



The Music Lover's Creativity Grades

Performance Exams

Syllabus

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Introduction

WELCOME

Welcome to The Maestro Online (TMO) Classical Piano Improvisation Performance exams from Debut to Grade 8.

This syllabus has been created after years of research, teaching and consultation to produce a creative improvisation syllabus that recognises traditions and also embraces the most diverse range of music in all styles. It takes into account those who prefer to read from notation, those who don't read from notation and those who want to "put their own spin on it".

SYLLABUS UPDATES

This syllabus is valid from 1st March 2026. It incorporates a huge range of pieces from the Renaissance era through to contemporary music, including works by female composers and composers of cultural diversity, to inspiration from visual stimulus and contemporary media. The innovative list structure allows students to develop both "bass-up" improvisation (creating melodies and textures over harmonic foundations) and "melody-down" improvisation (creating accompaniments and harmonisations for given melodies), reflecting historical improvisation practices across all musical eras and genres.

WHY TAKE THE MAESTRO ONLINE MUSIC EXAMS?

The Maestro Online platform of courses and celebrity masterclasses, as well as exams, exist to promote individuality and creativity in the creation of music alongside embedding significant levels of musicianship and musical understanding. The aim is to learn from international level musicians and famous artists to inspire a new generation of unique musicians so that they aspire to become individual artists in their own right. Both the ear and improvisation are significantly developed within courses on the platform in order to help musicians develop the best performances that they can and develop their own unique style, preparing them to showcase excellence in their exams and concerts.

The Maestro Online exams exist to allow all styles of learners to gain accredited qualifications. Those who read notation are extremely welcome and scores are available to support their learning. Those who play by ear, find reading notation more difficult or who are neurodivergent have often not had pathways to gain accreditation for their performance because notation has been an obstacle to them. Equally, those who are most interested in performing music with improvisation or playing a piece exactly how they wish to, have not had significant access to accreditation. The Maestro Online exams have changed this situation, allowing all learners to be recognised from Renaissance improvisation to the most recent pop music. The Maestro Online exams aims to ensure that the improvisation tradition for all genres will be placed at the centre of music education.

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We want our qualifications to enhance and develop the future of the music industry, leading to new artists, embracing the individuality of everyone and engaging learners of all generations. Our exams are OfQual accredited and Grades 6+ lead to UCAS points for University applications in line with other established exam boards.

OFFICIALLY RECOGNISED QUALIFICATIONS

Our music exams are powered by "Online Music Exams" and are accredited by the awarding organisation "The Learning Machine" (TLM). Our exams are officially recognised on the UK National Qualifications Framework and the European Qualifications Framework and are registered with OFQUAL (British Government).

THE MAESTRO ONLINE ROCK/POP PIANO	RQF* CREDITS	EQF** CREDITS	QUALIFICATION TITLE	QUALIFICATION NUMBER	OTHER EQUIVALENT QUALIFICATIONS
Debut	Entry level 3	1	TLM Entry Level 3 Award in Musical Performance – Debut	610/1051/0	
Grade 1	1	2	TLM Level 1 Award in Musical Performance – Grade 1	603/4575/5	G.C.S.E. (D–G)
Grade 2	1	2	TLM Level 1 Award in Musical Performance – Grade 2	603/4576/7	
Grade 3	1	2	TLM Level 1 Award in Musical Performance – Grade 3	603/4577/9	
Grade 4	2	3	TLM Level 2 Certificate in Musical Performance – Grade 4	603/4578/0	G.C.S.E. (A*–C)
Grade 5	2	3	TLM Level 2 Certificate in Musical Performance – Grade 5	603/4579/2	
Grade 6	3	4	TLM Level 3 Certificate in Music Performance: Grade 6	603/4580/9	AS/A Level
Grade 7	3	4	TLM Level 3 Certificate in Music Performance: Grade 7	603/4581/0	
Grade 8	3	4	TLM Level 3 Certificate in Music Performance: Grade 8	603/4582/2	

* Regulated Qualifications Framework in England, Wales and Northern Ireland

** European Qualifications Framework

UCAS POINTS

Students who achieve Grades 6 to 8 in The Maestro Online Exams will receive UCAS tariff points from the UK Universities and Colleges Admissions Service (UCAS).

The following points apply:

GRADE 6	GRADE 7	GRADE 8
UCAS POINTS	UCAS POINTS	UCAS POINTS
Pass: 8	Pass: 12	Pass: 18
Merit: 10	Merit: 14	Merit: 24
Distinction: 12	Distinction: 16	Distinction: 30

PREPARATION TIME FOR YOUR EXAMS

The duration required to obtain a qualification varies from person to person. Regulated qualifications are given a total qualification time, outlined below.

This total qualification time is an estimate of the hours spent learning with a teacher and the hours spent learning on your own.

	GUIDED LEARNING HOURS	INDEPENDENT LEARNING HOURS	TOTAL QUALIFICATION TIME (HOURS)
Debut	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

THE ADVANTAGES OF TAKING ONLINE MUSIC EXAMS

- Our partnership with "Marking Tree" means that individuals can take our exams at their convenience, from any location globally. This eliminates the necessity for travel (and also minimises the typical carbon footprint associated with commuting to and from exam centres).
- We are recognised around the world for meeting high quality education standards.
- Our exams are accredited.
- Candidates can get their results as early as 24 hours later!
- If candidates do not get the mark they need, they can retake exams as early as the next day!
- Taking online exams can help reduce performance anxieties typically experienced in traditional exam settings.
- Our examiners are instrument specific.

Exam Overview

HOW TO TAKE YOUR EXAM ONLINE

Our partnership with Marking Tree enables candidates to take their exams anytime and from anywhere.
No booking required!

WHAT YOU WILL NEED:



A Computer, Laptop or Mobile phone



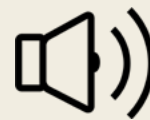
Stable wi-fi or Ethernet

For best results



Camera

Built in camera or external HD camera with microphone



Sound

Any speaker system that you can hear comfortably (not available for headphones)

HOW IT WORKS:



To purchase and take an Online Music Exam, go to
onlinemusicexams.org/provider/tmo

INTRODUCTION

At the start of an exam, an audio-visual recording will be taken of the candidate and they will be asked to provide information that will verify their identity. If the candidate is under the age of eighteen, a parent or legal guardian must be present at the exam recording and must verify their identity.

PERFORMANCE

When using a computer or laptop for the exam, an automated examiner will prompt the candidate to perform their songs. For each performance, the candidate must introduce the name and artist of the song. If using a mobile phone, the candidate should upload a video recording of their performance, ensuring they introduce the name and artist of the song within the recording.

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

RESULTS

Your performance will then be marked by an instrument specific examiner and you will receive your results between 1 – 5 working days later.

EXAM DURATIONS

Grade 1

15-18

minutes

Grade 2

15-18

minutes

Grade 3

15-18

minutes

Grade 4

17-20

minutes

Grade 5

17-20

minutes

Grade 6

20-25

minutes

Grade 7

25-30

minutes

Grade 8

25-36

minutes

EXAM STRUCTURE & MARKING SCHEME

DEBUT

CANDIDATES MUST PERFORM 3 PIECES

	MAX. MARKS
1 piece from the TMO "Bass Up" list	20
1 piece from the TMO "Melody Down" list	20
1 piece from the TMO "EDI" (Equality, Diversity, Inclusion & Equity) or "Creative Freedom" list	20
TOTAL MARKS	60

GRADE 1

CANDIDATES MUST PERFORM 3 PIECES

	MAX. MARKS
1 piece from the TMO "Bass Up" list	20
1 piece from the TMO "Melody Down" list	20
1 piece from the TMO "EDI" or "Creative Freedom" list	20
TOTAL MARKS	60

GRADE 2

CANDIDATES MUST PERFORM 3 PIECES

	MAX. MARKS
1 piece from the TMO "Bass Up" list	20
1 piece from the TMO "Melody Down" list	20
1 piece from the TMO "EDI" or "Creative Freedom" list	20
TOTAL MARKS	60

GRADE 3

CANDIDATES MUST PERFORM 4 PIECES	MAX. MARKS
1 piece from the TMO “Bass Up” list	20
1 piece the TMO “Melody Down” list	20
1 piece from the TMO “EDI” list	20
1 piece from the TMO “Creative Freedom” list	20
TOTAL MARKS	80

GRADE 4

CANDIDATES MUST PERFORM 4 PIECES	MAX. MARKS
1 piece from the TMO “Bass Up” list	20
1 piece the TMO “Melody Down” list	20
1 piece from the TMO “EDI” list	20
1 piece from the TMO “Creative Freedom” list	20
TOTAL MARKS	80

GRADE 5

CANDIDATES MUST PERFORM 4 PIECES	MAX. MARKS
1 piece from the TMO “Bass Up” list	20
1 piece the TMO “Melody Down” list	20
1 piece from the TMO “EDI” list	20
1 piece from the TMO “Creative Freedom” list	20
TOTAL MARKS	80

GRADE 6

CANDIDATES MUST PERFORM 5 PIECES

MAX. MARKS

1 piece from the TMO "Bass Up" list	20
1 piece from the TMO "Melody Down" list	20
1 piece from the TMO "EDI" list	20
1 piece from the TMO "Creative Freedom" list	20
1 piece own choice (improvisation in any style inspired by tasks in lists A–D)	20

TOTAL MARKS

100

GRADE 7

CANDIDATES MUST PERFORM 5 PIECES

MAX. MARKS

1 piece from the TMO "Bass Up" list	20
1 piece from the TMO "Melody Down" list	20
1 piece from the TMO "EDI" list	20
1 piece from the TMO "Creative Freedom" list	20
1 piece own choice (improvisation in any style or from any stimulus)	20

TOTAL MARKS

100

GRADE 8

CANDIDATES MUST PERFORM 5 PIECES

MAX. MARKS

1 piece from the TMO "Bass Up" list	20
1 piece from the TMO "Melody Down" list	20
1 piece from the TMO "EDI" list	20
1 piece from the TMO "Creative Freedom" list	20
1 piece own choice (improvisation in any style or from any stimulus)	20

TOTAL MARKS

100

MAXIMUM MARK PER PIECE:

20

TOTAL MARKS ATTAINMENT LEVEL:

17-20

Distinction

15-16

Merit

12-14

Pass

11 or lower

Below Pass

Each exam is marked with the percentage boundaries for each certification as follows:

86-100

Distinction

71-85

Merit

50-70

Pass

Less than 50

Fail

Exam Guidance

INSTRUMENTS

Candidates can play the pieces on either an acoustic or digital piano, harpsichord, pipe organ or on an electronic keyboard. Please note that keyboards should feature full-size keys, encompassing at least five octaves, and starting from grade 2, they should include touch sensitivity and a sustain pedal.

AGE GROUPS

The Maestro Online piano performance exams are open to all ages.

PIECES

Candidates for grades Debut to 2 are required to play 3 pieces, for grades 3 to 5, it's 4 pieces, and for grades 6 to 8, it's 5 pieces. You can find a list of recommended pieces in this syllabus and supporting resources at www.the-maestro-online.com.

STRUCTURE

Candidates should ensure that their performances meet the required duration. Please see the parameter guidelines and repertoire lists for more guidance. TMO template skeleton scores for improvisation for “Bass Up” and “Melody Down” provide exemplar lengths. These are available at www.the-maestro-online.com.

PERFORMING FROM MEMORY

These are improvisation exams, but for List C repertoire (EDI) candidates are welcome to perform any of their pieces from the original score. If candidates wish to perform from memory it's important to note that no additional marks will be awarded.

PAGE-TURNS

If performing from a score for the EDI list, candidates may use a photocopy of a section of the piece to help with particularly awkward page-turns. Candidates at Grades 6–8 may bring a page-turner to their exam.

OBTAINING MUSIC AND COPIES

The Maestro Online requires students to obtain music legally. Photocopies are strictly prohibited, except in cases where a section of music has been duplicated to facilitate a challenging page-turn.

PERFORMANCE INTERPRETATION

Candidates are encouraged to infuse their performances with their own style, interpretation, and personality, particularly as they progress into the higher grades.

Choosing Your Pieces

PARAMETER GUIDELINES

The provided tables offer recommendations for the potential inclusions at each grade level. While all techniques are cumulative, it is not anticipated that every song will encompass all elements listed.

This serves as a general guide outlining the types of techniques suitable for each grade.

DEBUT	
DURATION	45 seconds – 2 minutes
TIME SIGNATURES	2/4, 3/4, 4/4
RECOMMENDED KEYS	Up to one sharp or flat EDI pieces may be performed in any key and can be transposed to be appropriate for a learner at this grade.
RHYTHMIC VALUES / FEATURES	To demonstrate a mixture of whole, half, quarter notes and equivalent rests, minimal syncopation.
IMPROVISATION	Candidates are discovering sounds that fit together in a way that they find pleasing and organised.
DYNAMICS	None or very simple. Organ might include simple registration contrast.
MELODIC FEATURES	RH melodies will have few different melodic notes and a very easy LH part, with some simple ornamentation/decoration appropriate to the style included.
HARMONIC FEATURES	List A, if chordal approach: 2 chords, typically I and V chords (not necessarily root position). Common Q&A phrase structure might feature, first phrase I–V, answer phrase V–I. List A, if melody/bass approach:: Simple melody and bass mostly with movement in 3rds or 6ths.
STRUCTURE	Short pieces using I–V and V–I progressions. A complete simple section: Simple call and response, question and answer phrases or a single balanced section. Where a traditional melody is used, a minimum of 1 complete time through.
TEXTURE	Simple melody and bass with only a couple of bass notes per bar Or mostly parallel movement in 3rds/6ths. Or simple support for melody (drone, ostinato, or basic harmony as appropriate)

CHOOSING YOUR PIECES

GRADE 1

DURATION	1 – 3 minutes
TIME SIGNATURES	2/4, 3/4, 4/4
RECOMMENDED KEYS	Up to two sharps / flats EDI pieces may be performed in any key and can be transposed to be appropriate for a learner at this grade.
RHYTHMIC VALUES / FEATURES	To demonstrate a mixture of whole, half, quarter, eighth notes and equivalent rests, occasional syncopation
IMPROVISATION	Candidates are expected to create simple pieces. Candidates are discovering sounds that fit together in a way that they find pleasing and organised.
DYNAMICS	Simple dynamics and, for organists, contrasting stop choices.
MELODIC FEATURES	The melodies will mostly be pentatonic or major. Simple ornamentation/decoration appropriate for the style. Romantic Era: Bel Canto Beginnings, scales, ornaments and simple arpeggios.
HARMONIC FEATURES	List A, if chordal approach: Mostly root position chords List A, if melody/bass approach:: Simple melody and bass mostly with movement in 3rds or 6ths.
STRUCTURE	A complete simple section: Simple call and response, question and answer phrases or a single balanced section. Where a traditional melody is used, a minimum of 2 complete times through with the 2 nd time varied.
TEXTURE	The coordination between the hands will not be complex. Consistent accompaniment pattern maintained.

GRADE 2

DURATION	1.5 – 3 minutes
TIME SIGNATURES	2/4, 3/4, 4/4, 6/8
RECOMMENDED KEYS	Up to three sharps/flats, simple key changes EDI pieces may be performed in any key and can be transposed to be appropriate for a learner at this grade.
RHYTHMIC VALUES / FEATURES	To demonstrate a mixture of whole, half, quarter, dotted half, dotted quarter notes, eighth notes and equivalent rests, syncopation more frequent
IMPROVISATION	Candidates are expected to create simple pieces. Candidates are discovering sounds that fit together in a way that they find pleasing and organised.
DYNAMICS	p, mp, mf, f. For organists appropriate and contrasting registration for different pieces.
MELODIC FEATURES	The melodies are mostly pentatonic, major, or natural minor. Romantic Era: Bel Canto extended to Cadenzas. Occasional pentatonic or major scale notes might be added to the melody by the candidate (such as to a long note at the end of a phrase) to begin developing a personal stylisation at a very elementary level.
HARMONIC FEATURES	If chordal approach: minimum I, IV and V chords. Inversions or “slash” chords are expected.
STRUCTURE	Complete simple sections will become more substantial: Where a traditional melody is used, minimum of 2 complete times through, 2 nd time varied. Independent accompaniment line with rhythmic variety. Consideration of Introduction, main section, ending.
TEXTURE	The coordination between the hands will not be complex. LH parts will typically have a mixture of crotchets and quavers.

CHOOSING YOUR PIECES

GRADE 3

DURATION	1.5 – 3.5 minutes
TIME SIGNATURES	2/4, 3/4, 4/4, 6/8
RECOMMENDED KEYS	Up to four sharps/flats. EDI pieces may be performed in any key and can be transposed to be appropriate for a learner at this grade.
RHYTHMIC VALUES / FEATURES	Grade 2 values, sixteenth notes and equivalent rests. Elementary LH syncopation, typical of rock-pop styles.
IMPROVISATION	Candidates are expected to create “moulded” pieces that show stylistic understanding.
DYNAMICS	p, mp, mf, f, pp, ff with crescendo / decrescendo. For organists, wider range of stop combinations.
MELODIC FEATURES	The full natural minor and major scales will often occur in these pieces. Occasional, subtle pentatonic, major or natural minor decorations may be introduced to long notes should the candidate wish.
HARMONIC FEATURES	If a chordal approach, add ii and vi with common progressions like I–vi–IV–V. Sus chords or simple suspensions should be introduced at this level.
STRUCTURE	Binary Form (two contrasting sections) would be typical for this level, although not a specific requirement. Each complete simple section will be well balanced; repeats need not be identical. Where a traditional melody is used, a minimum of 3 complete times through with the 2 nd and 3 rd times varied. Romantic Era: mini expressive complete preludes.
TEXTURE	Increased RH/LH independence and some elementary syncopation, possible alternation of bass/chord in a simple stride related pattern. Accompaniment that creates dialogue with melody will occur more often.

GRADE 4

DURATION	1.5 – 3 minutes
TIME SIGNATURES	2/4, 3/4, 4/4, 6/8
RECOMMENDED KEYS	Up to four sharps/flats. EDI pieces may be performed in any key and can be transposed to be appropriate for a learner at this grade.
RHYTHMIC VALUES / FEATURES	All rhythmic values including triplets and duplets with syncopation becoming more regular
IMPROVISATION	Candidates are expected to create “moulded” pieces that show a relevant stylistic understanding.
DYNAMICS	p, mp, mf, f, pp, ff with crescendo/decrescendo. For organists, minimum use of 2 manuals and swell pedal.
MELODIC FEATURES	At this level, pentatonic, minor and major scales may influence any melodic decorations if the candidate wishes. In popular repertoire, candidates will introduce stylistic licks.
HARMONIC FEATURES	All diatonic chords, modulation begins, circle of 5ths and ii–V–I progressions introduced.
STRUCTURE	Ternary Form (ABA) would be typical for this level, although not a specific requirement. Each complete simple section will be well balanced. The final A section need not be identical to 1 st . Where a traditional melody is used, a minimum of 3 complete times through with the 2 nd and 3 rd times varied. Romantic Era: Schubert style Dances or Fantasie/Fantasia/Impromptu.
TEXTURE	More mature textures such as arpeggio/broken chord patterns, scalic passages and syncopation, Alberti bass or other broken chord patterns suitable for your style. More complex accompaniment patterns or multiple layers

CHOOSING YOUR PIECES

GRADE 5

DURATION	2.5 – 4 minutes
TIME SIGNATURES	4/4, 3/4, 2/4, 6/8, 9/8, 12/8
RECOMMENDED KEYS	EDI pieces performed from original notation should be performed in their original keys.
RHYTHMIC VALUES / FEATURES	All rhythmic values including triplets and duplets with syncopation a regular feature"
IMPROVISATION	Candidates are expected to create "moulded" pieces that show a relevant stylistic understanding. A maturer understanding of stylistic consistency and a balance between continuity and contrast is core to their creations.
DYNAMICS	All dynamics, a contrasting section and emerging control of balance between RH and LH. For organists, minimum use of 2 manuals and swell pedal. Registration changes required within at least one piece.
MELODIC FEATURES	Melodic range of at least a 12 th , subtle appropriate decorations/elaborations will be used. In popular repertoire, Blues notes will occur more often as melodic embellishments or in the original piece. Blues licks may be introduced by candidates as part of their stylisation.
HARMONIC FEATURES	7th chords required and secondary dominants may feature.
STRUCTURE	Structure at this stage will be more developed and include modulation (different keys) and likely sequences too (patterns that repeat at higher or lower pitches). Clear development/evolution of musical ideas alongside contrasts. Romantic Era: Czerny inspired Variations using sequences.
TEXTURE	More demanding bass lines that need to be maintained accurately. Sophisticated accompaniment requiring coordination.

GRADE 6

DURATION	3 – 4.5 minutes
TIME SIGNATURES	Any time signature. Improvisers may play a melody in a different time signature to original.
RECOMMENDED KEYS	EDI pieces performed from original notation should be performed in their original keys.
RHYTHMIC VALUES / FEATURES	All rhythmic values including triplets and duplets with syncopation becoming more complex in places and in both hands.
IMPROVISATION	Candidates are expected to create "moulded" pieces that show a relevant stylistic understanding. A mature understanding of stylistic consistency and a balance between continuity and contrast is core to their creations. An emerging personal style will begin to be communicated more fully to the audience.
DYNAMICS	Detailed dynamic detailing, including a good balance between RH and LH. A section with significant contrast is encouraged. For organists, minimum use of 2 manuals and swell pedal. Registration changes required within at least one piece. A pedal solo must also occur within one of the pieces.
MELODIC FEATURES	Melodies will have a range of at least a 12 th , subtle appropriate decorations/elaborations will be used. 2–3 part harmonies/chords will feature in elements of the RH in at least 1 piece. Occasional Latin licks may be introduced by the candidate as part of their stylisation.
HARMONIC FEATURES	7th chords required and one or more chromatic chords may feature: Neapolitan 6th, augmented 6ths (Italian, German, French).
STRUCTURE	Candidates at this level would be able to create more highly developed Rondo form or Theme and Variations. Extended development of ideas with clear formal sections. Romantic Era: Songs without Words.
TEXTURE	There will be much more significant simultaneous activity in both hands in these songs, including syncopation in both hands, presenting more challenging coordination issues. At this level a minimum of 2 different textures will occur within each piece. Multiple simultaneous elements in accompaniment .

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GRADE 7

DURATION	3 – 5 minutes
TIME SIGNATURES	Any time signature. Improvisers may wish to play a melody in a different time signature to the original.
RECOMMENDED KEYS	EDI pieces performed from original notation should be performed in their original keys
RHYTHMIC VALUES / FEATURES	All rhythmic values including triplets and duplets with syncopation becoming more complex in places more frequently
IMPROVISATION	Candidates are expected to create “moulded” pieces that show a relevant stylistic understanding. A mature understanding of stylistic consistency and a balance between continuity and contrast is core to their creations. A significant personal style will begin to be communicated more fully to the audience. Performances would be suitable for a small concert to a musically intelligent audience.
DYNAMICS	Detailed dynamic detailing, including a well managed balance between RH and LH. A section with significant contrast is encouraged. For organists, minimum use of 2 manuals and swell pedal. Registration changes required within at least one piece. A pedal solo must also occur within one of the pieces. Coupler additions/subtractions must also be used.
MELODIC FEATURES	Significant melodic or pattern decoration/embellishment is encouraged. Melodies will have a range of at least a 12 th . 2–3 part harmonies/chords will feature in elements of the RH in at least 1 piece. In popular music, licks influenced by other artists might be added by the candidate.
HARMONIC FEATURES	A complete harmonic vocabulary appropriate to the style of the piece.
STRUCTURE	Motivic development, the evolution of a small musical idea (think Beethoven V) would be expected at this level. Sophisticated form with transitions between section. Romantic Era: Chopin style Nocturne.
TEXTURE	Motivic development and advanced texture. Short musical fragments will recur and evolve within the improvisation. LH will cover 2 octave range alongside some larger RH chords (can broken chord patterns) approaching 2 octaves . A minimum of 2 distinct textures will be used within the improvisation. Accompaniment will be more equal partner to melody and possibly complex interplay.

GRADE 8

DURATION	3 – 6 minutes
TIME SIGNATURES	Any time signature. Improvisers may wish to play a melody in a different time signature to the original.
RECOMMENDED KEYS	EDI pieces performed from original notation should be performed in their original keys
RHYTHMIC VALUES / FEATURES	All rhythmic values including triplets and duplets. Complex syncopation can appear throughout.
IMPROVISATION	Candidates are expected to create fully “moulded” pieces that show a relevant stylistic understanding. A mature understanding of stylistic consistency and a balance between continuity and contrast is core to their creations. A significant personal style will be communicated fully to the audience. Performances would be suitable for a small concert to a musically intelligent audience.
DYNAMICS	Detailed dynamic detailing, including a well-managed balance between RH and LH. A section with significant contrast is encouraged. For organists, minimum use of 2 manuals and swell pedal. Registration changes required within at least one piece. A pedal solo must also occur within one of the pieces. Coupler additions/subtractions must also be used. The range of colours available on the instrument used should be well showcased across the overall programme.
MELODIC FEATURES	Significant melodic or pattern decoration/embellishment is encouraged. Melodies will have a range of at least a 2 octaves in at least one piece. 3 part harmonies/chords will feature in elements of the RH in at least 1 piece. Licks learned from other artists, or the candidate may be added to their repertoire as part of their stylistic development.
HARMONIC FEATURES	A complete harmonic vocabulary appropriate to the style of the piece.
STRUCTURE	Candidates should be able to present a mature free structure in which a piece builds to climactic moments and resolves as appropriate to the style/idiom. Extended multi-sectional structure. Romantic Era: Complete pieces using “sentence starters”.
TEXTURE	Free improvisation allowing the learner to demonstrate their complete musical maturity. Motivic development and advanced textures alongside extensive LH and RH ranges will be integral to all styles. A minimum of 2 distinct textures will be used. A minimum of 3 keys, modes or pitch centres will form part of at least one of the final pieces. Complete integration of all elements and toccata/show-off style piece

REPERTOIRE LIST

Please refer to [The Maestro Online](#) for any updates and additional song/piece choices available for your exams. There is no requirement to play from the notation, but links are provided as an indication of the level of difficulty required and the structure of the song.

CREATIVITY GRADES

Repertoire Lists A - D

The Maestro Online

Debut to Grade 8

LIST A: BASS-UP IMPROVISATION

Philosophy

Users will use bass patterns and improvise over them. Similar harmonic devices will occur across different styles.

Academic Rigour

The entire bass-up syllabus is the result of thorough academic research and include material from respected renowned sources for each era.

In the syllabus & scores, RH=Right Hand, LH=Left Hand

The 8 Pathways

The learner might follow a “pathway” through the syllabus focusing on a specific style, or they might change style between grades.

- Handel – a Baroque, figured bass route using Handel’s teaching materials (TMO Resources for all tasks)
- Mozart – a Classical era partimento approach using famous schema (TMO resources for all tasks)
- Chopin – a Romantic era route developing stylistic patterns and expression (TMO resources for all tasks)
- Popular – a fusion of pop, rock, jazz, boogie-woogie, gospel and latin bass lines (TMO resources for all tasks)
- Organist – skeletons derived from works by famous organists (TMO resources for all tasks)
- Ground Bass – the finest ground basses from different eras (TMO resources for all tasks)
- Familiar Repertoire - Familiar material reduced to skeletons for re-invention (TMO resources for all tasks)
- Jazz-Gospel Route – Jazz/Gospel Bass Lines and Common Chord Progressions from Standards

Practical Support

All grades have a TMO sample skeleton score designed to support teachers and learners that will be available on the website.

Many examples also have era-specific stylistic RH patterns to support elaboration and improvisation.

CHOOSING YOUR PIECES

DEBUT

What You'll Learn

- Preludes & Duos
- Alternating I and V chords
- Root position chords
- Parallel 3rds
- Simple ornaments and passing notes
- Prinner, Do-So bass

Route	Task & Details
1.	The Handel Route Task: Handel's exercise no. 1 or simple alternative Historical Source: Handel's exercises written for the daughters of George II Bass/Harmony: Simple minim root position bass RH: Mostly a 3rd above with simple ornaments and passing notes LH: Follow Handel's bass Duration: Approx 8 bars
2.	The Mozart Route Task: Do-So bass, So-Do bass (1-5, 5-1), Prinner (4-3-2-1) Bass/Harmony: Simple 1-5 and 5-1 bass and the Prinner (4-3-2-1) RH: Mostly a 3rd above with simple ornaments to create interest LH: Elaboration with other notes of the chord is permissible & encouraged Duration: 8+ bars
3.	The Chopin Route Task: Simple prelude exercise inspired by Czerny's Preluding method Bass/Harmony: Simple 1-5 and 5-1 bass. Monophonic improvisation also encouraged RH: Decorated chord notes with passing notes, neighbour notes and appoggiaturas LH: Elaboration with other notes of the chord is permissible & encouraged Duration: 8+ bars
4.	The Popular Music Route Task: Free melodic improvisation over a simple stepwise bass Bass/Harmony: Descending stepwise bass of 4 notes (major or minor) RH: Free improvisation, largely based on pentatonic scale LH: Descending scalar bass Duration: 8+ bars
5.	The Organist Route Task: Improvise a French Duo - 2 part improvisation in the style of Clerambault Historical Source: Clerambault Livre D'Orgue Bass/Harmony: Outlining tonic/dominant chords RH: Decorated chord notes with passing notes, neighbour notes and appoggiaturas LH: Imitating or conversing with the RH (alternating every 2 bars) Duration: 8+ bars
6.	The Ground Bass Route Task: Free melodic improvisation over a scalar bass Bass/Harmony: Scalar descending bass in crotchets RH: Free improvisation, largely based on pentatonic scale LH: Descending scalar bass Duration: 8+ bars
7.	The Familiar Route Task: Completion of Jack Frost skeleton, originally by Walter Carroll Bass/Harmony: Simple tonic-dominant RH: Free improvisation, but rhythmic suggestion given in the template LH: I-V Duration: 8+ bars
8.	The Jazz-Gospel Route Task: Hit The Road Jack style free melodic improvisation over a simple stepwise bass Bass/Harmony: Descending stepwise bass of 4 notes (major or minor) RH: Free improvisation, largely based on pentatonic scale, swung rhythm LH: Descending scalar bass Duration: 8+ bars

GRADE 1

What You'll Learn

- Preludes, Fanfares & Dances: Bergamasca & Gavotte
- I-IV-V patterns and root position chords
- 5-6 progressions in historical routes (Monte)

Route	Task & Details
1.	The Handel Route Task: Handel's exercise 3 or similar Historical Source: Handel's exercises written for the daughters of George II Bass/Harmony: Handel's exercise no. 1 or simple alternative RH: Improvise with root position triads and an ascending 5-6 pattern LH: Follow Handel's bass Duration: Approx 8 bars
2.	The Mozart Route Task: Adding the Monte and 7-1 cadence to Debut partimenti Bass/Harmony: Simple 1-5 and 5-1 bass and the Prinner (4-3-2-1) RH: Monte ("mountain") - Elaborate a 5-6 upper harmony above each bass note LH: 1-5 bass as a phrase starter, 7-1 as a phrase ending, 4-3-2-1 as a phrase ending Duration: 16+ bars
3.	The Chopin Route Task: Initial Prelude - Elaborate a prelude style RH over root position bass Historical Source: Dubois "Traite D'Harmonie". Elaborations from Garcie and Reber Bass/Harmony: Simple 1-5 and 5-1 bass. Monophonic improvisation also encouraged RH: Decorated chord notes with passing notes, neighbour notes and appoggiaturas LH: Elaboration with other notes of the chord is permissible & encouraged Duration: 16+ bars
4.	The Popular Music Route Task: Melodic improvisation over a bass riff using the 12 bar blues progression Bass/Harmony: Simple accompaniment/bass patterns mainly using chord notes RH: Free improvisation, largely based on pentatonic scale LH: Descending scalar bass Duration: 12+ bars
5.	The Organist Route Task: Improvise a Simple Fanfare with a cadenza style cadence Historical Source: Dandrieu Dialogue and other pieces Bass/Harmony: Root position chords RH: Trumpet style solo LH: Imitating or conversing with the RH Duration: 16+ bars
6.	The Ground Bass Route Task: Improvise an Ancient Dance - the Bergamasca (Respighi style) Bass/Harmony: Root position RH: Dance style elaborations LH: Bergamasca bass (see skeleton) Duration: 16+ bars References: <i>Respighi - Antiche danze et arie, Suite No. 2</i>
7.	The Familiar Route Task: Improvise a Baroque Dance - Gavotte (Handel style) Bass/Harmony: Mix of root position and 1st inversion RH: Free improvisation, but rhythmic suggestion given in the template LH: I-V Duration: 8+ bars
8.	The Jazz -Gospel Route Task: Early Boogie-Woogie and walking bass Melodic improvisation over a bass riff using the 12 bar blues progression Bass/Harmony: Initial Boogie Woogie or simple Walking Bass patterns RH: Free improvisation, largely based on pentatonic scale LH: Descending scalar bass Duration: 12+ bars

CHOOSING YOUR PIECES

GRADE 2

What You'll Learn

- Piano Aria, Preludes & Dances (Passamezzo Antico & Gigue)
- Minor chords
- 1st inversions
- Parallel 1st inversions (Faux Bourdon)
- Romanesca & Faux Bourdon

Route	Task & Details
1.	The Handel Route Task: Handel's Exercise 9 or simple alternative Historical Source: Handel's exercises written for the daughters of George II Bass/Harmony: First inversions (6/3), parallel 1st inversions (Faux Bourdon) and accidentals RH: Use of # to raise the 3rd, #6 and b6 to raise or lower the 6th. Ornaments encouraged LH: Follow Handel's bass Duration: Approx 8 bars
2.	The Mozart Route Task: Adding the Romanesca and Faux Bourdon to the Prinner Historical Source: RH figurations from Mozart, Weber, Haydn and Bach Bass/Harmony: Alternating root positions and 1st inversions (simple Romanesca), parallel 1st inversions (Faux Bourdon) RH: Scale and other patterns from Mozart, Bach, Haydn & Weber LH: Largely scalar in the skeleton, to be elaborated by the performer Duration: 16+ bars
3.	The Chopin Route Task: An Expressive Piano Aria - in a minor key Historical Source: Emile Durand "Traite D'Accompagnement" Bass/Harmony: Mixture of root position and 1st inversion chords in a minor key RH: Decorated chord notes with passing notes, neighbour notes and appoggiaturas LH: Arpeggio derived texture Duration: 16+ bars
4.	The Popular Music Route Task: Improvise a Pop Verse/Chorus Bass/Harmony: Looped progression including a minor chord or inversions RH: Free improvisation, largely based on natural minor & Major scale LH: Bass riff Duration: 8+ bars
5.	The Organist Route Task: Improvise a 16 bar Germanic Flamboyant Prelude in a minor key Historical Source: Pachelbel Toccata in Em, Buxtehude Praeludium in C Bass/Harmony: Root position and 1st inversion harmony, parallel 1st inversions (faux bourdon) RH: Germanic style diminutions (patterns) LH: Creative, taking inspiration from monophonic preludes Duration: 16+ bars
6.	The Ground Bass Route Task: Improvise a Dance in a minor key - Passamezzo Antico (3/4) Historical Source: Galilei's Libro d'intavolatura di Liuto Bass/Harmony: Minor RH: Dance style elaborations and rhythmic patterns LH: To be elaborated Duration: 16+ bars
7.	The Familiar Route Task: Improvise a Gigue Historical Source: Telemann's Gigue a L'Angloise Bass/Harmony: Minor RH: Dance style elaborations and rhythmic patterns LH: As given Duration: 16+ bars (twice through)
8.	The Jazz-Gospel Route Task: Improvise a Verse/Chorus Bass/Harmony: Looped progression including I-IV-V chords and inversions RH: Free improvisation, with blues inflected pentatonic patterns LH: Bass riff Duration: 8+ bars

GRADE 3

What You'll Learn

- Binary Form, Consolation, Arioso, Bach 2 part, English Voluntary and Dance (Folia)
- Suspensions and sus chords
- 2nd inversions
- All styles include extended LH stretch and greater technical demand

Route	Task & Details
1.	The Handel Route Task: Handel's Exercise 11 or alternative Historical Source: Handel's exercises Bass/Harmony: Second inversions (6/4) and cadential 6/4s RH: Creating a melodic line and parts LH: Follow Handel's bass Duration: Approx 16 bars
2.	The Mozart Route Task: Create a Binary Form piece - include the Do-Re-Mi, Meyer and Compound Cadences Historical Source: Figurations from Mozart and Bach Bass/Harmony: Compound cadences, Do-Re-Mi, Meyer, suspensions including 7-6, 4-3 and 3-2-3 RH: Chordal elaborations and scale derived patterns LH: Largely stepwise, to be elaborated Duration: 32+ bars
3.	The Chopin Route Task: Compose a Comforting "Consolation" - in a Major key Historical Source: Emile Durand, Garaude, Reber. Listen to Liszt's Consolations. Bass/Harmony: Simple Major chords RH: Decorated chord notes with passing notes, neighbour notes and appoggiaturas LH: Arpeggio derived texture Duration: 16+ bars
4.	The Popular Music Route Task: Improvise a Pop Verse/Chorus Bass/Harmony: More technically demanding, rhythmically complex. Learner should add Sus4 chords RH: Established melody with significant sense of coherence LH: Bass riff, pop LH extends to an octave in most riffs Duration: 16+ bars
5.	The Organist Route Task: Improvise a lively Bach 2 part or an English Voluntary Historical Source: Bach/Krebbs BWV 553 or Maurice Green Voluntary III Bass/Harmony: Suspensions RH: Prepare, sustain, resolve LH: Establishing bass against which dissonances are formed Duration: Approx 16+ bars
6.	The Ground Bass Route Task: Improvise a Dance in a minor key including suspensions - Folia (3/4) Historical Source: Corelli's Violin Sonata Bass/Harmony: Minor RH: Dance style elaborations LH: More elaborate bass Duration: 16+ bars References: Corelli - Violin Sonata in D minor 'La Folia', Op.5 No.12
7.	The Familiar Route Task: Improvise an Arioso (highly lyrical singing melody) Historical Source: Bach's Arioso BWV 156 Bass/Harmony: More complex harmony RH: Lyrical embellishment of guide-tones LH: As given Duration: 16+ bars
8.	The Jazz-Gospel Route Task: Improvise a Verse/Chorus Bass/Harmony: More technically demanding, rhythmically complex. Learner should add Sus4 chords RH: Established melody with significant sense of coherence, full blues scale inflections LH: Bass riff, LH extends to an octave in most riffs Duration: 16+ bars

CHOOSING YOUR PIECES

GRADE 4

What You'll Learn

- Impromptu, Binary Form, Trumpet Dialogue, Pachelbel's Canon
- Good mixture of different chord types in progressions
- ii-V-I and Circle of 5ths
- Harmonic rhythm – chord changes tend to occur more often

Route	Task & Details
1.	The Handel Route Task: Handel's Exercise 13 or alternative Historical Source: Handel's exercises. Also listen to Vivaldi's Laudamus Te Bass/Harmony: Seventh chords (6/5) in 1st inversion with frequent ii7b-V-I cadences and Circle of 5th progressions RH: Creating a melodic line and parts LH: Follow Handel's bass Duration: Approx 16-24 bars
2.	The Mozart Route Task: Binary Form piece with Fenaroli, So-Fa-Mi, Rule of the Octave, Circle of 5ths and Cudworth Cadence. Historical Source: Gjerdingen, Ijzerman and Sanguinetti Bass/Harmony: Fenaroli, So-Fa-Mi, Cudworth, Rule of the Octave, Circle of 5ths from Pachelbel's Canon RH: Chordal elaborations and scale derived patterns LH: Largely stepwise except Circle of 5ths, to be elaborated Duration: 32+ bars
3.	The Chopin Route Task: Compose an "Impromptu" - in a Major key including 7th chords, ii-V-I and Circle of 5ths Historical Source: Emile Durand. Listen to Schubert's Impromptus in Bb and Gb. Bass/Harmony: ii-V-Is and short samples of Circle of 5ths RH: Decorated chord notes, additional Romantic chromatic notes and ornamentation LH: Variety of Schubert inspired LH textures Duration: 32+ bars
4.	The Popular Music Route Task: Improvise a Pop Verse/Chorus, totaling 32 bars Bass/Harmony: More demanding. 12 bar blues must include at least one ii-V-I RH: Established melody with significant sense of coherence LH: More demanding bass riffs Duration: 16+ bars
5.	The Organist Route Task: Improvise a Trumpet Dialogue in the style of William Boyce (1711-1779) Historical Source: Voluntary 1 and Trumpet Tune by William Boyce Bass/Harmony: Includes vi-ii-V-I RH: Trumpet style arpeggio figures, repeated notes and parallel 3rds LH: Much lively arpeggio and octave movement Duration: 16+ bars
6.	The Ground Bass Route Task: Improvise Pachelbel style Historical Source: Pachelbel's Canon Bass/Harmony: Circle of 5ths RH: Lively elaborations with a different pattern every 4 bars LH: Circle of 5ths Duration: 16+ bars References: <i>Pachelbel - Canon and Gigue in D major, P.37</i>
7.	The Familiar Route Task: Improvise a Minuet from a Minuet and Trio Historical Source: Haydn's Minuet & Trio from Hob XVI/1 Bass/Harmony: Cadential 6/4s, Cudworth Cadence RH: Lively extension of fragments given LH: As given Duration: 16+ bars
8.	The Jazz-Gospel Route Task: Improvise a Verse/Chorus, totaling 32 bars Bass/Harmony: More demanding. 12 bar blues must include at least one ii-V-I RH: Established melody with significant sense of coherence, full blues scale LH: More demanding bass riffs, ii-V-I substitutions and I-vi-ii-V turnaround Duration: 16+ bars

GRADE 5

What You'll Learn

- Theme and Variations, Development Sections, Cantilena, Andante, Walking Bass
- 7th chords and their inversions across all styles
- Secondary dominants
- Monte, Fonte, Converging Cadence, Rule of the Octave in a minor key

Route	Task & Details
1.	The Handel Route Task: Handel's Exercise 1 or alternative Bass/Harmony: Seventh chords in root, 1st and 3rd inversions with frequent ii7b-V-I cadences. RH: Creating a melodic line and parts LH: Follow Handel's bass Duration: Approx 16-24 bars
2.	The Mozart Route Task: Extended Development section with Monte, Fonte, Converging Cadence, Double Cadence and Rule of the Octave in a minor key Bass/Harmony: Monte, Fonte, Converging cadences, Rule of the Octave in minor key RH: Chordal elaborations and scale derived patterns LH: Largely stepwise, to be elaborated Duration: 32+ bars
3.	The Chopin Route Task: Improvise a "Theme and Variations" showcasing sequences Historical Source: Reber, Duboi, Czerny Opus 600, Emile Durand Bass/Harmony: Sequences and secondary dominants RH: Decorated chord notes, sequences LH: Very varied LH textures, sequences Duration: 32+ bars
4.	The Popular Music Route Task: Improvise a harmonically rich Verse/Chorus or Jazz solo with abundant 7th chords Bass/Harmony: Abundant use of 7th chords RH: Elaborate LH: More complex rhythms, 7th chord voicings, or walking bass Duration: 32+ bars
5.	The Organist Route Task: Improvise a Cantilena in the style of Rheinberger (1839-1901) Historical Source: Cantilena by Rheinberger, Sonata 11, Op. 148 Bass/Harmony: Includes vi-ii-V-I RH: Smooth, flowing, lyrical melody with subtle chromatic elaboration LH: Simple filling of harmonies, walking bass style Duration: 16+ bars
6.	The Ground Bass Route Task: Improvise over a chromatic bass Historical Source: Dido's Lament (Purcell) Bass/Harmony: Chromatic RH: Lyrical and reflective. Melody can start mid-phrase and overlap bass repetitions LH: The rhythm of the given bass can be elaborated Duration: 32+ bars References: <i>Purcell - Dido and Aeneas, Z.626 ("When I Am Laid in Earth")</i>
7.	The Familiar Route Task: Improvise a highly ornamented Baroque Andante piece Historical Source: Fiocco's Andante from Pieces de Clavecin Opus 1 Bass/Harmony: Minor key RH: Continuation of the lyrical and highly ornamented melody LH: As given Duration: 32+ bars
8.	The Jazz-Gospel Route Task: Improvise a harmonically rich Verse/Chorus or Jazz solo with abundant 7th chords Bass/Harmony: Abundant use of 7th chords, voicing may include alternating 3rds/7ths RH: Elaborate LH: More complex rhythms, 7th chord voicings, or walking bass. Introduction of "Rhythm Changes" Duration: 32+ bars

CHOOSING YOUR PIECES

GRADE 6

What You'll Learn

- Song Without Words, Chopin Waltz, Ternary Form, Walking Bass, Stride
- Sequences
- More complex textures
- Very active left hand
- Ponte, Indugio, Quiescenza, Neapolitan Cadence, Evaded Cadence

Route	Task & Details
1.	The Handel Route Task: Handel's Exercise 18 or alternative Bass/Harmony: 9-8 suspensions, multiple sequences, occasional 4-3 RH: More elaborate diminutions, compound melodic patterns LH: Follow Handel's bass Duration: Approx 24-32 bars (perform twice)
2.	The Mozart Route Task: Extended Ternary Form Piece with Coda including Indugio, Quiescenza, Ponte, Evaded & Neapolitan Cadences Bass/Harmony: Ponte, Indugio, Quiescenza, Neapolitan cadence, Evaded cadence RH: Chordal elaborations, sequences must appear LH: Stepwise with pedal points and chromaticism Duration: 32+ bars
3.	The Chopin Route Task: Improvise a "Song without Words" including a cadenza Historical Source: Mendelssohn Op. 62 No. 6 Bass/Harmony: Some elements of chromaticism RH: Lyrical melody with romantic chromatic passing notes LH: Alternation of bass octave and arpeggiated chords above Duration: 32+ bars
4.	The Popular Music Route Task: Advanced solo: Stride, Pop Bass, Gospel, or Jazz walking bass Bass/Harmony: Very varied LH, mixture of chords and bass RH: Elaborate LH: Complex rhythms or textures, 7th chord voicings, or walking bass Duration: Approx 32+ bars
5.	The Organist Route Task: Florid Improvisation inspired by Franck Chorale in Am Bass/Harmony: Many diminished 7ths and dominant 7ths with minor 9ths RH: Significantly florid textures LH: Elaborate and energetic Duration: 32+ bars
6.	The Ground Bass Route Task: Improvise over Buxtehude's Passacaglia in D minor bass in 4 different keys Bass/Harmony: Short bass, requiring more imagination RH: Florid. Melody can start mid-phrase and overlap bass repetitions LH: Bass can be elaborated, use it in 4 different keys Duration: 32+ bars References: Buxtehude - Passacaglia in D minor, BuxWV 161
7.	The Familiar Route Task: Improvise a Chopin Waltz Historical Source: Chopin Waltz in Am KKIVb no. 11 Bass/Harmony: Minor key in 3 time RH: Melodic and expressive, extended pitch range LH: As given Duration: 32+ bars
8.	The Jazz-Gospel Route Task: Advanced solo: Stride, Gospel, or Jazz walking bass Bass/Harmony: Very varied LH, mixture of chords and bass RH: Elaborate LH: Complex rhythms or textures, 7th chord voicings, or walking bass, significant increase in chromaticism and use of tritone substitutions Duration: Approx 32+ bars

GRADE 7

What You'll Learn

- Stylus Fantasticus, Toccata, Nocturne, Theme & Variations, French Passacaglia, Rondo Form
- Increased use of suspensions and higher level dissonances
- Freedom for the performer to improvise their own extended pieces

Route	Task & Details
1.	The Handel Route Task: Handel's exercise no. 22 (or similar advanced exercises) Bass/Harmony: Double suspensions (6/4, 9/4, 7/4) and chains of suspensions RH: Highly ornamented with complex diminution patterns LH: Follow Handel's bass and elaborate where suitable Duration: Approx 24-32 bars (perform twice)
2.	The Mozart Route Task: Improvise a Stylus Fantasticus movement or a Toccata Bass/Harmony: Chromatic chords, multiple cadence types, minimum 2 modulations RH: Elaborate and exciting LH: A range of patterns Duration: 32+ bars
3.	The Chopin Route Task: Improvise a Chopin "Nocturne" Historical Source: Chopin's Nocturnes, specifically Op. 9 No. 2 Bass/Harmony: More frequent chord changes/faster harmonic rhythm RH: Lyrical melody with elaborate romantic ornamentation LH: Wide pitch range and significant quaver movement Duration: 32+ bars
4.	The Popular Music Route Task: Advanced solo: Jazz/Bebop, Gospel Bass, Amazing Grace variations, or Latin piece Bass/Harmony: Very varied LH RH: Elaborate LH: Complex rhythms or textures Duration: Approx 32+ bars
5.	The Organist Route Task: Theme & Variations on Noel inspired by Marcel Dupre Historical Source: Dupre Op. 20, Vierne Finale from Symphony No. 1 Bass/Harmony: A variety of harmonic resources RH: Significant variety of textures. Must include at least one canon. LH: Theme must be in the bass in at least one variation Duration: 32+ bars
6.	The Ground Bass Route Task: Improvise a Couperin style French Passacaglia in Rondeau Form Historical Source: Couperin's Pieces de clavecin Bass/Harmony: More ornate bass with chromaticism RH: Recurring sections as variations, create contrast in couplets LH: Be imaginative in the couplets Duration: 32+ bars References: Couperin - Pieces de clavecin, Livre 2
7.	The Familiar Route Task: Improvise a Baroque style piece that imitates a cuckoo in Rondo form Historical Source: Daquin - Le Coucou Bass/Harmony: Minor key in 3 time RH: Melodic and expressive with Baroque ornaments LH: As given Duration: 32+ bars
8.	The Jazz-Gospel Route Task: Advanced solo: Latin, Jazz/Bebop or Gospel Bass/Harmony: Very varied LH RH: Elaborate, use of the Bebop Scale where suitable LH: Complex rhythms or textures, rootless voicings Duration: Approx 32+ bars

CHOOSING YOUR PIECES

GRADE 8

What You'll Learn

- Freedom for complete mastery fluent improvisation
- Sonata Form Exposition, Theme & Variations, Toccata, German Passacaglia, Latin, Rondo
- Fully fluent improvisation

Route	Task & Details
1.	The Handel Route Task: Improvise a Fugue (framework based on Handel's Fugue template) Bass/Harmony: Contrapuntal fugal texture with harmonic skeleton provided RH: Soprano and Alto LH: Tenor and Bass Duration: Approx 16 bars (perform twice)
2.	The Mozart Route Task: Improvise a Sonata Form Exposition or a Theme and Variations Bass/Harmony: Chromatic chords, multiple cadence types, minimum 2 modulations, range of textures RH: Musically pertinent LH: A range of patterns Duration: 32+ bars
3.	The Chopin Route Task: Improvise a piece using a "Sentence Starter" or theme of your choice Historical Source: Scholl 300 Preludes Op. 131-132 Bass/Harmony: Mature and varied RH: Mature and varied LH: Mature Duration: 32+ bars
4.	The Popular Music Route Task: Advanced solo: Funk, Gospel Bass, Swung Ragtime, Latin, or Variations on any theme Bass/Harmony: Very varied LH RH: Elaborate and intricate relationship between RH and LH LH: Complex rhythms or textures Duration: Approx 32+ bars
5.	The Organist Route Task: Toccata in French Romantic, German Baroque or German Romantic style Historical Source: Vierne, Widor, Durufle, Boellmann Bass/Harmony: A variety of harmonic resources RH: Significant variety of textures LH: Theme must be in the bass at some point Duration: 32+ bars
6.	The Ground Bass Route Task: Improvise on Bach's Passacaglia BWV 582 with rhythmic alterations Historical Source: Bach Passacaglia BWV 582 Bass/Harmony: As per BWV 582 RH: Baroque style LH: Vary the rhythm significantly Duration: 32+ bars References: <i>Bach - Passacaglia in C minor, BWV 582</i>
7.	The Familiar Route Task: Improvise a Rondo form in Classical style Historical Source: Mozart Rondo alla Turca Bass/Harmony: Minor key with bass-chord elaboration RH: Motivic integrity for each section LH: As given Duration: 32+ bars
8.	The Jazz-Gospel Route Task: Advanced solo: Funk, Gospel Bass, Straight Ragtime, Latin, or Variations on any theme Bass/Harmony: Very varied LH, sophisticated rhythms RH: Elaborate and intricate relationship between RH and LH LH: Complex rhythms, significant syncopation or textures, mixture of voicings to include quartal and rootless where appropriate Duration: Approx 32+ bars

LIST B: MELODY-DOWN IMPROVISATION

Philosophy

Musicians have the opportunity to take their favourite tunes and create their own improvised arrangement. Primarily, this element develops texture and the relationship between the LH and RH.

Style

The melodies do not have to be presented in their original form or structure, or even style. Jazz versions of classical tunes and classical versions of pop songs are totally acceptable.

The Pathways

- **The Pop-Go-The Classics Pathway - Baroque-Classical-Romantic themes from familiar repertoire**
- **The Modern Popular Piano Pathway - Songs from the TMO Popular Piano lists**
- **Gospel Piano Pathway (Leadsheet style)**
- **Jazz Piano Pathway (Leadsheet style)**
- **The Organists Pathway – Creating a Voluntary or Hymn Extension based on a Hymn or Plainchant**

DEBUT

Simple melody and bass with only a couple of bass notes per bar or movement in 3rds

Classical

- Ode to Joy (Beethoven) - D major TMO resource available
- Bolero (Ravel) TMO resource available
- Jack Frost (Walter Carroll) TMO resource available

Folk

- Mary Had a Little Lamb / Merrily We Roll Along
- Hot Cross Buns
- Frere Jacques

Gospel

- Swing Low Sweet Chariot

Jazz

- Swing Low Sweet Chariot

Organ

- Amazing Grace (pentatonic, works on the black keys)

Traditional Rock & Pop

- [Love me Tender \(Elvis Presley\)](#)
- [Tetris \(Video Game\)](#)
- [Mission Impossible \(Movie Theme\)](#)
- [Jaws \(Movie Theme\)](#)
- [Sponge Bob \(TV Theme\)](#)
- [I'm a Barbie Girl \(Aquarium\)](#)

2000 Onwards

- [Marry You \(Bruno Mars\)](#)
- [Stitches \(Shawn Mendes\)](#)
- [Sunflower \(Post Malone\)](#)
- [Minecraft Calm \(Video Game Theme\)](#)
- [Mario \(Peaches\)](#)
- [A little bit of Love \(Tom Grennan\)](#)
- [Love Story \(Taylor Swift\)](#)

CHOOSING YOUR PIECES

GRADE 1

Melody, bass and mixture of 2 or 3 note chord patterns

Classical

- Largo (Dvorak) - From New World Symphony
- Claire De Lune (Debussy) TMO resource available
- Minuet in F (Mozart) TMO resource available

Folk

- Au Clair De La Lune
- Old MacDonald
- One Man Went to Mow

Gospel

- Kumbayah My Lord,
- He's Got the Whole World In His Hands

Jazz

- L'il Liza Jane (simple chords)

Organ

- Tallis's Canon (works as a simple canon or over a drone or rhythmic ostinato)

Traditional Rock & Pop

- [Star Wars \(Movie Theme\)](#)
- [Friends \(TV Theme\)](#)
- [We Will Rock You \(Queen\)](#)
- [James Bond \(Movie Theme\)](#)
- [All You Need is Love \(Beatles\)](#)
- [Mamma Mia \(Abba\)](#)
- [Imagine \(John Lennon\)](#)
- [Sweet Caroline \(Neil Diamond\)](#)

2000 Onwards

- [Shotgun \(George Ezra\)](#)
- [Dance Monkey](#)
- [Roar \(Katy Perry\)](#)
- [One Call Away \(Charlie Puth\)](#)
- [High Hopes \(Panic at the Disco\)](#)
- [Good 4 U \(Olivia Rodrigo\)](#)
- [Heat Waves \(Glass Animals\)](#)
- [Made You Look \(Meghan Trainor\)](#)

CHOOSING YOUR PIECES

GRADE 2

LH independent bass line with a minimum mixture of crotchets and quavers

Classical

- Trumpet Tune (Jeremiah Clarke)
- Minuet in G (Bach)
- Fur Elise theme (Beethoven)
- Spring from The Four Seasons (Vivaldi) TMO resource available
- Sonatina in G (Beethoven) TMO resource available

Folk

- When the Saints Go Marching In
- This Land Is Your Land (Woody Guthrie)
- Kumbaya
- Jingle Bells
- Happy Birthday to You
- She'll Be Coming 'Round the Mountain
- For He's a Jolly Good Fellow
- Lavender's Blue
- Pop Goes the Weasel
- Michael Row the Boat Ashore
- London Bridge
- Go Tell it On The Mountain

Gospel

- When the Saints (Call and Response)

Jazz

- When the Saints (Call and Response)

Organ

- Long Ago, Prophets New, "Personent Hodie" (modal approach suitable, imitation, pedal points, drones, rhythmic ostinatos all work)

Pop

- Three Little Birds (Bob Marley)
- Stand By Me (Ben E. King)
- La Bamba (Traditional/Ritchie Valens)

Traditional Rock & Pop

- [You Really Got Me \(The Kinks\)](#)
- [We Are Family \(Sister Sledge\)](#)
- [Make You Feel My Love \(Bob Dylan/Adele\)](#)
- [Mission Impossible \(Movie Theme\)](#)

2000 Onwards

- [Flowers \(Miley Cyrus 2023\)](#)
- [Moves Like Jagger \(Maroon 5\)](#)
- [Shake it Off \(Taylor Swift\)](#)
- [Someone You Loved \(Lewis Capaldi\)](#)
- [A Million Dreams \(Greatest Showman\)](#)
- [Arcade \(Duncan Laurence\)](#)

CHOOSING YOUR PIECES

GRADE 3

Increased RH/LH independence and some elementary syncopation

Classical

- Allegro from Eine Kleine Nachtmusik (Mozart) TMO resource available
- Arioso (Bach) TMO resource available

Folk

- [House of the Rising Sun \(Traditional\)](#)
- [Scarborough Fair](#)
- [Wellerman](#)
- Battle of Jericho

Gospel – Blues influence

- This Little Light of Mine (12 bar blues structure)
- [St James Infirmary](#) (minor blues stylistic influence)

Jazz - Blues Form Awareness

- [Green Onions](#) Blues/Soul influence (12 bar Blues Structure), Booker T
- Boogie Woogie Twinkle Twinkle (Jazz) – [Boogie Woogie Masterclass with Toby Hounsham](#)
- What a Wonderful World (Louis Armstrong)

Organ

- Slane, “Be Thou My Vision” (pentatonic)

Pop

- [Let It Be \(The Beatles\)](#)
- No Woman, No Cry (Bob Marley)
- [Imagine \(John Lennon\)](#)
- Don't Stop Believin' (Journey)

I-vi-IV-V (1950s Progression)

- Dream Dream Dream (Everly Brothers)
- The Way You Look Tonight (Jerome Kern)
- We Go Together (Grease)
- Let's Twist Again (Chubby Checker)
- Dance with Me Tonight (Olly Murs)

I-vi-ii-V (Doo-Wop Progression)

- Blue Moon
- Santa Baby

Musical Theatre

- Somewhere Over the Rainbow from Wizard of Oz (Harold Arlen)

Traditional Rock & Pop

- [Three Lions \(Football's coming home\)](#)
- [Eleanor Rigby \(Beatles\)](#)
- [Hit the Road Jack \(Ray Charles\)](#)
- [Every Breath You Take \(The Police\)](#)
- [Scarborough Fair \(Simon & Garfunkel\)](#)
- [Human Nature \(Michael Jackson\)](#)

2000 Onwards

- [Titanium \(David Guetta\)](#)
- [Diamonds in the Sky \(Rihanna\)](#)
- [Rolling in the Deep \(Adele\)](#)
- [Believer \(Imagine Dragons\)](#)
- [Blinding Lights \(Weeknd\)](#)
- [Let it Go \(Frozen\)](#)

CHOOSING YOUR PIECES

GRADE 4

More mature textures: arpeggio/broken chord patterns, scalar passages and syncopation

Classical

- [Spring Song, Op. 62 No. 6 \(Mendelssohn\)](#)
- [The Swan/Le Cygne \(Saint-Saens\)](#)
- Waltz No. 2 from Lyriske Småstykker, Op. 12 (Grieg) TMO resource available
- Hornpipe from Water Music (Handel) TMO resource available

Christmas

- We Wish You A Merry Christmas (works well with secondary dominants, TMO masterclass available)
- Away in a Manger (TMO masterclass available)

Films

- Pirates of the Caribbean

Folk

- Danny Boy

Gospel AABA

- [I'll Fly Away](#)

Jazz Including AABA

- Ain't Misbehavin (Jazz) – introducing AABA form. Fats Waller piano solo and Benny Goodman clarinet solos are classic inspirations for many
- Have You Met Miss Jones (Jazz) – [Jazz Piano Chords Masterclass with Francesca Tandoi](#)
- Yancey Special (Jazz, Jimmy Yancey) – [Boogie Woogie Yancey Masterclass by Toby Hounsham](#)

Latin

- Besame Mucho - E minor

Musical Theatre

- Somewhere from West Side Story (Bernstein)
- Memory from Cats (Andrew Lloyd Webber)
- Send in the Clowns from *A Little Night Music* (Sondheim)

Organ

- Hanover, “O Worship the King” (3/4)
- Monks Gate, “He Who Would Valiant Be” (Trumpet solo or other strong, rhythmic solo)

Traditional Rock & Pop

- [Pretty Woman \(Roy Orbison\)](#)
- [YMCA \(Village People\)](#)
- [You've Got a Friend \(Carole King\)](#)
- [Mamma Mia \(Abba\)](#)
- [I'm Still Standing \(Elton John\)](#)
- [Another One Bites the Dust \(Queen\)](#)

2000 Onwards

- [Perfect \(Ed Sheeran\)](#)
- [Clocks \(Coldplay\)](#)
- [All of Me \(John Legend\)](#)
- [Uptown Funk \(Bruno Mars\)](#)
- [Dance the Night \(Dua Lipa - Barbie Movie\)](#)
- [Budapest \(George Ezra\)](#)
- [Before You Go \(Lewis Capaldi\)](#)

CHOOSING YOUR PIECES

GRADE 5

More demanding bass lines that need to be maintained accurately

Classical

- [Gymnopedie No. 1 \(Erik Satie\)](#)
- [Traumerei \("Dreaming"\), Op. 15 No. 7 \(Schumann\)](#)
- [Prelude in E minor, Op. 28 No. 4 \(Chopin\)](#)
- Air from Water Music (Handel) TMO resource available
- Spiritoso (1st Movement from Sonatina Op. 36 No. 3) TMO resource available

Gospel ii-V-Is

- Joyful Joyful (Gospel) and [Bazil Meade MBE masterclass](#), [Joyful Joyful Score](#)
- Uphold Me (Gospel – The Winans) – [Uphold Me Masterclass Howard Francis](#)

Jazz – Walking Bass & ii-V-I

- Blue Bossa (Kenny Dorham) (salsa/Latin jazz TMO Latin piano masterclasses available)
- Autumn Leaves (Jazz) [Walking Bass Masterclass Sarah Cion](#)
- [Girl from Ipanema \(Jobim\)](#) (salsa/Latin jazz TMO Latin piano masterclasses available)
- Oye Como Va (Tito Puente) (salsa/Latin jazz TMO Latin piano masterclasses available)
- Pinetops Boogie (Jazz/Boogie Woogie) [Pinetop Boogie Woogie Masterclass by Toby Hounsham](#)

Organ

- Cwm Rhondda, "Guide Me O Thou Great Redeemer" (handling "big" structures, building a climax towards the end)
- Woodlands, "Tell Out My Soul" (triumphant, including at least 1 transitory modulation, striking bass)

Traditional Rock & Pop

- [Living on a Prayer \(Bon Jovi\)](#)
- [Great Balls of Fire \(Jerry Lee Lewis\)](#)
- [Billie Jean \(Michael Jackson\)](#)
- [Sweet Child of Mine \(Guns N Roses\)](#)
- [Candle in the Wind \(Elton John\)](#)

2000 Onwards

- [Tiger Lily \(George Ezra\)](#)
- [See You Again \(Wiz Khalifa\)](#)
- [Skyfall \(Adele\)](#)
- [Hold Back the River \(James Bay\)](#)

CHOOSING YOUR PIECES

GRADE 6

Left hand extended arpeggios, plus extended LH range

Classical

- [To a Wild Rose \(Edward MacDowell\)](#)
- Symphony No. 40 in G minor (Mozart) TMO resource available
- Dances des Cygnes from Swan Lake (Tchaikowsky) TMO resource available
- Rondo in C Op. 52 No. 6 (Hummel) TMO resource available

Gospel Circle of 5ths

- Shackles Praise You (Gospel) [Masterclass by Howard Francis](#), [Shackles Piano Score](#)
- Total Praise (Gospel) [Total Praise Piano Score](#)

Jazz – Beginning Latin & Circle of 5ths

- [One Note Samba](#) (Latin Jazz)
- All the Things You Are ([Circle of Fifths masterclass Sarah Cion](#))
- C Jam Blues (Jazz, [Oscar Peterson style C Jam Blues Masterclass Dean Stockdale](#))
- Misty (Erroll Garner)
- My Funny Valentine (Richard Rodgers)
- Round Midnight (Thelonious Monk)

Organ

- Immaculate Mary, “Our Lady of the Sign” (TMO masterclass by Jason Roberts on Texture uses Immaculate Mary)

Traditional Rock & Pop

- [Thriller \(Michael Jackson\)](#)
- [Isn't She Lovely \(Stevie Wonder\)](#)
- [Bridge Over Troubled Water \(Simon & Garfunkle\)](#)
- [Rocketman \(Elton John\)](#)

2000 Onwards

- [Shape of You \(Ed Sheeran\)](#)
- [Easy on Me \(Adele\)](#)
- [Always Remember Us This Way \(Lady Gaga\)](#)

GRADE 7

Motivic development and advanced texture. Minimum of 2 distinct textures

Classical

- [Prelude in B minor](#), Op. 28 No. 6 (Chopin)
- [Liebestraume](#) No. 3 (Liszt)
- Symphony No. 5 (Beethoven) TMO resource available
- The Little Shepherd *as inspiration* (Debussy) TMO resource available

Gospel – Ballad/Expressive

- Will it Go Round in Circles (Gospel – Billy Preston) – [Will it Go Round In Circles Masterclass Mark Walker](#)
- Amazing Grace (Gospel Version) – [Mark Walker Masterclass for advanced Grade 7 level](#) – use the Ballad style arrangement.

Jazz – Latin & Ballad Interpretation

- [Girl from Ipanema](#) (Latin Jazz or Oscar Peterson Solo)
- My Funny Valentine – [Bill Evans Masterclass by Liam Noble](#)
- [At Last](#) (Etta James)
- [Giant Steps](#) (John Coltrane)
- [Stella by Starlight](#) (Victor Young)
- [Nardis](#) (Miles Davis)
- [Spain \(Chick Corea\)](#)

Organ

- Old One Hundredth, “All People That” (TMO Sietze De Vries “Baroque Improvisation 2 & 3”)

Traditional Rock & Pop

- [Superstition \(Stevie Wonder\)](#)
- [Piano Man \(Billy Joel\)](#)
- [I Will Always Love You \(Whitney Houston\)](#)
- [Benny And The Jets \(Elton John\)](#)

2000 Onwards

- [Happy \(Pharell Williams\)](#)
- [A Thousand Miles \(Vanessa Carlton\)](#)
- [Havana \(Camila Cabello\)](#)
- [As it Was \(Harry Styles\)](#)

CHOOSING YOUR PIECES

GRADE 8

Free improvisation. Minimum of 2 distinct textures. Minimum of 3 keys, modes or pitch centres

Classical

- [Prelude Op. 11 No. 4 \(Scriabin\)](#)
- Dance Macabre (Saint-Saens) TMO resource available
- Sonata in D Kp433 L418 (Scarlatti) TMO resource available
- [Clair de Lune \(Debussy\)](#)
- [Prelude in C# minor, Op. 3 No. 2 \(Rachmaninoff\)](#)

Gospel – Ballad/Expressive

- Amazing Grace Funk Version – [Mark Walker Masterclasses](#)
- Oh Happy Day – [Bazil Meade MBE Bass Lines Masterclass](#) and [Bazil Meade MBE Gospel Endings Masterclass](#).

Jazz – Latin & Ballad Interpretation

- Fly Me to the Moon – [Herbie Hancock style Masterclass, Liam Noble](#)
- Tango – a Tango of your choice using the [John Turville Tango Piano Masterclass](#)
- [Inner Urge \(Joe Henderson\)](#)
- [Footprints \(Wayne Shorter\)](#)
- [Summertime \(Gershwin\)](#) (TMO resource available – [Oscar Peterson Masterclass by Dean Stockdale](#))

Organ

- “Veni Creator Spiritus”, plainchant (recommended: TMO Masterclasses by Frederic Blanc)
- “Ave Maris Stella” (TMO Masterclass with Frederic Blanc)
- “Kyrie XI” (TMO Masterclass with Frederic Blanc)

Traditional Rock & Pop

- [Bohemian Rhapsody \(Queen\)](#)
- [At Last \(Etta James\)](#)
- [Respect \(Aretha Franklin\)](#)
- [Yesterday \(Beatles\)](#)
- [Don't Let the Sun Go Down On Me \(Elton John\)](#)

2000 Onwards

- [Unstoppable \(Sia\)](#)
- [Happy \(Pharrell Williams\)](#)
- [Halo \(Beyonce\)](#)
- [When I Was Your Man \(Bruno Mars\)](#)

Philosophy

This part of the syllabus encourages learners to gain additional rich inspiration from all musical activity in the world, exploring areas previously unknown to them, and promotes a balance between gender and cultural heritage.

There are 5 Alternative Routes

- **Route 1: "Learning About" (Perform)** - Play a piece by a composer on the list
- **Route 2: "Learning From" (Analyse and Invent)** - Identify a compositional technique and create your own piece
- **Route 3: "Inspired By" (Arrange)** - Take a traditional melody or raga and create your own improvisation
- **Route 4: "Heritage" (Authentic voice)** - Create your own culturally informed piece
- **Route 5: "Fusion" (Combining different genres)** - Cross/fusion of styles

DEBUT

Female Composers - Piano

- [Ronde enfantine](#) by Cecile Chaminade - Album des enfants, Op. 123, No. 1

Asia

- [Jasmine Flower](#) - Featured at 2008 Olympics

India

- [Raga Latangi](#) (eg No. 1a, [Indian Ragas for Piano Made Easy](#))
- Those from Indian Cultural Heritage may create their own improvisations

GRADE 1

Female Composers - Piano

- [Petites Pieces, No. 1](#) by Melanie Bonis
- [Berceuse](#) by Cecile Chaminade - Album des enfants, Op. 123, No. 2
- [Children's Carnival](#) by Amy Beach, Op. 25, No. 1 Promenade

Ethnically Diverse - Piano

- [Florence Price - Any one from 3 Sketches for Little Pianists](#)

Asia

- [Kangding Love Song](#)
- [The Cowherd's Flute](#) ([Hal Leonard Chinese Folk Songs](#))
- [Purple Bamboo Melody](#) (Hal Leonard)
- [Flowing Stream](#) (Hal Leonard)

India

- [Raga Madhuvanti](#) (No. 2a)
- [Raga Todi](#) (No. 3a)

CHOOSING YOUR PIECES

GRADE 2

Female Composers - Piano

- [Children's Carnival by Amy Beach, Op. 25, No. 2 The Merry-Go-Round](#)
- [La Savoyarde or Poupees Japonaises by Melanie Bonis](#)
- [Cecile Chaminade - Pastorale Enfantine, Op. 12](#)
- [Together by Debbie Wiseman OBE](#)

Ethnically Diverse - Piano

- [Florence Price - Ticklin' Toes from 3 Little Negro Dances](#)

Africa (Uganda)

- [Tukutendereza Yesu \(Traditional Lugandan hymn tune\)](#)

Asia

- [Colourful Clouds Chasing the Moon](#)

India

- [Raga Latangi \(No. 1b\)](#)
- [Raga Madhuvanti \(No. 2b\)](#)
- [Raga Todi \(No. 3b\)](#)

GRADE 3

Female Composers - Piano

- [Les Reves de Colombine](#) by Amy Beach, Op. 65, No. 1 "Columbine"
- [Premieres Feuilles](#) by Melanie Bonis, No. 1 "Prelude"
- Lullaby by Elizabeth Morden (available via TMO)
- [Autumn Mists by Dr Susannah Self](#)
- [Whirlpool](#) by Angeline Bell from My Seaside Notebook

Asia

- [Flowing Stream](#) (Hal Leonard Collection)

Afro-Caribbean French

- [Harpsichord Sonata in C by Joseph Bologne, Chevalier St. George](#)

India

- [Raga Latangi \(No. 1c\)](#)
- [Raga Madhuvanti \(No. 2c\)](#)
- [Vachaspati \(No. 4\)](#)

CHOOSING YOUR PIECES

GRADE 4

Female Composers - Piano

- [Polonaise in E minor - Maria Szymanowska](#)
- Dare to be Simple by Elizabeth Morden (available via TMO)
- [The Surfer](#) by Angeline Bell from My Seaside Notebook

Asia

- [High Mountains & Flowing Water](#)
- [Sakura Sakura](#) by Angeline Bell (female Malaysian composer) from My Quirky Notebook, using a Japanese melody

Kenya & East Africa

- [Malaika](#)
- [Dancing Barefoot in the Rain by Nkeiru Okoye](#)

Brazil

- [Corta Jaca \(Gaucho\) Brazilian Tango by Chiquinha Gonzaga](#)

India

- [Raga Patdeep \(No. 5\)](#)
- [Raga Malhar \(No. 7\)](#)
- [Raga Chayanat \(No. 8\)](#)

GRADE 5

Female Composers - Piano

- [Clara Schumann - Scherzo No. 1, Op. 10](#)
- [Fanny Mendelssohn Op. 4 No. 2 Melodie in C#m](#)
- Time Takes Gently by Elizabeth Morden (available via TMO)
- [Funky Crab or Beach Barbecue](#) by Angeline Bell (female Malaysian composer) from My Seaside Notebook

Mexico

- [Canciones Mexicanas Marcita de Alma by Manuel Ponce](#)

Asia

- ["My Other Song" by Bright Sheng, 1st Movement](#)

India

- [Raga Todi \(No. 3c\)](#)
- [Raga Desh \(No. 6\)](#)

Africa (Lesotho)

- [Freedom In Unity by Joshua Pulumo Mohapeloa](#)

CHOOSING YOUR PIECES

GRADE 6

Female Composers - Piano

- [Florence Price, The Goblin & The Mosquito](#)
- Calm the Little Children by Elizabeth Morden (available via TMO)

India

- ["Bliss" Raga Kalyani](#) (No. 1, How to Play Indian Sitar Ragas)
- ["Little Girl" Raga Latangi](#) (No. 3, How to Play Indian Sitar Ragas)

Asia

- [Chinese New Year Song](#) (short variations by Thomas Ling of Sibu)
- [Wa Ha Ha](#) by Angeline Bell (Malaysian composer) from Echoes of the Orient, using a Chinese folk tune

South America (Mexico)

- [Canciones Mexicanas La Barca Del Marino](#) by Manuel Ponce

Africa (South Africa)

- [Morena Tlake](#) by Michael Mosoeu Moerane
- [Ballad for Thomas](#) by Surendran Reddy

GRADE 7

Female Composers - Piano

- [Carillon Mystique Op.31](#) by Mel Bonis (French)

India

- ["Pollen on the Breeze"](#) Raga Paraj (No. 10)
- ["The Waiting Bride"](#) Raga Bagesri (No. 8)

Asia

- [Chinese Carnival](#) by Jimmy Shum
- [Ikan Kekek](#) by Angeline Bell (Malaysian composer) from Echoes of the Orient, using a Malay folk tune

Portugal

- [Malaguenas](#) from Cante Flamenco by Alexandre Rey Colaco

South America (Brazil)

- [Harmonias do Coracao](#) by Chiquinha Gonzaga

Africa (Uganda and South Africa)

- [Naakutendanga Emirembe Gyonna](#) by Justinian Tamusuza
- [Don't Give a Damn Blues](#) by Surendran Reddy

Female Composers - Piano

- [Fanny Mendelssohn - Das Jahr \(Any month\)](#)
- [Louise Farrenc - 30 Etudes, Op. 26, No. 25 in B minor](#)
- [From Grandmother's Garden, Amy Beach, Op. 97, No. 4 Heliotrope](#)
- [Desdemona](#) from Femmes de Legende by Mel Bonis

USA with Multicultural Fusions

- [Souvenir de Porto Rico by Louis Moreau Gottschalk](#)

South America (Venezuela)

- [Ballada by Teresa Carreno](#)

India

- ["Sweeping Landscape" Raga Desh \(No. 4\)](#)
- ["Satisfaction" Raga Puriya \(No. 24\)](#)
- ["Lunchtime Bell" Raga Gaud Sarang \(No. 19\)](#)
- [Raga Jogiya Kalingra "Aroma of Saffron"](#)

Asia

- ["My Song" by Bright Sheng \(Hal Leonard\)](#)
- [Jeram Toi Waterfall](#) by Angeline Bell (Malaysian composer) from Echoes of the Orient

Africa (South Africa)

- [Phil-Harmonie by Surendran Reddy](#)
- [African Funk for Felix by Surendran Reddy](#)

CHOOSING YOUR PIECES

REPERTOIRE LIST D: Creative Freedom - Programmatic, Multimedia & Original Work

OVERVIEW

List D provides students with complete creative autonomy to demonstrate musical imagination, technical skill, and artistic communication through improvisation and multimedia performance. This list celebrates originality, personal expression, and the integration of music with other art forms. It gives the learner much freedom for personal exploration.

There are no "right answers" in List D. A submission might be:

- Just "sit and play"
- A haunting improvisation on a single image
- A joyful mashup of playground songs
- A sophisticated silent film score
- A quirky video game theme
- An experimental soundscape

What matters is:

- **Authenticity:** The work genuinely reflects the student's artistic vision
- **Communication:** The musical result effectively conveys meaning to listeners
- **Craft:** Technical and musical skills are applied thoughtfully
- **Imagination:** The work demonstrates creative thinking and original ideas

List D is where candidates become artists. They are encouraged to be brave, be curious and be themselves.

The 5 Pathways

- **Route 1: Free and Experimental Improvisation**
- **Route 2: Programmatic Improvisation - inspired by non-musical stimulus**
- **Route 3: Silent Film & Moving Image Improvisation**
- **Route 4: Commercial & Applied Media Music**
- **Route 5: Multimedia & Interdisciplinary Collaboration**

Additional Submission Details

1. **Spoken Introduction (30-60 seconds)** Explain your creative concept clearly and describe your artistic choices and inspiration
2. **Source Material Display** Clear visual presentation of both inspirational material and performer required.
3. **Live Performance** The student must be performing live on camera

Duration Guidelines by Grade

Grade Level	Total Submission Duration
Debut - Grade 3	1-3 minutes (including intro)
Grade 4 - Grade 5	2.5-5 minutes (including intro)
Grade 6 - Grade 8	3-6 minutes (including intro)

Route 1: Free & Experimental Improvisation

Free improvisation - Candidates are free to simply “sit and play” or explore using chromaticism, clusters or other non-traditional harmony. Options include Graphic Score Interpretation, Soundscape Creation, Aleatoric/Chance-Based Improvisation, and Minimalist/Process-Based Improvisation.

Route 2: Programmatic Improvisation

Improvisation inspired by non-musical stimulus: poetry, visual art, narrative, emotion/mood, nature, or character portraits. Source material must be displayed during introduction.

Route 3: Silent Film & Moving Image Improvisation

Live improvisation synchronized to pre-existing visual media. Options include Silent Film Accompaniment (1900s-1930s), Contemporary Silent Footage, Historical Newsreels, Animation, and Student-Created Visual Content.

Route 4: Commercial & Applied Media Music

Improvisation or composition for functional media contexts: TV Theme Music, Advertisement Music, Video Game Music, Film/TV Underscore, Mobile/App Audio, Podcast/YouTube Content, and Trailer Music.

Route 5: Multimedia & Interdisciplinary Collaboration

Improvisation integrated with other art forms: Live Painting/Drawing, Dance/Movement, Spoken Word/Poetry, Theatre/Physical Performance, Installation-Based Performance, and Projection/Visual Media.

TMO Masterclasses

Integration by Grade

DEBUT

LIST A:

- [Learn Renaissance Music Improvisation](#)

LIST B:

- [Jazz Piano Course | Easy 5-note Improvisation for Beginners](#)
-

GRADE 1

LIST A:

- [Learn Renaissance Music Improvisation](#)
 - [Beginners Improvisation 2: Chords with Renaissance, Baroque, Classical, Romantic & Tango Twists-](#)
 - [Beginners Improvisation 3: Passamezzo Antico](#)
 - [Monophonic Improvisation: Easy Baroque Preludes](#)
 - [Easy to Play Like Mozart Partimenti 1: 3rds, Scales & Ornaments](#)
 - [Jazz Piano Course | Easy 5-note Improvisation for Beginners](#)
-

GRADE 2

LIST A:

- [Monophonic Improvisation: Easy Baroque Preludes](#)
 - [Easy to Play Like Mozart Partimenti 1: 3rds, Scales & Ornaments](#)
 - [Mozart Piano Improvisation Partimenti 2: 6ths, 1st Inversions, Suspensions & Modulations](#)
 - [Improvise Classical Music & Sound like Mozart 1: Question and Answer Form](#)
 - [Improvise Classical Music & Sound like Mozart 2: Musical Sentence Form](#)
 - [Baroque Improvisation 1: Harmonising Your Theme \(Twinkle Twinkle Variations\)](#)
-

GRADE 3

LIST A:

- [Easy to Play Like Mozart Partimenti 1: 3rds, Scales & Ornaments](#)
 - [Mozart Piano Improvisation Partimenti 2: 6ths, 1st Inversions, Suspensions & Modulations](#)
 - [Improvise Classical Music & Sound like Mozart 1: Question and Answer Form](#)
 - [Improvise Classical Music & Sound like Mozart 2: Musical Sentence Form](#)
 - [Classical Melodies and Symphonic Forms 3: Make a Tune 3 Sequences](#)
 - [Improvise Classical Music & Sound Like Mozart 4: Form & Structure](#)
 - [Baroque Improvisation 1: Harmonising Your Theme \(Twinkle Twinkle Variations\)](#)
 - [The Blues Scale | Piano Improvisation Course by Mick Donnelly](#)
 - [How to Improvise with the Natural Minor Scale](#)
 - [How to improvise with Modes and Minor Scales](#)
 - [Learn 12 Bar Blues Piano | Easy Chords, Scales & Riffs](#)
 - [How to Boogie Woogie Piano for Beginners - Twinkle Masterclass](#)
-

GRADE 4

LIST A:

- [Mozart Piano Improvisation Partimenti 2: 6ths, 1st Inversions, Suspensions & Modulations](#)
 - [Mozart Improvisation Classes Partimenti 3: 9 Ways to Harmonise a Scale](#)
 - [Classical Melodies and Symphonic Forms 3: Make a Tune 3 Sequences](#)
 - [Improvise Classical Music & Sound Like Mozart 4: Form & Structure](#)
 - [Baroque Improvisation 2: Twinkle Twinkle Brain Gym \(add ii-iii-v, create a Chorale Prelude\)](#)
 - [Boogie Woogie Piano 2 | Yancy Special Piano Course](#)
 - [What are 7th Chords?](#)
 - [Jazz Chord Voicings](#)
-

GRADE 5

LIST A:

- [Mozart Piano Improvisation Partimenti 2: 6ths, 1st Inversions, Suspensions & Modulations](#)
- [Mozart Improvisation Classes Partimenti 3: 9 Ways to Harmonise a Scale](#)
- [Classical Melodies and Symphonic Forms 3: Make a Tune 3 Sequences](#)
- [Improvise Classical Music & Sound Like Mozart 4: Form & Structure](#)
- [Baroque Improvisation 2: Twinkle Twinkle Brain Gym](#)
- [Baroque Improvisation 3: Extended Chorale Prelude, Early Trios and Fugual Textures](#)
- [From Frere Jacques to Fugue 1: 2 Part Counterpoint](#)
- [From Frere Jacques to Fugue 2: 3 Part Counterpoint & Trios](#)
- [Monophonic Improvisation: Easy Baroque Preludes \(for cadenzas\)](#)
- [Latin Piano Improvisation Course | Tango Improvisation](#)
- [Boogie Woogie Piano | Learn Pinetop's Boogie Step-by-Step](#)
- [Improvise Jazz Piano Course | The Bebop Scale](#)
- [Advanced Jazz Piano Course | Bluesy Licks](#)
- [Gospel Piano Chord Progressions, Chord Voicings, Flicks & Textures](#)
- [Jazz Piano Voicings & Circle of 5ths | Make it Spicy](#)

LIST B:

- [Learn Oscar Peterson C Jam Blues](#)
-

GRADE 6

LIST A:

- [Renaissance Style Counterpoint](#)
 - [Mozart Improvisation Classes Partimenti 3: 9 Ways to Harmonise a Scale](#)
 - [Baroque Improvisation 3: Extended Chorale Prelude, Early Trios and Fugual Textures](#)
 - [From Frere Jacques to Fugue 1: 2 Part Counterpoint](#)
 - [From Frere Jacques to Fugue 2: 3 Part Counterpoint & Trios](#)
 - [From Frere Jacques to Fugue 3: 4 Part Counterpoint & Fugues](#)
 - [Toccata Improvisation Method by Nigel Allcoat](#)
 - [Latin Piano Improvisation Course | Tango Improvisation](#)
 - [Boogie Woogie Piano | Learn Pinetop's Boogie Step-by-Step](#)
 - [Jazz Chords & Reharmonisation](#)
 - [Gospel Piano Bass Lines by Bazil Meade MBE](#)
 - [Gospel Piano Endings by Bazil Meade MBE](#)
 - [Walking Bass | Jazz Piano Course](#)
-

GRADE 7

LIST A:

- [Renaissance Canons](#)
- [Mozart Improvisation Classes Partimenti 3: 9 Ways to Harmonise a Scale](#)
- [Baroque Improvisation 3: Extended Chorale Prelude, Early Trios and Fugual Textures](#)
- [From Frere Jacques to Fugue 1: 2 Part Counterpoint](#)
- [From Frere Jacques to Fugue 2: 3 Part Counterpoint & Trios](#)
- [From Frere Jacques to Fugue 3: 4 Part Counterpoint & Fugues](#)
- [Toccata Improvisation by Nigel Allcoat](#)
- [French Organ Improvisation Course Gregorian Chant - Durufle Style](#)
- [French Organ Improvisation Course 2 - Durufle Style Kyrie XI](#)
- [Organ Improvisation Course | Compose Symphonic Developments](#)
- [Organ Improvisation Course 2 - Advanced Development Techniques](#)
- [Latin Piano Improvisation Course | Tango Improvisation](#)
- [Gospel Piano Bass Lines by Bazil Meade MBE](#)
- [Gospel Piano Endings by Bazil Meade MBE](#)
- [Walking Bass | Jazz Piano Course](#)

LIST B:

- [Summertime Gershwin | Jazz Piano Lessons | Oscar Peterson Style](#)

LIST D:

- [Silent Movie Improvisation Course 1: Comedy](#)
 - [Silent Movie Improvisation 2: Drama](#)
 - [Variations on Amazing Grace: Pop, Funk, Salon, Gospel](#)
-

GRADE 8

LIST A:

- [Renaissance Canons](#)
- [Baroque Improvisation 3: Extended Chorale Prelude, Early Trios and Fugual Textures](#)
- [From Frere Jacques to Fugue 1: 2 Part Counterpoint](#)
- [From Frere Jacques to Fugue 2: 3 Part Counterpoint & Trios](#)
- [From Frere Jacques to Fugue 3: 4 Part Counterpoint & Fugues](#)
- [Toccata Improvisation by Nigel Allcoat](#)
- [French Organ Improvisation Course Gregorian Chant - Durufle Style](#)
- [French Organ Improvisation Course 2 - Durufle Style Kyrie XI](#)
- [Organ Improvisation Course | Compose Symphonic Developments](#)
- [Organ Improvisation Course 2 - Advanced Development Techniques](#)
- [Latin Piano Improvisation Course | Tango Improvisation](#)
- [Gospel Piano Bass Lines by Bazil Meade MBE](#)
- [Gospel Piano Endings by Bazil Meade MBE](#)
- [Walking Bass | Jazz Piano Course](#)

LIST B:

- [Summertime Gershwin | Jazz Piano Lessons | Oscar Peterson Style](#)
- [Bill Evans Jazz Piano | Learn to Improvise](#)
- [Improvise Jazz | Learn Herbie Hancock Piano](#)

LIST D:

- [Silent Movie Improvisation Course 1: Comedy](#)
 - [Silent Movie Improvisation 2: Drama](#)
 - [Variations on Amazing Grace: Pop, Funk, Salon, Gospel](#)
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LIST D: Resource Guide for Programmatic Improvisation

Free Resource Guide for Programmatic Improvisation

PAINTINGS & VISUAL ART (Public Domain - CC0):

- **Metropolitan Museum of Art:** <https://www.metmuseum.org/art/collection/search> (492,000+ images)
- **Cleveland Museum of Art:** <https://www.clevelandart.org/open-access> (61,000+ images)
- **Rijksmuseum Amsterdam:** <https://www.rijksmuseum.nl/en/search> (360,000+ images)
- **Art Institute of Chicago:** <https://www.artic.edu/collection> (50,000+ images)
- **National Gallery of Art (USA):** <https://www.nga.gov/collection-search-result.html> (60,000+ images)
- **Getty Museum:** <https://www.getty.edu/art/collection/> (160,000+ images)
- **Europeana:** <https://www.europeana.eu> (50+ million European heritage items)

PHOTOGRAPHY (Public Domain - CC0):

- **Unsplash:** <https://unsplash.com> (6+ million high-res photos, free commercial use)
- **Pexels:** <https://www.pexels.com> (vast collection, all free)
- **Pixabay:** <https://pixabay.com> (2+ million free images)
- **New Old Stock:** <https://nos.twinsnd.co> (vintage photographs from public archives)
- **Library of Congress:** <https://www.loc.gov/pictures/> (historical photography)
- **PIXNIO:** <https://pixnio.com> (CC0 nature, people, objects)

POETRY & TEXT (Public Domain):

- **Poetry Foundation:** <https://www.poetryfoundation.org> (searchable poetry database)
- **Project Gutenberg:** <https://www.gutenberg.org> (complete poetry collections)
- **Wikisource:** <https://en.wikisource.org> (poetry in multiple languages)

AI IMAGE GENERATORS (Free for Educational/Creative Use):

- **Leonardo.AI:** <https://leonardo.ai> (150 free monthly generations, commercial use allowed)
- **Raphael AI:** <https://raphael.app> (unlimited free, no registration required)
- **Canva AI Generator:** <https://www.canva.com/ai-image-generator> (free within Canva)
- **Ideogram:** <https://ideogram.ai> (free plan, 10 credits/week)
- **DeepAI:** <https://deepai.org/machine-learning-model/text2img> (free basic generations)

Primary Archives (All Public Domain):

- **Internet Archive Silent Films:** https://archive.org/details/silent_films (comprehensive collection)
- **Internet Archive Silent Film House:** https://archive.org/details/silentfilmhouse_videos (100+ early films 1878-1922)
- **Open Culture:** <https://www.openculture.com/free-silent-films> (101 curated classics)
- **RetroFilm Vault:** <https://retrofilmvault.com/silent-films/> (organized by genre/star)

Marking System

HOW PIECES ARE MARKED

Each piece is marked based on the following criteria:

TIMING & RHYTHM

*The ability to perform in time and maintain security in the rhythm, demonstrating a **well-developed sense of consistent 'groove' and 'stylistically appropriate feel'** to the nature of the improvised music and era/heritage/inspiration it reflects.*

TECHNICAL CONTROL

The ability to skillfully control the instrument, ensuring that all technique is 'in service/response to the spontaneous improvised idea'. This includes tailoring factors such as articulation, dynamics, fingering, dexterity, textural and tonal variety to the specific demands of the repertoire and the nature of the improvisation.

MUSICALITY

The ability to make thoughtful and musical performance choices, ensuring that musical resources brought to bear address the specific demands of the style and nature of the improvised music. This leads to a distinctive interpretative voice and demonstrates a high capacity for connecting flair and creativity.

PERFORMANCE COMMUNICATION

The ability to engage the listener and communicate with an excellent sense of continuity and confidence through a 'three-way street of communication' between the 'performer' the musical stimulus and the listener. The performer conveys a clear communication of mood and emotion. This reflects a deep creative engagement and an authoritative awareness of the character and style of the performance.

5 MARKS

4 MARKS

TIMING & RHYTHM

An excellent awareness of pulse and a high level of fluency. Demonstrates a perfectly consistent 'groove' and highly sophisticated 'stylistically appropriate feel' that authentically reflects the era, heritage, or inspiration

A high level of accuracy with only slight fluctuations. The 'groove' and feel are mostly well-executed and remain appropriate to the nature of the improvised music.

TECHNICAL CONTROL

Technical requirements are met exceptionally well with outstanding sound quality. Every element of technique is entirely 'in service/response to the spontaneous improvised idea'.

Technical demands are met to a high degree with only brief insecurities. Technique is consistently tailored to the repertoire, effectively supporting the nature of the improvisation.

MUSICALITY

Demonstrates an exceptional ability to bring musical resources to bear, addressing all stylistic demands. Exhibits a distinctive interpretative voice with a high capacity for connecting flair, imagination and creativity.

Incorporates stylistic details to a high degree, resulting in an effective interpretation. Shows good flair and a solid capacity for making thoughtful and imaginative musical choices.

PERFORMANCE COMMUNICATION

Excellent communication and engagement throughout. Demonstrates a captivating 'three-way street of communication' and an authoritative awareness of character, conveying clear mood and emotion.

A high level of communication and engagement. There is a solid 'three-way street' established between the performer, stimulus, and listener with a strong sense of continuity.

3 MARKS

2 MARKS

TIMING & RHYTHM

A good degree of accuracy with occasional slips in the pulse. Rhythmic control is generally secure, though there are sporadic inconsistencies in maintaining a consistent 'groove'

A satisfactory level of precision with several mistakes. Fluency is maintained overall, but there are noticeable stumbles in the pulse and the stylistic 'feel'.

TECHNICAL CONTROL

Most technical demands are met. The sound quality is good, and while there are occasional uncertainties, technique generally responds to the needs of the improvised ideas.

Technical demands are generally fulfilled, but there are noticeable insecurities. Textural and tonal variety are present but lack the consistency needed to fully serve the spontaneous ideas.

MUSICALITY

Incorporates stylistic details to a good degree. There is clear evidence of musicality and improvisational skill, though the interpretative voice may be less distinctive or imaginative.

A satisfactory level of musicality. The interpretation is mostly reliable, and the musical resources used address the basic demands of the style.

PERFORMANCE COMMUNICATION

A good level of communication. The performer engages the listener and stimulus well, though there are occasional lapses in continuity or the communication of mood

A satisfactory level of communication and engagement. Shows a reasonable awareness of the character of the performance and the role of the musical stimulus.

1 MARKS

0 MARKS

TIMING & RHYTHM

Limited accuracy with noticeable errors. Basic pulse control is lacking, resulting in an unsuccessful realization of the 'groove' and rhythmic character.

Extremely limited accuracy with significant errors. There is minimal to no control of the pulse, making the execution of the rhythm and feel challenging to identify.

TECHNICAL CONTROL

Technical requirements are frequently unmet. Sound quality is inconsistent, and technique fails to adequately serve or respond to the improvised material.

Technical demands are barely met or not met at all. Fundamental sound quality is not attained, and there is no evident relationship between technique and improvisation.

MUSICALITY

Limited ability to incorporate stylistic details, leading to an inconsistent interpretation. There is a noticeable lack of creative flair.

Stylistic details are not incorporated. The performance exhibits little or no musicality or connection between resources and the nature of the music.

PERFORMANCE COMMUNICATION

Limited communication and engagement. There is little stylistic understanding or evidence of a creative connection with the listener

Extremely limited communication with no engagement. The relationship between the performer and the musical stimulus is not established

Learning Outcomes & Objectives

GRADE DEBUT (ENTRY LEVEL 3)

THE LEARNER WILL:

THE LEARNER CAN:

- | | | | |
|-------|--|-----|---|
| 1 | Perform a variety of songs that are level-appropriate for each grade | 1.1 | Demonstrate effective communication skills through performance presentation |
| | | 1.2 | Perform with an adequate sense of timing and rhythm demonstrating an emerging sense of 'groove' and 'stylistically appropriate feel' to the nature of the music |
| | | 1.3 | Perform with a reasonable sense of continuity and confidence |
| <hr/> | | | |
| 2 | Demonstrate technical ability through use of set technical demands in performances | 2.1 | Perform with a basic command of fundamental techniques, ensuring technique begins to be 'in service/response to the spontaneous improvised idea' |
| | | 2.2 | Perform with an adequate basic sound, with a reasonable control of tone and articulation |
| <hr/> | | | |
| 3 | Demonstrate effective communication skills through performance presentation. | 3.1 | Demonstrate a sense of performance presentation with basic confidence through a 'three-way street of communication' between the performer, the musical stimulus, and the listener |

GRADES 1 - 3 (RQF LEVEL 1)

THE LEARNER WILL:

THE LEARNER CAN:

- | | | | |
|-------|---|-----|---|
| 1 | Perform a variety of songs that are level-appropriate for each grade | 1.A | Demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation by applying skills, knowledge and understanding in the presentation of performances |
| | | 1.B | Perform with a secure sense of timing and rhythm, incorporating a consistent 'groove' and 'feel' appropriate to the era and heritage of the piece |
| | | 1.C | Perform with a reasonable sense of continuity, confidence and ability to convey the mood to the audience with a good understanding of the musical style/feel |
| <hr/> | | | |
| 2 | Demonstrate technical ability through use of set technical demands in performances | 2.1 | Perform with a good command of techniques, consistently placing technique 'in service/response to the spontaneous improvised idea' |
| | | 2.2 | Perform with a good quality sound, with a reasonable control of tone, dynamics and articulation |
| <hr/> | | | |
| 3 | Demonstrate effective communication skills through performance presentation and show evidence of a wider range of technical and musical abilities through improvisation | 3.1 | Demonstrate an overall sense of performance presentation with basic confidence |
| | | 3.2 | Show a sound sense of self-awareness, establishing a clear 'three-way street of communication' (stimulus, performer, listener) |
| | | 3.3 | Improvise with melodic development and harmonic awareness, ensuring musical resources brought to bear address the specific demands of the style and nature of the improvised music |

GRADES 4 - 5 (RQF LEVEL 2)

THE LEARNER WILL:

THE LEARNER CAN:

- | | | | |
|----------|---|------------|---|
| 1 | Perform a variety of songs that are level-appropriate for each grade | 1.1 | Create musical performances that exhibit a solid musical awareness while conveying a more personal and creative interpretation of the material |
| | | 1.2 | Give a performance that is rhythmically secure and has a strong sense of pulse and well-developed, consistent 'groove' |
| | | 1.3 | Perform with a good sense of continuity, confidence and ability to convey the mood to the audience with a strong understanding of the musical style/feel |
| 2 | Demonstrate fluent technical ability through use of set technical demands in performances | 2.1 | Perform with a solid command of intermediate techniques and control of instrument technique, skillfully tailored in response to the improvised idea |
| | | 2.2 | Perform with a good quality sound, with a good control of tone, dynamics and articulation |
| 3 | Demonstrate effective communication skills through performance presentation and show evidence of a wider range of technical and musical abilities through improvisation | 3.1 | Demonstrate an overall sense of performance presentation with solid confidence |
| | | 3.2 | Show a good sense of self-awareness and creative engagement through a sophisticated three-way-street of communication (stimulus, performer, audience) |
| | | 3.3 | Improvise with creative melodic development and appropriate harmonic vocabulary, demonstrating how musical resources brought to bear address the demands of the style and connect flair with creativity |

GRADES 6 - 8 (RQF LEVEL 3)

THE LEARNER WILL:

THE LEARNER CAN:

- | | | | |
|----------|---|------------|--|
| 1 | Perform a variety of songs that are level-appropriate for each grade | 1.1 | Deliver a secure and sustained performance that showcasing confidence and personal interpretation, captivating the audience, with a sophisticated and consistent 'groove' and 'feel' tailored to the complex nature of the improvisation |
| | | 1.2 | Give a performance that is rhythmically secure and has a strong sense of pulse |
| | | 1.3 | Perform with an excellent sense of continuity, confidence, and the ability to convey the mood to the audience, showcasing a strong understanding of the musical style and feel |
| 2 | Demonstrate advanced technical ability through use of set technical demands in performances | 2.1 | Perform with a high proficiency in advanced techniques and exhibit sensitive control across the entire instrument, where all technical control is entirely 'in service/response to the spontaneous improvised idea' |
| | | 2.2 | Perform with a high-quality sound, with a sensitive control of tone, dynamics and articulation |
| 3 | Demonstrate effective communication skills through performance presentation and show evidence of a wider range of technical and musical abilities through improvisation | 3.1 | Demonstrate a high level of musical sensitivity and confidence in performance presentation, with a clear, distinctive and authoritative musical personality |
| | | 3.2 | Show an excellent sense of self-awareness and engagement with the audience demonstrating an authoritative 'three-way street of communication' between the performer, stimulus, and listener |
| | | 3.3 | Improvise with well-controlled and imaginative melodic development and clear and appropriate harmonic vocabulary showcasing musical resources brought to bear which address the highest demands of the style and showcase a distinctive interpretative voice |

Policies

EQUAL OPPORTUNITIES

TMO is committed to providing equality of opportunity and treatment for all and will not unlawfully or unfairly discriminate directly or indirectly on the basis of gender, age, ethnic origin, or disability.

CANDIDATES WITH SPECIFIC NEEDS

TMO Exams are committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each student individually when considering how we can achieve this aim, recognising that requirements vary.

Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

REASONABLE ADJUSTMENTS TO TESTS

Examinations are set in a standardised way so candidates who feel that they require adapted tests must notify us in advance to discuss these requirements accordingly.

Please note that we will require extra preparation time to decide if we are able to prepare and to then provide a candidate with adjusted tests, taking into account any candidate's special needs.

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Additional information on our exams can be found on the www.markingtree.com website. Official recognition of TMO music exams is through TLM, an awarding organisation regulated by Ofqual.

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Candidates may enter any TMO exam in music without previously having taken any other qualification in the suite, but to gain the best outcome, candidates should have absorbed the technical demands of levels below that of the exam which they are entering.

Candidates may enter for more than one exam in the same or different subjects at any time. TMO reserves the right to refuse or cancel the entry of any candidate.

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For more information on exam policies and Terms and Conditions, please go to www.onlinemusicexams.com.

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