

Pieces

'Piece' is taken to mean any work or group of works listed after the name of the composer(s). In Classical (free-bass) Accordion grade examinations, **three** pieces are to be performed, one from Group A and two from Group B. Classical (free-bass) Accordion candidates have the option of choosing one of their Group B pieces from the Standard-bass Accordion list for the grade that they are taking. In Standard-bass Accordion Grade examinations, **three** pieces are to be performed from the single group of pieces.

Instruments

The repertoire for the first three grades may be played on smaller instruments, in later grades a larger instrument is required. Where the candidate's accordion does not cover the range expected in the Technical Work section for the grade, the candidate should play the Technical Work in the range that suits his/her instrument, under guidance from the teacher.

Technical Work

Technical work is marked out of 14. The requirements are shown in the main body of the syllabus.

Candidates should aim for accuracy at an appropriate and regular pace, with even bellows and a good tone with no undue accentuation, as well as attention to musical shaping, promptness and confidence of delivery.

All scales, broken chords and exercises must be performed ascending and descending unless otherwise stated, and from memory.

Please note that this section does not form part of Ensemble examinations.

Grade	Scales
Grade 1	♯ = 70
Grade 2	♯ = 70
Grade 3	♯ = 90
Grade 4	♯ = 90
Grade 5	♯ = 110
Grade 6	♯ = 110
Grade 7	♯ = 120
Grade 8	♯ = 120

Examples

The patterns given overleaf are examples of some of those required for the examinations in this syllabus, as mentioned in the main body of the syllabus.

Accordions

Bellow markings

┌ = bellows out

V = bellows in

NB The bellows markings given below are recommendations. The candidate may use an alternative bellows phrasing.

Major scale

C major scale (one octave):

Classical (free-bass) Accordion



Standard-bass Accordion



G major scale (one octave) in the left hand:



A♭ major scale (two octaves) in the right hand:



Classical (free-bass) Accordion

F major scale (two octaves) in the right hand:



Major scale, hands together, similar motion, one octave apart

B♭ major scale (one octave), hands together, similar motion:



E \flat major scale (two octaves), hands together, similar motion:

Musical notation for the E \flat major scale (two octaves), hands together, similar motion. The piece is in 2/4 time with a key signature of two flats (B \flat and E \flat). The right hand starts on E \flat and the left hand starts on E \flat an octave below. Both hands play an ascending eighth-note scale followed by a descending eighth-note scale. The left hand is marked *8va*. The piece concludes with a final E \flat note in both hands.

Harmonic minor scale

D harmonic minor scale (one octave) in the right hand:

Musical notation for the D harmonic minor scale (one octave) in the right hand. The piece is in 4/4 time with a key signature of two flats (B \flat and E \flat). The scale starts on D \flat and ends on D \flat . The notes are D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , and C \sharp . A fermata is placed over the final D \flat note.

B harmonic minor scale (two octaves) in the right hand:

Musical notation for the B harmonic minor scale (two octaves) in the right hand. The piece is in 2/4 time with a key signature of two sharps (F \sharp and C \sharp). The scale starts on B and ends on B. The notes are B, C, D, E, F \sharp , G \sharp , and A \sharp . A fermata is placed over the final B note.

E harmonic minor scale (two octaves) in the left hand:

Musical notation for the E harmonic minor scale (two octaves) in the left hand. The piece is in 2/4 time with a key signature of two sharps (F \sharp and C \sharp). The scale starts on E and ends on E. The notes are E, F, G, A, B, C \sharp , and D \sharp . A fermata is placed over the final E note.

Harmonic minor scale, hands together, similar motion, one octave apart

C harmonic minor scale (one octave), hands together, similar motion:

Musical notation for the C harmonic minor scale (one octave), hands together, similar motion. The piece is in 4/4 time with a key signature of three flats (B \flat , E \flat , and A \flat). The right hand starts on C \flat and the left hand starts on C \flat an octave below. Both hands play an ascending eighth-note scale followed by a descending eighth-note scale. The left hand is marked *8va*. A fermata is placed over the final C \flat note in the right hand.

C harmonic minor scale (two octaves), hands together, similar motion:

Musical notation for the C harmonic minor scale (two octaves), hands together, similar motion. The piece is in 2/4 time with a key signature of three flats (B \flat , E \flat , and A \flat). The right hand starts on C \flat and the left hand starts on C \flat two octaves below. Both hands play an ascending eighth-note scale followed by a descending eighth-note scale. The left hand is marked *8va*. The piece concludes with a final C \flat note in both hands.

Natural minor scale

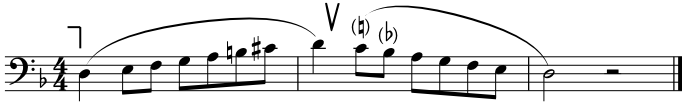
The natural minor scale (aeolian mode) is a basic form of minor scale. It should be played according to the key signature, without using any accidentals, as in the following example.

A natural minor (one octave) in the left hand:



Melodic minor scale

D melodic minor scale (one octave) in the left hand:



E melodic minor scale (two octaves) in the right hand:

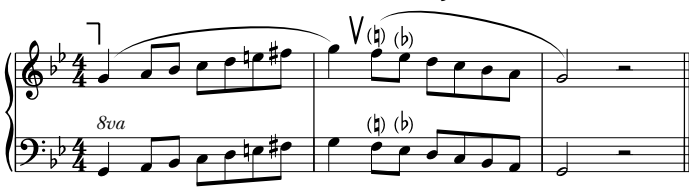


C melodic minor scale (two octaves) in the left hand:

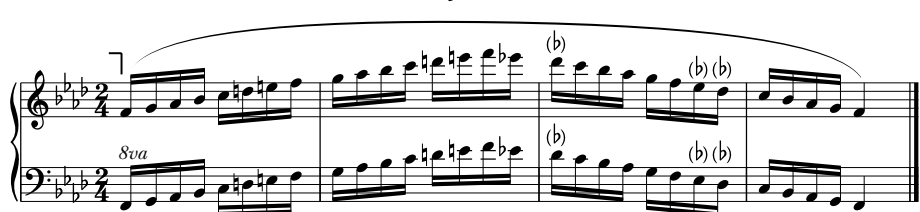


Melodic minor scale, hands together, similar motion, one octave apart

G melodic minor scale (one octave), hands together, similar motion:



F melodic minor scale (two octaves), hands together, similar motion:



Broken chord

C major broken chord (range of a tenth) in the right hand:



D minor broken chord (range of a tenth) in the left hand:



D major broken chord (two octaves) in the right hand:

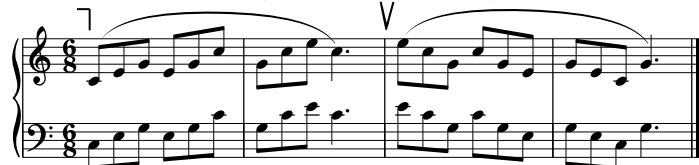


C minor broken chord (two octaves) in the left hand:

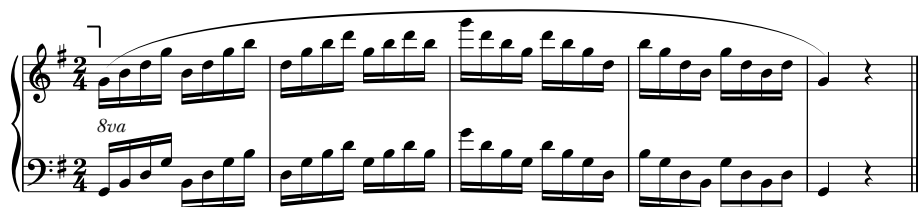


Broken chord, hands together, similar motion, one octave apart

C major broken chord (range of a tenth), hands together, similar motion:



G major broken chord (two octaves), hands together, similar motion:



Chromatic scale

C chromatic scale (one octave) in the right hand:



C chromatic scale (one octave) in the left hand:



C chromatic scale (two octaves) in the right hand:



Chromatic scale, hands together, similar motion, one octave apart

C chromatic scale (one octave), hands together, similar motion:



Ab chromatic scale (two octaves), hands together, similar motion:



Chromatic scale in contrary motion, hands beginning and ending on the same note

A \flat chromatic scale in contrary motion (two octaves), hands beginning and ending on same note:

The musical score consists of two systems of a grand staff (treble and bass clefs). The first system shows the right hand ascending and the left hand descending chromatically from A \flat to A \flat two octaves apart. The second system continues the chromatic scale, with the right hand descending and the left hand ascending, also starting and ending on A \flat two octaves apart. A *Sua* marking is present in the first measure of the first system.

Scale in contrary motion, hands beginning and ending four octaves apart

C major scale in contrary motion (two octaves), hands beginning and ending four octaves apart:

The musical score consists of two systems of a grand staff. The first system shows the right hand ascending and the left hand descending chromatically from C to C two octaves apart. The second system continues the scale, with the right hand descending and the left hand ascending, also starting and ending on C two octaves apart, but the hands are four octaves apart from each other.

Broken chord in contrary motion, hands together

C broken chord in contrary motion (two octaves), hands together:

The musical score consists of two systems of a grand staff. The first system shows the right hand ascending and the left hand descending chromatically from C to C two octaves apart. The second system continues the broken chord pattern, with the right hand descending and the left hand ascending, also starting and ending on C two octaves apart.

Scale in thirds

C major scale in thirds (two octaves), right hand only:

The musical score consists of two systems of a single staff (treble clef). The first system shows the right hand ascending in thirds from C to C two octaves apart. The second system continues the scale in thirds, with the right hand descending from C to C two octaves apart.

Classical (free-bass) Accordion – Grade 1

Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 1. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

Bellman	Fjäriln vingad syns på haga, no. 8 (from Nils Erics Melodibok)	Trio
Kabalevsky	Waltz, no. 13 (from 24 Little Pieces)	Boosey M-080-03429-9
B Przybylski	Song, no. 1 (from Miniatures) PKW	
Telemann	Gavotte (from Music Box book 1)	Trio
Trad.	Krisatallen den Fina (from Music Box book 1)	Trio
Türk	Arioso (from Music Box book 1)	Trio

Group B

A Abbott	Automne	Akkordeonkiste
R Fleming	Gentle Doll (from Explorations)	Waterloo 00-777106250256
J Ganzer	Ostinato, no. 2 (from Dies und Das)	Jung
Holm	Tåget (from Nils Erics Melodibok)	Trio
Kolinski	The Robot, no. 4 (from Merry-Go-Round Carrousel book 2)	Waterloo 00-777106250454
Papp	Any one of nos. 29, 30, 33, 34, 35, 36, 40, 42, 43, 44 (from 44 Leichte Stücke)	Augemus
Trad.	Flickan I Havanna [Solo version, p. 16] (from Music Box book 1)	Trio
Trad.	Lilla Snigel: Tema med Variationen (from Nils Erics Melodibok)	Trio

Technical Work (14 marks) (see pages 81-88)

Scales and Broken Chords

The following all to be prepared from memory, *mf*; legato, hands separately:

Major scales of C, G and D (one octave)

Minor scales of A and D (one octave): harmonic, natural or melodic at candidate's choice

Major broken chords of C and G (range of a tenth)

Minor broken chords of A and D (range of a tenth)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Instead of any one item, candidates may offer their own composition (see page 7).

Harris	Clip Clop Ball or Lydia Dances (from Young Player vol. 1)	Charnwood
L Kubanek	Sonatina no. 1 (from 6 Sonatinen)*	Bosworth BOE3716
Mitchell	Jack the Lad or Sweet Jilly (from Two's Company)	Kestrel KP11
Romani	Arietta, p. 11 or Round Dance, p. 12 (from Work and Play Stage 1)	Charnwood
Romani	Prelude or Intermezzo (from Debut)	Kestrel KP49
T Schlunk	Nos. 1 and 2 (from Für kleine Musikanten)	Hohner MH 120104
A Saira	Any one of nos. 8, 9, 10, 11, 15, 22, 28 (from Little Accordion Player's Toy Box)	AMS
Volpi	No. 1 or no. 5 (from Pinocchio Suite)	MAP Edition
Volpi	No. 1 Valzer or no. 2 Marcetta or no. 3 Gavottina (from Bambi Danzano)	Bérben B450

* This publication is out of print, but may be obtained as an archive copy from the publishers.

Technical Work (14 marks) (see pages 81-88)

Scales, Exercises and Broken Chords

The following all to be prepared from memory, *mf*; legato:

Major scales of C, G and D (one octave), right hand only

Minor scales of A and D (one octave), harmonic or melodic at candidate's choice, right hand only

Left-hand scale exercise: first five notes only of the major and minor scales above

Major broken chords of C and G (range of a tenth), right hand only

Minor broken chords of A and D (range of a tenth), right hand only

Left-hand arpeggio exercises in the major and minor keys as above for broken chords (one octave)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Classical (free-bass) Accordion – Grade 2

Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 2. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

Bartók	Children at Play, no. 1 (from For Children book 1)	Boosey M-060-11230-0
Bartók	Study for the Left Hand, no. 6 (from For Children book 1)	Boosey M-060-11230-0
Bellman/Saira	Fredman's Epistle no. 1 (from Matkakuumetta)	FAI
Mozart	Allegro (from Music Box book 1)	Trio
B Przybylski	Willow, no. 2 (from Miniatures)	PKW
Trad.	Polkan gård or When the Saints go Marching in (from Music Box book 1)	Trio

Group B

DeCoursey	Bus Ride	Waterloo 00-777106250089
P M Dubois	Valse Triste or Musette (from A la Tuilerie – 6 Enfantines for Accordion Solo)	Choudens/UMP
J Feld	Das Häschen tanzt, no. 5 (from Spielzeug)	Jung
J Feld	Das Püppchen, no. 2 (from Spielzeug)	Jung
P Fiala	In the Rain or March (from For Children)	Trio
R Fleming	Day's End (from Explorations)	Waterloo 00-777106250171
J Ganzer	Kanon, no. 2 or Fernes Vorüberziehen, no. 4 or Am Abend, no. 5 (from Dies und Das)	Jung
E Harris	Jaunt, no. 1 or On the March, no. 2 or Bulgarian Shepherd's Tune, no. 3 (from Accordion Miniatures book 2 – Modal)	Waterloo 00-777106251079
T Johansson	Any one of nos. 4, 11, 13, 14, 16 (from Akkordeon-Musikant)	Air-Sonet
Lundquist	Piccolissima Sonatina, no. 1 (from Allerlei)	Hohner/Schott MH 132011

Technical Work (14 marks) (see pages 81–88)

Scales and Broken Chords

All to be prepared from memory, *mf*; legato and staccato:

Major scales of C, G, D, A and F (one octave), hands separately

Minor scales of A, D and E (one octave), harmonic or melodic at candidate's choice, hands separately

Chromatic scale beginning on C (one octave), hands separately and together in similar motion

Major broken chords of C, G and F (range of a tenth), hands separately

Minor broken chords of A, E and D (range of a tenth), hands separately

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Instead of any one item, candidates may offer their own composition (see page 7).

W Bernau	Andante, no. 9 (from Musikmappe book 1)	Hohner MH 121054
W Bernau	Sonatina in the Olden Style (from Musikmappe book 1)	Hohner MH 121054
J Blatný	Pochod (from Vortragsstücke für Akkordeon)	Supraphon
J Blatný	Scherzo (from Vortragsstücke für Akkordeon)	Supraphon
H Boll	Any one from <i>Bärenstarke Stücke</i>	Weiss
J Bušek	Do Kola (from Vortragsstücke für Akkordeon)	Supraphon
J Bušek	Scherzino (from Vortragsstücke für Akkordeon)	Supraphon
F Fugazza	Il Gatto ed il Topolino or Proverbio Cinese (from Pierino si Diverte)	Bérben B201
H Kölz	Morgenstimmung or Joshua (from Akkordeon Zeitreise Soloband I)	Heck
L Kubanek	Sonatina no. 2 or Sonatina no. 3 (from 6 Sonatinen)*	Bosworth BOE3716*
Romani	By the Wappy Spring, no. 4 (from Scapegoat Hill Scenes)	Kestrel KP4
Romani	March Finale (from Debut)	Kestrel KP49
Romani	The Mill Chimney is Smoking, no. 1 or Up Odsal Top, no. 2 (from Scapegoat Hill Scenes)	Kestrel KP4
A Saira	Any one of nos. 30, 34, 36, 37, 39, 42, 43, 44, 45 (from Little Accordion Player's Toy Box)	AMS
T Schlunck	Kehraus (from Für kleine Musikanten book 1)	Matthais Hohner
Suppé/Suomela	Galoppi (from Matkakuumetta)	FAI
Trad./Rantanen	Hääpolska Jalasjärveltä or Valssi Suomusjärveltä (from Finnish Folk Music for Accordion)	FAI
Volpi	Polka or Tarantella (from I Bambi Danzано)	Bérben B450
Volpi	The Fairy with the Blue Hair, no. 4 or Pinnochio Becomes a Boy, no. 6 (from Pinocchio Suite)	MAP Editions
Wirkhaus/ Suomela	Kilisee, Kilisee Kulkunen (from Matkakuumetta)	FAI

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Technical Work (14 marks) (see pages 81-88)

Scales, Exercises and Broken Chords

All to be prepared from memory, *mf*; legato and staccato, hands separately:

Major scales of C, G, D, A and F (one octave), right hand only

Minor scales of A, D and E (one octave), harmonic or melodic at candidate's choice, right hand only

Left-hand scale exercise: first five notes only of the major and minor scales above

Chromatic scale beginning on C (one octave), right hand only

Major broken chords of C, G and F (range of a tenth)

Minor broken chords of A, E and D (range of a tenth)

Left-hand arpeggio exercises in the major and minor keys as above for broken chords (one octave)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8); **Aural** (see page 13)

Improvisation (see page 17); **Musical Knowledge** (see page 20)

Classical (free-bass) Accordion – Grade 3

Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 3. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

J S Bach	Minuet in G minor (from Notebook for Anna Magdalena Bach 1725)	Bärenreiter BA 5164
Clerambault	Allegro (from Polyphones Spielbuch 4)	Preissler JP 435/4
Hässler	Allegro 1 and 2 (from Polyphones Spielbuch 4)	Preissler JP 435/4
Kabalevsky	The Clown (from 24 Little Pieces)	Boosey M-060-03429-9
Nielsen	Marziale (from Small Pieces for Young and Old, op. 53 vol. 1)	Hansen WH29625
B Przybylski	Any one piece, except nos. 1 or 2, from Miniatures	PKW
Rameau	Menuet (from Polyphones Spielbuch 4)	Preissler JP 435/4
Schumann	Soldier's March, op. 68 no. 2 (from Schumann for Younger People)	Henle HN45 or Schott

Group B

A Abbott	Pour Pierre	Akkordeonkiste
Y Apparailly	In Autumn (from The Seasons)	Waterloo 00-777106250720
J Feld	Die Eisenbahn (no. 1 from Spielzug)	Jung
R Fleming	Hopscotch (from Explorations)	Waterloo 00-777106250287
J Ganzer	Any one of nos. 6, 7, 8, 9, 10, 11, 12a, 12b (from Dies und Das)	Jung
E Harris	Ayre with Variations, no. 6 (from Accordion Miniatures book 2 – Modal)	Waterloo
G Katzer	Romantisches Lied and Russisches Volkslied, or Bitonales Lied and Hartnäckiger Gedanke (from Für Knöpfe book 1)	VNM
Lundquist	Invention in F, no. 3 (from Neun zweistimmige Inventionen)	Hohner MH 133266
Lundquist	Imitation, no. 12 or Langsamer Walzer, no. 13 or Legato e semplice, no. 14 or Valse douce, no. 15 (from Allerlei)	Hohner MH 132011
Lundquist	Klarälven or Träskodans (from Microscope)	Trio
P Makkonen	Floating in the Star Dust (from Space Music)	FAI
T Pedersen	Lille eventyr or Drillepolka (from Rytmiske Danse)	Trio
T Pedersen	Transmission from <i>The Old Café</i> (from Billedbog)	Trio
Picchio	3 Easy Studies	Edition Rondo-Prague
A Poltz	Invention in E for accordion solo	Choudens AC20622
Trad./Rantanen	Valssi Hailuodosta (from Finnish Folk Music for Accordion)	FAI
J Webb	Solace	BMIC

Technical Work (14 marks) (see pages 81-88)

Scales and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Major scales of A, E, F, B \flat and E \flat (one octave), hands separately and together in similar motion

Minor scales of E, G and C (one octave), harmonic or melodic at candidate's choice, hands separately and together in similar motion

Chromatic scale beginning on A \flat (two octaves), hands together in similar motion, one octave apart

Chromatic scale in contrary motion beginning on A \flat (two octaves), hands beginning and ending on same note

Major broken chords of C, G, D and A (range of a tenth), hands separately and together in similar motion

Minor broken chords of A, E, G and C (range of a tenth), hands separately and together in similar motion

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Instead of any one item, candidates may offer their own composition (see page 7).

S Bethmann	Abenleid (no. 5 from Vortragsstücke für Akkordeon)	Supraphon
Dyremose	And the Girl Went to the Dance, from <i>Swedish Musicians-Suite</i> (from Dyremose Pieces vol. 2)	Hansen WH30328
Dyremose	Attenzione! Ora Suona il Nonno (from Dyremose Pieces vol. 4)	Hansen WH30330
Dyremose	Gladness, from Miniature Suite no. 1 (from Dyremose Pieces vol. 2)	Hansen WH30328
Dyremose	Like Bells (from Dyremose Pieces vol. 3)	Hansen WH30327
F Fugazzi	Any one piece from <i>I Successi di Pierino</i>	Bérben B338
S Garbatini	Robinia or Tuberosa or Cobeia or Narciso or Fiordaliso (from Note e Fiori)	Bérben B4361
P Grozdevij	Lettische Polka (no. 6 from Vortragsstücke für Akkordeon)	Supraphon
H Kölz	A Story from New Orleans or The Entertainer or Lazy Blues Time (from Akkordeon Zeitreise Soloband I)	Heck
L Koželuh	Pastorale (from Czech Music Masters, Accordion Repertoire 80)	Supraphon
P Makkonen	Folk Dance from Neptune, no. 2 (from Space Music)	FAI
G Marcosignori	Ninna Nanna or Gavotta or Danza Picena (from Quattro Bagatelle)	Bérben B1608
Picchio	3 Easy Studies	Edition Rondo-Prague
W Richter	Any one suite from 4 Akkordeonsuiten	Weiss
Sanski/Saira	Minä soiten harmonikkaa (from Matkakuumetta)	FAI
L Stark	Any one piece, except no. 6, from Spielzeugland	Harth Musikverlag/Hohner Verlag
Trad.	Sirak de stojan razbole (from Music Box book 2)	Trio
Trad./Rantanen	Kopukka (from Finnish Folk Music for Accordion)	FAI
Trad./Suomela	Old MacDonald had a Farm (from Matkakuumetta)	AMS
H Zilcher	De flinken Akrobaten (from Album für Akkordeon)	Hohner MH 120028

Technical Work (14 marks) (see pages 81-88)

Scales, Exercises and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Major scales of A, E, F, B \flat and E \flat (one octave), hands separately and together in similar motion

Minor scales of E, G and C (one octave), harmonic or melodic at candidate's choice, hands separately and together in similar motion

Chromatic scale beginning on C (two octaves), right hand only

Major broken chords of C, G, D and A (range of a tenth), right hand only

Minor broken chords of A, E, G and C (range of a tenth), right hand only

Left-hand arpeggio exercises in the major and minor keys as above for broken chords (one octave)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8); **Aural** (see page 13)

Improvisation (see page 17); **Musical Knowledge** (see page 20)

Classical (free-bass) Accordion – Grade 4

Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 4. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

J S Bach	Prelude in C minor, no. 3 (from 6 Small Preludes)	Hansen WH17387
J S Bach	March in G, BWV anhang 124 (from Notebook for Anna Magdalena Bach 1725)	Bärenreiter BA 5164
Dyremose	Abelone Hansdaughter's Saturday's Birthday (from Dyremose Pieces vol. 3)	Hansen WH30329
Krebs	Allegro, no. 16 (from Polyphones Spielbuch 4)	Preissler JP 435/4
Mozart	Adagio für Glasharmonika, K. 356 (from Mozart Piano Pieces)	Henle HN221 or Schott

Group B

M Bonay	Une Petite Valse pour Rever Opaline	Akkordeonkiste
J Feld	Das Auto, no. 4 or Teddybär, no. 6 or Karten, no. 7 or Ein Teufelchen, no. 8 (from Spielzeug)	Jung Trio
P Fiala	Thoughtful (from For Children)	Trio
J Ganzer	Any one of nos. 14, 15, 16, 17 (from Dies und Das)	Jung
J Gould	Carnival Suite	PKV
E Harris	Hymn of Thanksgiving, no. 9 or Celtic Plant, no. 10 or French Dancing Carol, no. 11 or Tudor Lullaby, no. 15 (from Accordion Miniatures book 2–Modal)	Waterloo
Jacobi	Marsch in der Frühe, no. 1 (from 10 Polyphone Stücke nach spanischen Volksliedern)	Preissler
L Kayser	No. 4 (from Arabesques for Free Bass Accordion)	Samfundet A.0371
Lundquist	Gajo, no. 7 [with repeats] and Fröhlich singen die Vögelein, no. 10 or Polka, no. 16 (from Allerlei)	Hohner MH 132011
P Makkonen	Feather Pillow (The Dance of Four Virtuouosos)	FAI
P Makkonen	Laalalalaa (Songs for Accordion)	FAI
T Pedersen	Bucket-Beat or Drag-Time or Accordion Boogie (Rytmiske Danse)	Trio
T Pedersen	The Dream by the Sea or A Military Band in the Square or A Serious Conversation (from Billedbog)	Trio
Picchio	Ostinato	Barvin Edizioni Musicali EC 01-03BV

Technical Work (14 marks) (see pages 81-88)

Scales and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Major scales of A, E, B, F, E \flat and A \flat (two octaves), hands separately and together in similar motion

Minor scales of E, B, G, C and F (two octaves), harmonic or melodic at candidate's choice, hands separately and together in similar motion

Chromatic scales beginning on any note named by the examiner (2 octaves), hands together in similar motion, one octave apart

Chromatic scales in contrary motion beginning on any note named by the examiner (two octaves), hands beginning and ending on same note

Major broken chords of C, G, D, A, E, B and F (two octaves), hands separately

Minor broken chords of C, G, D, A, E, B and F (two octaves), hands separately

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Instead of any one item, candidates may offer their own composition (see page 7).

A Bečvarovský	Polonaise (from Czech Music Masters, Accordion Repertoire 80)	Supraphon
Dyremose	Sailor's Hornpipe or Kerry Dance from English Dance Suite (from Dyremose Pieces vol. 2)	Hansen WH30328
Fetras/Romani	Luftschlösser Walzer, no. 5 (from Continental Collection)	Kestrel KP24
Gade/Pelz	Tango Jealousy (from Meine Lieblingsmelodien book 1)	Hohner
Kaplan	Scherzo (no. 8 from Czech Music Masters, Accordion Repertoire 80)	Supraphon
G Katzer	Im Nebel or Musette or Sexten-Schaukel or Fragen und Antworten or Auf engstem Raum or Gehen, aber nicht marschieren, or Kleine Entwicklungen or Ohne Rast und Ruh (from Für Knöpfe book 1)	VNM
H Kölz	Schuttleflug durch die Zeit, no. 6 (from Akkordeon Zeitreise Soloband I)	
P Makkonen	Rubber Shoe (from The Dance of the Four Virtuosos)	FAI
G Marcosignori	Scherzo (from Quattro Bagatelle)	Bérben B1608
V Melocchi	Il Vecchio Organetto or Serenatella Stana (from Quattro Bagatelle)	Bérben B203
Mozart		
<i>trans.</i> P Lupo	Marcia Turca, K. 331	Ricordi
A Onëgin	Scherzino	Supraphon
L Pihlajamaa	Säkkijärven polka	FAI
L Stark	Eisenbahn, no. 6 (from Spielzeugland)	Harth Musikverlag/Hohner
Trad., <i>arr.</i> Holm	Folksdans ån Israel (from Music Box book 2)	Trio
H Zilcher	Einmarsch der Exoten or Die schöne Tänzerin (from Album für Akkordeonkiste)	Hohner MH 120028

Technical Work (14 marks) (see pages 81-88)

Scales, Exercises and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Major scales of A, E, B, F, E \flat and A \flat (two octaves), hands separately and together in similar motion

Minor scales of E, B, G, C and F (two octaves), harmonic or melodic at candidate's choice, hands separately and together in similar motion

Chromatic scales beginning on any note named by the examiner (two octaves), right hand only

Major broken chords of C, G, D, A, E, B and F (two octaves), right hand only

Minor broken chords of C, G, D, A, E, B and F (two octaves), right hand only

Left-hand arpeggio exercises in the major and minor keys as above for broken chords (one octave)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8); **Aural** (see page 13)

Improvisation (see page 17); **Musical Knowledge** (see page 20)

Classical (free-bass) Accordion – Grade 5

Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 5. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

Carl-Anton	Nattserenad tillägnad Sofia Kyrka (from Music Box book 2)	Trio
J S Bach	Giguetta, no. 17 or Gavotte, no. 18 (from Polyphones Spielbuch 4)	Preissler JP 435/4
Johnny	Lyckliga Henriks Polka (from Music Box book 2)	Trio
Kabalevsky	Five Happy Variations on a Russian Folk Song (from Five Easy Variations)	Boosey M-060-03418-3
D Scarlatti	Sonata in C, K. 309 (from 200 Sonatas vol. 3)	EMB
J Travers	Cornet Voluntary (Old English Organ Music for Manuals book 1)	OUP 0-193758-24-5

Group B

Brixl	Fuga in G minor (from Czech Classic Masters, Accordion Repertoire 80)	Supraphon
P Fiala	For Fun or Picnic (from For Children)	Trio
J Gould	Shake	PKV
E Harris	Song of the Tambura Player, no. 12 and Cinque Pas, no. 13 (from Accordion Miniatures book 2–Modal)	Waterloo 00-777106251079
G Katzer	Novemberlied or In Kleinen Schritten aufeinander zu or Kreisbewegung or Scaramouche or Zwei Gesichter (from Für Knöpfe book 1)	VNM
G Katzer	Zögernd gefasster Entschluss or Zwiegesicht or Passacaglia 1 (from Für Knöpfe book 2)	VNM
L Kayser	No. 6 (from Arabesques for Free Bass Accordion)	Samfundet A.0371
Lundquist	No. 17 Karawane or no. 19 Im Hof des Tempels (from Allerlei)	Hohner MH 132011
Lundquist	No. 2 Pastorale (from Partita Piccola)	Hohner MH 133282
P Makkonen	Tilulilulinttan (from Songs for Accordion)	FAI
M Murto	Images of Summer	FAI
T Pedersen	The Young Virtuoso – Theme with Variations (from Billedbog)	Trio
A Saira	Ride an Island Pony or The Boys are Fighting Again (from 10 Stories for Children)	FAI
H Valpola	Clouds	FAI

Technical Work (14 marks) (see pages 81-88)

Scales and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Major scales of B, F#, F, Bb, Eb, Ab and Db (two octaves), hands together in similar motion

Minor scales of B, F#, C#, G#, F, Bb and Eb (two octaves), harmonic or melodic at candidate's choice, hands together in similar motion

Chromatic scales beginning on any note named by the examiner (two octaves), hands together in similar motion, one octave apart

Chromatic scales in contrary motion beginning on any note named by the examiner (two octaves), hands beginning and ending on same note

Major broken chords of B, F#, F, Bb, Eb, Ab and Db (two octaves), hands together in similar motion

Minor broken chords of B, F#, C#, G#, F, Bb and Eb (two octaves), hands together in similar motion

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Classical (free-bass) Accordion – Grade 6

Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 6. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

J S Bach	Bourrée no. 1 or no. 2 from English Suite no. 1 in A minor, BWV 807 (from The Six English Suites)	Bärenreiter BA 5165
J S Bach	Gavotte 1 and 2 (from Polyphones Spielbuch 4)	Preissler JP 435/4

Group B

A Abbott	Marche	Choudens/UMP
F Angelis	Soliloque (from Concert Suite in Three Movements)	Angelis
A Hovhaness	Suite for Accordion, op. 166	Peters EP 6153
U Jutila	Pictures for Children	FAI
B Precz	Any two movements from Suite Para Niños no. 5	Bérben B3789
A Saira	Sam from L.A. (from 10 Stories for Children)	FAI
Seger	Fuga in F minor (from Czech Classic Masters, Accordion Repertoire 80)	Supraphon
Semionov	Bulgarian Suite	Schmülling
Zolotaryov	Winter Morning (from Children's Suite no. 6)	Schmülling M-2022-1060-4
Zolotaryov	Im Kloster Ferapont	Schmülling

Technical Work (14 marks) (see pages 81-88)

Scales and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Scales in all major and minor keys (harmonic and melodic) (two octaves), hands together in similar motion

Contrary motion major scales of C, G and F (two octaves), hands beginning and ending four octaves apart

Chromatic scales beginning on any note named by the examiner (two octaves),

hands together in similar motion, one octave apart

Chromatic scales in contrary motion beginning on any note named by the examiner (two octaves),

hands beginning and ending on same note

Broken chords in all major and minor keys (two octaves), hands together in similar motion

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural (see page 13) **or Improvisation** (see page 17)

Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Instead of any one item, candidates may offer their own composition (see page 7).

Barton	Prelude and Fugue in A minor	Charnwood
W Beltrami	Note in Festa	Bérben B503
W Beltrami	Tarantella	Bérben B2382
W Beltrami	Holiday for Accordion	Bérben B1160
B Boccosi	Capriccio	Bérben B103
B Boccosi	Scherzando col Mantice	Bérben B457
C Di Marco	Omaggio a Piazzolla	Bérben B3154
E Ettore	Spanish Holiday	MAP Editions
L Fancelli	Eschi della Versilia	Bérben B610
L Fancelli	Hellzapopping	Bérben B2566
L Fancelli	Stranezze	Bérben B114
F Ferrari	Penso sempre a te	Bérben B194
P Makkonen	The Heroes of the Milky Way (from Space Music)	FAI
C Morbidelli	Danza nella Jungla	Bérben B388
I Panitzki	Variationen Polosynka	Schmülling
A Saira	Surfing Pedro (from 10 Stories for Children)	FAI
Trad.	Gankino Horo (from Music Box book 2)	Trio
Trad.	Gopak (from Music Box book 2)	Trio
Trad.	Karaminskaja (from Music Box book 2)	Trio
K O Treibmann	Sonatine	Harth

Technical Work (14 marks) (see pages 81-88)

Scales, Exercises and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

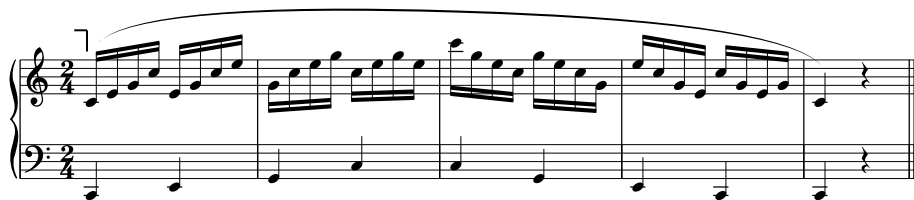
Scales in all major and minor keys (harmonic and melodic) (2 octaves), hands together in similar motion

Chromatic scales beginning on any note named by the examiner (2 octaves), hands together in similar motion

Chromatic scales in contrary motion beginning on any note named by the examiner (2 octaves).

See example below:

Broken chord exercises in all major and minor keys (two octaves), hands together, as in the example below, given in the key of C major:



Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 13) *or* **Improvisation** (see page 17)

Classical (free-bass) Accordion – Grade 7 Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 7. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

J S Bach	Bourrée from French Suite no. 6 in E, BWV 817 (from The Six French Suites)	Bärenreiter BA5166
J S Bach	Polonaise in G minor (from Oeuvres classiques vol. 2)	Lemoine 24275
Liadov	A Music Box	Schmülling M-2022-1130-4
Rameau	La Joyeuse (from Pièces de Clavecin)	Bärenreiter BA 3800
D Scarlatti	Sonata in D minor, K. 9 or Sonata in C, K. 132 (from 200 Sonatas vol. 1)	EMB

Group B

H Noth	Ein Tag wie jeder andere (from Sechs Momente)	Oettinger/Akkordeonkiste 200781
J Podprocký	Suite Chorcika	Schmülling
M Seiber	Preludium und Fuge im Stile Buxtehudes	Hohner 00133293
O Sommerfeld	Lyriske Strofer	Norsk Music
G Wuensch	Any two movements from Mini Suite no. 3, op. 42 no. 3	Waterloo 00-777106250461
Zolotaryov	Andantino (from Partita)	Schmülling M-2022-1096-3

Technical Work (14 marks) (see pages 81-88)

Scales and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

- Scales in all major and minor keys (harmonic and melodic) (two octaves), hands together in similar motion
- Contrary motion major scales of B \flat , E \flat and A \flat (two octaves), hands beginning and ending four octaves apart
- Chromatic scales beginning on any note named by the examiner (two octaves), hands together in similar motion, one octave apart
- Chromatic scales in contrary motion beginning on any note named by the examiner (two octaves), hands beginning and ending on same note
- Broken chords in all major and minor keys (two octaves), hands together in similar motion
- Broken chords in contrary motion in all major and minor keys (two octaves)
- Dominant seventh broken chords in the keys of C, F and B \flat (two octaves), hands separately, as shown in the examples below and overleaf (given in the key of F major):



Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 13) *or* **Improvisation** (see page 17)

Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Instead of any one item, candidates may offer their own composition (see page 7).

F Angelis	D'apres Laurette	Akkordeonkiste
B Boccosi	Rapsodia d'autunno	Bérben B164
B Černohorský	Toccata in C	Supraphon
Dyremose	Finnish Polka from Swedish Musicians-Suite (from Dyremose Pieces vol. 2)	Hansen/Music Sales WH30328
Dyremose	Ringdans from Bulgarian Dance Suite (from Dyremose Pieces vol. 6)	Hansen/Music Sales WH30332
L Fancelli	Pupazetti	Bérben B229/MAP Editions
P Frosini	Bats at Sunset	MAP Editions
Fugazza	Czardas or Danza Orientale (from Atlantic Musicale)	Ricordi/MAP Editions
J Gart	Scherzo	MAP Editions
J Gart	Vivo	MAP Editions
Lecuona, arr. Magnante	Malaguena	Edizioni Curci/Weinberger
J Löchter	Albanesische Impressionen	Preissler
Moszkowski/ Shaw	Spanish Dance no. 3	Kestrel KP77/3
Piazzola/Angelis	Bandoneon	Akkordeonkiste
B Precz	Grafeld's Impression	Bérben B3742
B Przybylski	The Cathedral in Oliwa or Sonatina Piccola (from Accordion Collection book 4)	Astra
Volpi	Concertino in D minor	Bérben B286
Volpi	Preludio op. 31	Bérben B122/MAP Editions

Technical Work (14 marks) (see pages 81-88)

Scales, Exercises and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Scales in all major and minor keys (harmonic and melodic) (two octaves), hands together in similar motion
Chromatic scales beginning on any note named by the examiner (two octaves),
hands together in similar motion, one octave apart

Chromatic scales in contrary motion beginning on any note named by the examiner (two octaves), hands beginning and ending on same note

Broken chord exercises in all major and minor keys (two octaves), hands together, as in the example below, given in the key of C major:

The image shows a musical score for a broken chord exercise in C major, 2/4 time. The right hand (treble clef) plays a melodic line consisting of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand (bass clef) plays a bass line consisting of quarter notes: C3, G2, F2, E2, D2, C2, G1, F1, E1, D1, C1. The exercise is marked with a fermata over the first measure.

Broken chord exercises in contrary motion in all major and minor keys (two octaves), hands together, as in the example below, given in the key of C major:

Musical notation for broken chord exercises in C major, hands together. The piece is in 2/4 time and consists of five measures. The right hand (treble clef) plays a sequence of eighth notes: C4-E4-G4-A4, B4-C5-D5-E5, F5-G5-A5-B5, C6-D6-E6-F6, and G6. The left hand (bass clef) plays a sequence of eighth notes: C3-A2-G2-F2, E2-D2-C2-B1, A1-G1-F1-E1, D1-C1-B0-A0, and G0. A fermata is placed over the final notes of both hands.

Dominant seventh broken chords in the keys of C, F and B \flat (two octaves), right hand only, as in the example below, given in the key of F major:

Musical notation for dominant seventh broken chords in F major, right hand only. The piece is in 2/4 time and consists of five measures. The right hand (treble clef) plays a sequence of eighth notes: F4-A4-C5-B4, G4-F4-E4-D4, C4-B3-A3-G3, F3-E3-D3-C3, and B2. A fermata is placed over the final notes.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural (see page 13) **or Improvisation** (see page 17)

Classical (free-bass) Accordion – Grade 8

Subject code: FBA

Pieces (3 x 22 marks)

Three pieces are to be played, one to be chosen from Group A, one from Group B and the third from either Group B or from the Standard-bass Accordion list for Grade 8. Instead of one item from Group B, candidates may offer their own composition (see page 7).

Group A

J S Bach	Gigue from French Suite no. 5 in G (from The Six French Suites)	Bärenreiter BA5166
J S Bach	Prelude and Fugue in C minor, no. 2 (from Well-Tempered Clavier, book 1)	Bärenreiter BA5191
J S Bach	Prelude and Fugue in D minor, no. 6 (from Well-Tempered Clavier, book 1)	Bärenreiter BA5191
Daquin	Le Coucou	Billaudot/UMP EP01320
Rameau	La Livri and Le Rappel des Oiseaux (from Pièces de Clavecin)	Bärenreiter BA3800
D Scarlatti	Sonata in C, K. 11 and Sonata in C, K. 159 (from 200 Sonatas vol. 1)	EMB

Group B

E Avril	Toccata Moderne	Bala Music
N Bartow	Three Characteristic Dances	Hohner 0133377
P M Dubois	Scherzo Indigo	
	(from Berceuse turquoise & Scherzo indigo for accordion solo)	Choudens/UMP 20556
P Fiala	Aphorisms	Trio
Jacobi	Intermède (from Divertissement)	Hohner
L Kayser	No. 10 Arabesque for Free-bass Accordion	Samfundet A.0371
Lundquist	Sonatina Piccola	Hohner MH 133330
Semionov	Children's Suite no. 2	Schmülling M-2022-1010-9
Semionov	Children's Suite no. 1	Schmülling M-2022-1011-6
A Surkov	Volkslied Variations	Schmülling

Technical Work (14 marks) (see pages 81-88)

Scales and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Scales in all major and minor keys (harmonic and melodic) (two octaves), hands together in similar motion

Contrary motion scales in all major keys (two octaves), hands beginning and ending three octaves apart

Chromatic scales beginning on any note named by the examiner (two octaves), hands together in similar motion, one octave apart

Chromatic scales in contrary motion beginning on any note named by the examiner (two octaves), hands beginning and ending on same note

Broken chords in all major and minor keys (two octaves), hands together in similar motion

Broken chords in contrary motion in all major and minor keys (two octaves)

Dominant seventh broken chords in all major keys (two octaves), hands together, as shown in the example overleaf (given in the key of F major):

Musical score for Classical (free-bass) Accordion, Grade 8. The score is in 2/4 time and B-flat major. It consists of two systems of music. The first system has three measures, and the second system has three measures. The right hand (treble clef) plays a melody with eighth notes and quarter notes, while the left hand (bass clef) plays a bass line with eighth notes and quarter notes. A fermata is placed over the final note of the right hand in the second measure of the first system and the final note of the right hand in the second measure of the second system.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 13) *or* **Improvisation** (see page 17)

Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Instead of any one item, candidates may offer their own composition (see page 7).

W Beltrami	Mister van Damme	Bérben B453
H Brehme	Herbst-Elegie und Capriccio	Hohner MH133145
H Brehme	Paganiniana book 1 [Theme and Etudes 1, 4, 10 and 11]	Hohner MH 134018
L Fancelli	Acquarelli Cubani (from Tre Impressioni)	Bérben B163/MAP Editions
L Ferrari Trecate	Pantomima Umoristica	Bérben
P Frosini	Flirtation	MAP Editions
W Jacobi	Konzertrondo	Hohner 00133204
Moszkowski/ Shaw	Spanish Dance no. 5	Kestrel KP77/5
J Oppenheimer	Ciaccona	Bérben B1168
Palmer/Hughes	Schöne Minka (from Palmer-Hughes Accordion Course book 10)	Alfred
B Precz	Fantasia Polacca	Bérben B2821
B Przybylski	Three Night Pictures (from Accordion Collection book 4)	Astra
Repnikov	Toccata	Schmülling M-2022-1077-2
Volpi	Fileuse	Bérben B139/MAP Editions

Technical Work (14 marks) (see pages 81-88)

Scales, Exercises and Broken Chords

All to be prepared from memory, *mf*, *mp* and *p < f > p*, legato and staccato:

Scales in all major and minor keys (harmonic and melodic) (two octaves), hands together in similar motion

Scales in thirds in C and B \flat majors (two octaves), right hand only

Chromatic scales beginning on any note named by the examiner (two octaves), hands together in similar motion, one octave apart

Chromatic scales in contrary motion beginning on any note named by the examiner (two octaves), hands beginning and ending on same note.

Broken chord exercises in all major and minor keys (two octaves), hands together in similar motion, as in the example below, given in the key of C major:

Broken chord exercises in contrary motion in all major and minor keys (two octaves), as in the example below, given in the key of C major:



Dominant seventh broken chords in all major keys (two octaves), right hand only.
See example on page 110.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 13) *or* **Improvisation** (see page 17)