I, legato pedalled  
E<sup>b</sup> major example:

### Arpeggios, Dominant 7ths and Diminished 7ths

Hands separate and together, root positions only. Compass 4 octaves.

Diminished 7ths – Beginning on the tonic note.

### Double Octaves

Staccato, hands separate and together, 2 octaves

Tempo Similar motion scales ascending and descending,

minimum metronome speed 100, four notes per beat

Contrary motion and staccato 80, four notes per beat

Arpeggios 80, four notes per beat

Staccato double octaves 100, two notes per beat

### Touch

All similar motion scales to be played legato, either ascending and descending mezzo-forte, ascending and descending piano, ascending and descending forte or with crescendo ascending and diminuendo descending as requested by the examiner.

All contrary scales to be played legato, mezzo-forte.

All similar motion scales, major, both minors and chromatic to be played staccato, mezzo-forte.

All arpeggios to be played legato, ascending and descending mezzo-forte

## EIGHTH GRADE

|                 |   |   |   |
|-----------------|---|---|---|
|                 |   |   |   |
| Major           | * | * | * |
| Harmonic Minor  | * | * | * |
| Melodic Minor   | * | * | * |
| Major in Thirds | * | * | * |
| Major Contrary  | * | * | * |
| Double Octaves  | * |   |   |
| Chromatic       | * | * | * |
| Major Arpeggio  | * | * | * |
| Minor Arpeggio  | * | * | * |
| Dominant 7ths   | * | * | * |
| Diminished 7ths | * | * | * |

### Scales

Similar motion – Hands separate and together ascending and descending, compass 4 octaves.

Scales in thirds – Hands together, compass 4 octaves.

Contrary – Compass 2 octaves.

Chromatic – Hands separate and together, compass 4 octaves.

Staccato double octaves – In one major key of the entrant's choice, compass 2 octaves

### Arpeggios, Dominant 7ths and Diminished 7ths

Hands separate and together, to be played in root position.

Compass 4 octaves.

Diminished 7ths – Beginning on the tonic note.

Tempo Ascending and descending legato – 108, 4 notes per beat.

Contrary motion – 84, 4 notes per beat.

Arpeggios – 84, 4 notes per beat.

### Touch

All similar motion scales to be played legato, either ascending and descending mezzo-forte, ascending and descending piano, ascending and descending forte or with crescendo ascending and diminuendo descending as requested by the examiner.

All contrary scales to be played legato, mezzo-forte.

All similar motion scales, major, both minors and chromatic to be played staccato, mezzo-forte.

All arpeggios to be played legato, ascending and descending mezzo-forte.