

# Index

The Structure of <b>SKPC (Siam Kolkarn Piano Course)</b>	P.2
<b>SKPE – Siam Kolkarn Piano Examination</b>	
I. The Structure of the Examination	P.3
II. Examination Procedure	
1. Performance Test	P.5
Repertoire List – Grades 9 to 4	P.6
Repertoire List – Grades 3, 2, 1	P.8
2. Technical Skills	P.13
List of Etudes – Grades 9 to 4	P.13
List of Etudes – Grades 3, 2, 1	P.14
Scales and Arpeggios by Grades	P.16
2. Ear Test	P.21
Ear Test by Grades	P.22
3. Sight-reading Test	P.25
III. Marking Procedure	P.26
IV. Applications	P.28

## **The Structure of Siam Kolkarn Piano Course – SKPC**

The SKPC – Siam Kolkarn Piano Course – is a textbook and Examination Board designed for students and teachers to determine their level of piano playing as well as to acquire the gradual development of their technical and performance skills.

There are altogether 9 grades of SKPC going from Grade 9 (the easiest or lowest) to Grade 1 (the highest or most difficult).

All the grades will be divided into levels:

- Grades 9 and 8 – Preparatory Level
- Grades 7 and 6 – Intermediate Level
- Grades 5 and 4 – Advanced Level
- Grades 3, 2 and 1 – Diploma Level

SKPC consists of several books as follows:

### **SKPC Repertoire**

6 books (Grades 9 to 4) and 1 repertoire List (Grades 3 to 1)

### **SKPC Repertoire books – Grades 9 – 8 – 7 – 6 – 5 – 4**

Each book will contain 15 pieces divided into groups A, B, C, D (Repertoire) and E (Study), 3 pieces in each group.

SKPC Grades 3 – 2 – 1

For these grades only the Repertoire List will be provided (see current Syllabus).

However, the repertoire of every grade will be divided into 5 groups:

A, B, C, D – Pieces, and Group E – Studies (Etudes).

### **SKPC Scales and Arpeggios books**

SKPC Scales and Arpeggios are distributed among three books:

- Grades 9 – 8 – 7 – 6;
- Grades 5 – 4;
- Grades 3 – 2 – 1

### **SKPC Ear Test and Sight-reading books:**

- Book I – Grades 9 – 8 – 7 – 6 ;
- Book II – Grades 5 – 4 – 3 – 2 – 1

These books contain Ear Test and Sight-reading samples for all grades of SKPC.

### **SKPC Ear Test and Sight-reading Workbooks:**

- Preparatory Level – Grades 9 – 8;
- Intermediate Level – Grades 7 – 6;
- Advanced Level – Grades 5 – 4

# SKPE – Siam Kolkarn Piano Examination

- I. The structure of the Examination
- II. Examination procedure
- III. Marking procedure
- IV. Applications

## I. The structure of the Examination

1.1 SKPE – Siam Kolkarn Piano Examination – is an Examination board, which would allow piano students and teachers to develop their skill in piano performance and help to determine their performance level. The grades of SKPE go in decreasing order from Grade 9 (lowest or easiest) to Grade 1 (highest or the most difficult). The repertoire provided for SKPE is chosen considering the increasing difficulty of pieces as well as considerable variety of techniques and styles.

1.2 The levels of SKPE are divided as follows:

- Grades 9, 8 – Preparatory level
- Grades 7, 6 – Intermediate level
- Grades 5, 4 – Advanced level
- Grades 3, 2, 1 – Diploma level

## 2. Eligibility

2.1 From Grade 9 to Grade 6 Siam Kolkarn Piano Examination is open only to students and teachers of Siam Kolkarn music schools.

2.2 From Grades 5 to Grade 1 – the Examination is open to all students and teachers.

2.3 There is no age limit to pass the Examination.

## 3. Periodicity

3.1 During the year there will be several examination sessions throughout Thailand, according to the grades being passed.

3.2 For the Grades 9 to 6 the examination sessions might be set by request at Siam Kolkarn music schools, whenever the number of students passing the examination is sufficient.

3.3 For Grades 5 to 1 there will be four examination sessions during the year:

- March – Grades 5, 4, 3, 2, 1
- June – Grades 5, 4
- September – Grades 5, 4, 3, 2, 1
- December – Grades 5, 4

3.4 The examination sessions for Grades 5 to 1 will be held at Yamaha Music Academy, 891/1 Siam Motors Building, 4<sup>th</sup> Floor, Rama 1 Road, Wangmai, Pathumwan, 10330 Bangkok

3.5 The examination sessions for SKPE Grades 9 to 6 will be held in presence of the Jury and are not open to public.

3.6 The Performance part of the SKPE Diploma level (Grades 3, 2, 1) will be held in form of an open recital, and will be open to public.

#### 4. SKPE Examiners

4.1 The Examiners for SKPE Grades 9 to 6 are Yamaha teachers who have necessary qualification, have attended the Examiners' seminars at Yamaha Music Academy, and hold an Examiner's Certificate.

4.2 The required qualification for teachers willing to become SKPE Examiners is:

- For SKPE Grades 9 and 8 – Yamaha Grade 5 in Piano
- For SKPE Grades 7 and 6 – Yamaha Grade 4 in Piano

4.3 The Jury for SKPE Grades 5 to 1 will consist of at least two Examiners. The Examiners for these grades will be high-qualified piano teachers suggested by SKPE Committee.

5. The Examination for every grade of SKPE will consist of four parts as follows:

- **Performance Test**
- **Technical Skill**
- **Sight-reading**
- **Ear Test**

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## II. Examination procedure

### 1. Performance Test or Repertoire

1.1 The biggest and the most important part of SKPE is the Performance Test. For each grade there is a choice of 15 pieces arranged according to the variety of techniques and styles.

All the pieces are divided in 5 groups, 3 pieces in each group:

- Group A Pieces of Baroque style or Polyphonic writing;
- Group B Pieces of Classical period;
- Group C Pieces of Romantic period or written in Romantic style;
- Group D Pieces of Modern period;
- Group E Studies on different kind of techniques (Pieces from this group would be chosen for **Technical Skill** test)

1.2 For Performance Test the Candidate should present four pieces to be chosen from **SKPC Repertoire** book for the grade being passed. Candidate should choose one piece from groups **A, B, C** and **D**.

Example of the program for SKPE Grade 6:

- Group A – Bach Two part Invention
- Group B – Kuhlau Sonatina
- Group C – Granados Spanish Dance No.5
- Group D – Debussy Doctor Gradus ad Parnassum

1.3 Performance from memory

1.3.1 For the Examination the Candidate should choose one or more pieces to be performed from memory:

- For Grades 9 and 8 – one piece;
- For Grades 7 and 6
  - o Siam Kolkarn **teachers** would prepare **one** piece of the Repertoire to be played from memory;
  - o Siam Kolkarn **students** would prepare **two** pieces of the Repertoire to be played from memory
- For Grade 5
  - o Siam Kolkarn **teachers** would prepare **one** piece of the Repertoire to be played from memory;
  - o Siam Kolkarn or other **students** would prepare **two** pieces of the Repertoire to be played from memory
- For Grade 4 – students or teachers would prepare three pieces of the Repertoire to be played from memory
- For Grades 3, 2, 1 – all the pieces of the Repertoire should be performed from memory

1.3.2 Etude from Group E (chosen for Technical Skill test of SKPE) should be performed from memory in all grades of SKPE

## **SKPC Repertoire list for Grades 9 to 4**

(For SKPE one piece from the groups A, B, C, D to be chosen)

### **Grade 9**

Group A	Minuet in A minor Minuet in D minor Fanatasia in G minor	Johann Krieger Jean-Baptist Lully Georg Philipp Telemann
Group B	Adagio in A minor Never a Dull Moment Minuet in C major, K.6	Daniel Steibelt Daniel Gottlob Tuerk Wolfgang Amadeus Mozart
Group C	Doll's Sickness Soldatenmarsch Ecoossaise in C major	Piotr I. Tchaikovsky Robert Schumann Franz Schubert
Group D	Play March Scherzo	Bela Bartok Dmitri Shostakovich Dmitri Kabalevsky

### **Grade 8**

Group A	March in D major Little Prelude in F major Menuet in B flat major	Carl Philipp Emmanuel Bach Johann Sebastian Bach Anonymous
Group B	Sonatina in G major, Op.36 No.2 Sonatina in G major Rondo in C major	Muzio Clementi Ludwig van Beethoven Tobias Haslinger
Group C	The Old French Song Elfentanz Phantasietanz	Piotr I. Tchaikovsky Edvard Grieg Robert Schumann
Group D	Polka-Gallop Toccatina in A minor Swine-Herd's Song	Alfredo Casella Dmitri Kabalevsky Bela Bartok

### **Grade 7**

Group A	Solfeggio in C minor Little Prelude in E minor Little Fugue in C major	Carl Philipp Emmanuel Bach Johann Sebastian Bach Georg Friedrich Haendel
Group B	Sonatina in C major Sonatina in F major, Op.38 No.3 Sonata in E flat major	Jan Ladislav Dussek Muzio Clementi Domenico Cimarosa

Group C	Polonaise in G minor, Op.Posth. Kinderstueck in E flat major Kindersonate in G major, Op.118a	Frederic Chopin Felix Mendelssohn Robert Schummn
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Group D	Sonatina, 3 <sup>rd</sup> mvt Touch and Run En Colere	Bela Bartok Sergey Prokofiev Henri Sauguet
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**Grade 6**

Group A	Two part Invention in G major Allegro Sonata in G minor	Johann Sebastian Bach Georg Friedrich Haendel Domenico Scarlatti
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Group B	Sonatina in B flat major, Op.38 No.2 Sonatina in F major, Op.20 No.3 Sonatina in G minor, Op.49 No.1	Muzio Clementi Friedrich Kuhlau Ludwig van Beethoven
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Group C	Spanish Dance No.5 in E minor Klavierstueck in A major Polka-Mazurka in A minor	Enrique Granados Fanny Mendelssohn-Hensel Alexandre Gurilev
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Group D	Doctor Gradus ad Parnassum Joke Prelude in A minor, Op.13 No.2	Claude Debussy Sergey Prokofiev Alexandre Scriabin
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**Grade 5**

Group A	Allemande in D Fugue in F Two part Invention in A major	Francois Couperin Johann Pachelbel Johann Sebastian Bach
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Group B	Sonata in G major, K.283 Sonata in B flat major Sanata in F major, Op.2 No.1	Wolfgang Amadeus Mozart Franz Joseph Haydn Ludwig van Beethoven
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Group C	Waltz in G flat major, Op.70 No.1 Mazurka in D flat major Jagdlied (Hunting Song)	Frederic Chopin Alexandre Borodin Robert Schumann
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Group D	Toccata Danza del Viejo Boyero Improvisation No.15	Aram Khachaturian Alberto Ginastera Francis Poulenc
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#### **Grade 4**

Group A	Sonata in F major Three part Invention in D major Preludium in G	Padre Antonio Soler Johann Sebastian Bach Orlando Gibbons
Group B	Sonata in F major, K.332 Eight Variations on 'Ich hab' ein kleines Huettchen nur' (Ludwig van Beethoven) Sonata in B flat major, Hob.XVI/18	Wolfgang Amadeus Mozart Franz Joseph Haydn
Group C	Ballade in G minor, Op.118 No.3 Duetto Op.38 No.6 Prelude in A minor, Op.32 No.8	Johannes Brahms Felix Mendelssohn Sergey Rachmaninov
Group D	Ballade slave Ostinato (from <i>Mikrokosmos Bk.VI</i> ) Prelude in C major, Op.12 No.7	Claude Debussy Bela Bartok Sergey Prokofiev

### **Repertoire list for SKPC Grades 3, 2, 1**

#### **Grade 3**

Group A	J.S.Bach	Three part Invention in A major Three part Invention in A minor Three part Invention in G major Three part Invention in B flat major Prelude and Fugue No.9 in E major, WTC Bk.I Prelude and Fugue No.11 in F major, WTC Bk.I Prelude and Fugue No.13 in F sharp major, WTC Bk.I Prelude and Fugue No.16 in G minor, WTC Bk.I Prelude and Fugue No.17 in A flat major, WTC Bk.I Prelude and Fugue No.23 in B major, WTC Bk.I Prelude and Fugue No.2 in C minor, WTC Bk.II Prelude and Fugue No.6 in D minor, WTC Bk.II Prelude and Fugue No.7 in E flat major, WTC Bk.II Prelude and Fugue No.15 in G major, WTC Bk.II Any one of Six French Suites (complete)
	D.Shostakovich	Prelude and Fugue in B major



## Group B

- J.Haydn Sonata in E flat major, Hob.XVI/49  
W.A.Mozart Sonata in B flat major, K.570  
Sonata in C major, K.330  
L.van Beethoven Sonata in F minor, Op.2 No.1 (complete)  
Sonata in C minor, Op.10 No.1  
Sonata in G major, Op.14 No.2  
Sonata in G major, Op.79

## Group C

- F.Chopin Impromptu No.1 in A flat major  
Impromptu No.3 in G flat major  
Grande Valse brillante in E flat major, Op.14  
Valse brillante in A flat major, Op.18  
Valse brillante in A flat major, Op.34 No.1  
Polonaise in A major, Op.40 No.1  
Polonaise in D minor, Op.71 No.1 (posth)  
Polonaise in B flat major, Op.71 No.2 (posth)  
F.P.Schubert Impromptu in E flat major, Op.90 No.2  
Impromptu in A flat minor, Op.90 No.4  
R.Schumann Novelette in F major, Op.21 No.1  
F.Mendelssohn Andante and Rondo Capriccioso in E major, Op.14  
F.Liszt Au lac de Walenstadt (from *Annees de Pelerinage*.  
*Premiere Annee: Suisse*)  
Hungarian Rhapsody No.11  
C.M.von Weber Pollaca brillante Op.72  
I.Albeniz El Puerto from *Iberia*

## Group D

- C.Debussy Toccata from *Pour le piano*  
Jardins sous la pluie from *Estampes*  
Any two from *Preludes Bk.I or Bk.II*  
Passepied from *Suite bergamasque*  
S.Prokofiev Scherzo in A minor, Op.12 No.10  
M.Ravel Menuet antique  
Rigaudon from *Tombeau du Couperin*

## Grade 2

### Group A

- J.S.Bach Partita No.1 in B flat major (complete)  
Toccata in E minor  
Toccata in G minor  
Prelude and Fugue No.15 in G major, WTC Bk.I  
Prelude and Fugue No.18 in G sharp minor, WTC Bk.I  
Prelude and Fugue No.1 in C major, WTC Bk.II  
Prelude and Fugue No.5 in D major, WTC Bk.II

	Prelude and Fugue No.16 in G minor, WTC Bk.II Capriccio 'For the Departure of the Beloved Brother'
G.F.Handel	Suite No.1 in A major (complete) Suite No.2 in F major (complete) Suite No.5 in E major (complete)
D.Shostakovich	Prelude and Fugue in G major
Group B	
J.Haydn	Sonata in C major, Hob.XVI/50 Sonata in D major, Hob.XVI/51 Andante and Variations in F minor
W.A.Mozart	Sonata in C major, K.309 Sonata in D major, K.311
L.van Beethoven	Sonata in F major, Op.10 No.2 Sonata in E major, Op.14 No.1 Sonata in E flat major, Op. 27 No.1 Sonata in D major, Op.28 Sonata in D minor, Op.31 No.2 'Tempest' Sonata in F major, Op.54 Sonata in F sharp major, Op.78 Sonata in E minor, Op.90
Group C	
F.Schubert	Impromptu in G flat major, Op.90 No.3 Impromptu in F minor, Op.142 No.1 Impromptu in B flat major, Op.142 No.3 Impromptu in F minor, Op.142 No.4
F.Chopin	Ballade No.1 in G minor, Op.23 Ballade No.3 in A flat major, Op.47 Scherzo No.1 in B minor, Op.20 Scherzo No.2 in B flat minor, Op.31 Impromptu No.2 in F sharp major, Op.36 Nocturne in D flat major, Op.37 No.1 Nocturne in F sharp minor, Op.48 No.1 Nocturne in E flat major, Op.55 No.2 Polonaise in C sharp minor, Op.26 No.1 Polonaise in E flat minor, Op.26 No.2 Polonaise in C minor, Op.40 No.2
E.Grieg	Sonata in E minor, Op.7
E.Granados	Amor e la Muerte from <i>Goyescas</i> Los Requeiebros from <i>Goyescas</i> La Maja y el Ruisenor from <i>Goyescas</i> Allegro del Concierto
F.Liszt	Chapelle de Guillaume Tell from <i>Annees de Pelerinage</i> . <i>Premiere Annee: Suisse</i>
I.Albeniz	Hungarian Rhapsody No.10 in E major El Albaicin from <i>Iberia</i>

Group D

M.Ravel	Jeux d'eau Sonatine (complete)
S.Prokofiev	Sonata No.3 in A March and Scherzo from <i>Love for Three Oranges</i>
B.Bartok	Allegro barbaro Any two Bulgarian Dances from <i>Mikrokosmos Vol.VI</i> Suite Op.14 (complete)
A.Ginastera	Sonata Op.22 (complete) Danza del gaucho matrero from <i>Tres danzas Argentinas</i>
D.Shostakovich	Three Fantastic Dances
I Stravinsky	Tango

**Grade 1**

Group A

J.S.Bach	Italian Concerto (complete) Overture in French Style in B minor Chromatic Fantasy and Fugue in D minor Fantasy and Fugue in A minor Toccatina in F sharp minor Toccatina in C minor Partita in C minor Partita in G major Prelude and Fugue No.3 in C sharp major, WTC Bk.I Prelude and Fugue No.14 in F sharp minor, WTC Bk.II Prelude and Fugue No.17 in A flat major, WTC Bk.II Prelude and Fugue No.21 in B flat major, WTC Bk.II
G.F.Handel	Suite No.4 in E minor (complete) Suite No.8 in F minor (complete)
D.Shostakovich	Prelude and Fugue in D flat major Prelude and Fugue in A flat major
P.Hindemith	Any Fugue with preceding Interludium from Ludus Tonalis

Group B

J.Haydn	Sonata in E flat major, Hob.XVI/52
W.A.Mozart	Sonata in D major, K.284 Sonata in A minor, K.310 Sonata in B flat major, K.333 Sonata in C minor, K.457 Sonata in F major, K.533 Sonata in D major, K.576
L.van Beethoven	Sonata in A major, Op.2 No.2 Sonata in C major, Op.2 No.3 Sonata in E flat major, Op.7 Sonata in D major, Op.10 No.3 Sonata in B flat major, Op.22 Sonata in A flat major, Op.26

Sonata in G major, Op.31 No.1  
 Sonata in E flat major, Op.31 No.3  
 Sonata in C major, Op.53 'Waldstein'  
 Sonata in F minor, Op.57 'Appassionata'  
 Sonata in E flat major, Op.81a 'Les Adieux'  
 Sonata in E major, Op.109  
 Variations Op.34

Group C

R.Schumann	Abegg-Variations, Op.1 Papillons, Op.2 Sonata in G minor, Op.22 Fasschingschwang aus Wien, Op.26 Novelette in F sharp minor, Op.21 No.8
F.Chopin	Ballade No.2 in F major, Op.38 Ballade No.4 in F minor, Op.52 Scherzo No.3 in C sharp minor, Op.39 Scherzo No.4 in E major, Op.54 Fantasia in F minor, Op.49 Nocturne in G major, Op.37 No.2 Nocturne in C minor, Op.48 No.2 Nocturne in E major, Op.62 No.1 Nocturne in B major, Op.62 No.2 Polonaise in F sharp minor, Op.44 Polonaise in A flat major, Op.53
F.Liszt	Sonata-Fantasia 'Après une lecture de Dante' (from <i>Annees de pelerinages. Deuxieme annee: Italie</i> ) Vallee d'Obermann (from <i>Annee de pelerinages. Premiere annee: Suisse</i> ) Hungarian Rhapsody No.6 in F major Hungarian Rhapsody No.9 Hungarian Rhapsody No.14 Ballade No.1 Ballade No.2
F.Mendelssohn	Variations serieuses, Op.54
I.Albeniz	El Polo (from <i>Iberia</i> ) Triana (from <i>Iberia</i> )
P.Tchaikovsky	Dumka Variations in F major

Group D

S.Prokofiev	Sonata No.2 in D Sonata No.4 in C Sonata No.5 in C
A.Scriabin	Sonata-fantasia No.2 in G sharp minor Sonata No.3 in F sharp minor Sonata No.4 in F sharp major
B.Bartok	Sonata 1926
G.Faure	Theme and Variations in C sharp minor, Op.73

C. Debussy	Reflets dans l'eau (from <i>Images Bk.I</i> ) Poissons d'or (from <i>Images Bk.II</i> )
M. Ravel	Valses nobles et sentimentales Une barque sur l'océan (from <i>Miroirs</i> ) Les oiseaux tristes and Alborade del gracioso (from <i>Miroirs</i> ) Minuet and Toccata (from <i>Le Tombeau du Couperin</i> )

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## 2. Technical Skill

2.1 For this test the Candidate should prepare:

- one etude (to be chosen from *SKPC Repertoire* books, Group **E**) and
- the scales and arpeggios for the grade being passed (to be chosen from *SKPC Scales and Arpeggios* books)

2.2 Both Etude and Scales (Arpeggios) should be performed from memory

2.3 The time limit for Technical Skill test is fixed to:

7 minutes – for Grades 9, 8, 7, 6

10 minutes – for Grades 5, 4, 3, 2, 1

### List of Etudes for Grades 9 to 4

(to be chosen from *SKPC Repertoire* books – Group **E**)

#### Grade 9

Etude in A minor

Etude in C major

Etude in G major

Cornelius Gurlitt  
Alexandre Nikolayev  
Ludwig Schytte

#### Grade 8

Kleine Studie (from *Album for the Young*, Op.68)

Etude in C major, Op.139 No.19

Etude in D major, Op.37 No.17

Robert Schumann  
Carl Czerny  
Henry Lemoine

#### Grade 7

Children Study in C major, Op.79 No.13

Etude in G major, Op.46 No.2

Douce Plainte, Op.100 No.16

Johann Hermann Berens  
Stephen Heller  
Friedrich Burgmueller

#### Grade 6

Etude in G minor, Op.29 No.3

Velocity, Op.109 No.10

Etude in C major, Op.718 No.1

Henry Bertini  
Friedrich Burgmueller  
Carl Czerny

### **Grade 5**

Etude in F minor	Johann Baptist Cramer
Etude in D major, Op.45 No.3	Stephen Heller
Etude in F major, Op.299 No.17	Carl Czerny

### **Grade 4**

Etude in E major, Op.46 No.30	Stephen Heller
Etude in F minor (from <i>Trois nouvelles etudes</i> , Op.Posth)	Frederic Chopin
Etude in D major (from <i>Gradus ad Parnassum</i> )	Muzio Clementi

## **List of Etudes for SKPC Grades 3 to 1**

### **Grade 3**

C.Czerny	Any one from Etudes Op.740
M.Moszkowski	Any one from Etudes de virtuosite, Op.72
F.Chopin	Etude in C major, Op.10 No.7
	Etude in F minor, Op.10 No.9
	Etude in A flat major, Op.25 No.1
	Etude in F minor, Op.25 No.2
	Etude in A flat major (from <i>Trois nouvelles etudes</i> )
	Etude in D flat major (from <i>Trois nouvelles etudes</i> )
F.Liszt	'Un Sospiro' in D flat major from <i>Three Concert Etudes</i>
	No.5 in E major from <i>Grandes etudes d'apres Paganini</i>
S.Rachmaninov	Etude-tableau in C major, Op.33 No.2
	Etude-tableau in G minor, Op.33 No.7
C.Debussy	Etude 'Pour les cinq doigts'
	Etude 'Pour les notes repetees'

### **Grade 2**

F.Chopin	Etude in G flat major, Op.10 No.5
	Etude in C minor, Op.10 No.12
	Etude in E minor, Op.25 No.5
	Etude in C minor, Op.25 No.12
F.Liszt	'Waldesrauschen' from <i>Two Concert Etudes</i>
S.Rachmaninov	Etude-tableau in D minor, Op.33 No.4
	Etude-tableau in E flat minor, Op.33 No.5
	Etude-tableau in C sharp minor, Op.33 No.8
A.Scriabin	Etude in F sharp minor, Op.8 No.2
	Etude in B minor, Op.8 No.3
C.Debussy	Etude 'Pour les huit doigts'
	Etude 'Pour les arpeges composees'

## Grade 1

F.Chopin	Etude in C major, Op.10 No.1 Etude in C sharp minor, Op.10 No.4 Etude in F major, Op.10 No.8 Etude in A flat major, Op.10 No.10 Etude in E flat major, Op.10 No.11 Etude in F major, Op.25 No.3 Etude in G sharp minor, Op.25 No.6 Etude in A minor, Op.25 No.11
F.Liszt	No.1 in G minor from <i>Grandes etudes d'apres Paganini</i> No.2 in E flat major from <i>Grandes etudes d'apres Paganini</i> No.3 'La Campanella' from <i>Grandes etudes d'apres Paganini</i> No.6 in A minor from <i>Grandes etudes d'apres Paganini</i> 'Gnomenreigen' from <i>Two Concert Etudes</i> 'La Leggierezza' from <i>Three Concert Etudes</i> No.2 in A minor from <i>Etudes d'execution transcendante</i> No.5 'Eroica' from <i>Etudes d'execution transcendante</i> No.10 in F minor from <i>Etudes d'execution transcendante</i>
S.Rachmaninov	Any one from Etudes-tableaux Op.39
C.Debussey	Etude 'Pour les Tierces' Etude 'Pour les Quartes' Etude 'Pour les Octaves' Etude 'Pour les Accords'
S.Prokofiev	Any one from Four Etudes Op.2

## Scales and Arpeggios by Grades

### Grade 9

Diatonic scales	2 octaves, hands together, similar motion or contrary motion starting on one note C, G major; A, E harmonic minor
Broken chords	2 octaves, hands separately, 3-note chords, C, F major; A minor
Arpeggios	2 octaves up and down, hands separately, root position only C, F major; A, D minor
Chromatic scales	2 octaves, hands separately, similar motion, starting on: C#, F#

### Grade 8

Diatonic scales	3 octaves, hands together, similar motion D, A, F major; D, G harmonic minor
Broken chords	2 octaves, hands together, 3-note chords, G, D major; E, D minor
Arpeggios	2 octaves, hands separately, root position and inversions G, D major; E, C minor
Chromatic scales	4 octaves, hands separately, similar motion; starting on: C, F

### Grade 7

Scales	Unisons: 4 octaves, hands together, similar motion B flat, E major; B, C harmonic minor Thirds: 2 octaves, similar motion C, G major
Broken chords	4 octaves, hands together, 3-note chords A, B flat major; G, C minor
Arpeggios	4 octaves, hands separately, root position and inversions A, E major; G, F minor
Chromatic scales	2 octaves, hands together, similar motion, starting on: D#, B
Double notes	Double Thirds: 2 octaves, hands separately, <i>staccato</i> C major

### Grade 6

Diatonic scales	Unisons: 4 octaves, hands together, similar motion E flat major; F, F# harmonic and melodic minor Thirds: 3 octaves, similar motion F major; A, E, D harmonic minor
Broken chords	2 octaves, hands together. 4-note chords E, E flat major; F minor
Arpeggios	2 octaves, hands together, root position and inversions B flat, E flat major; B, F# minor



Chromatic scales	Unisons: 3 octaves, hands together, similar motion starting on: B flat, E Major and Minor Thirds: 2 octaves, similar motion, starting on (Left Hand note): C, F
Double notes	Double Thirds: 2 octaves, hands separately, <i>staccato</i> G, D major

### Grade 5

Diatonic scales	Unisons: 4 octaves, hands together, <u>similar and contrary motion</u> A flat, B major; C#, B flat harmonic and melodic minor Thirds: 4 octaves, similar motion D, B flat major G harmonic and melodic minor Sixths: 2 octaves, similar motion C, G major; A harmonic minor
Broken chords	Common chords: 4 octaves, hands together, 4-note chords A flat, B major; F#, B flat minor <b>Dominant 7</b> chords: 2 octaves, hands separately, 5-note chords Key of C, G, F <b>Diminished 7</b> chords: 2 octaves, hands separately 5-note chords Key of C, G, D, F
Arpeggios	Common chords: 4 octaves, hands together, similar motion, root position and inversions A flat, B major; C#, G# minor <b>Dominant 7</b> chords: 2 octaves, hands separately, root position only Key of C, G, F <b>Diminished 7</b> chords: 2 octaves, hands separately, root position only Key of C, G, D
Chromatic scales	Unisons: 4 octaves, hands together, starting on D, G Major and Minor Thirds: 3 octaves, starting on C#, D, F# (Left Hand note)
Double notes	Scales in double Thirds: 2 octaves, hands separately, <i>legato</i> A, E, D harmonic minor
Octaves	Chromatic: 2 octaves, hands separately, <i>staccato</i> , starting on C, F, F#

### Grade 4

Diatonic scales	Unisons: 4 octaves, similar and contrary motion D flat, F# (G flat) major; G#, E flat harmonic and melodic minor Thirds: 4 octaves, similar motion A, E flat major; B, C harmonic and melodic minor Sixths: 2 octaves, similar motion D, F major; E, D harmonic and melodic minor
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Broken chords	Common chords: 4 octaves, hands together, 4-note chords D flat, F# (G flat) major; C# minor <b>Dominant 7</b> chords: 2 octaves, hands together, 5-note chords Key of D, A, B flat <b>Diminished 7</b> chords: 2 octaves, hands together, 5-note chords A, E, B flat, E flat
Arpeggios	Common chords: 4 octaves, hands together, <u>similar and contrary motion</u> , root position and inversions D flat major; B flat minor <b>Dominant 7</b> chords: 2 octaves, hands together, root position and inversions Key of D, A, B flat <b>Diminished 7</b> chords: 2 octaves, hands together, root position only Key of A, E, B flat, E flat
Chromatic scales	Unisons: 4 octaves, hands together, <u>similar and contrary motion</u> , starting on G, A Major and Minor Thirds: 4 octaves, similar motion, starting on D#, E, A B flat (Left Hand note)
Double notes:	Scales in Double Thirds: 2 octaves, hands together, <i>legato</i> A, F, B flat major; G, C harmonic minor Scales in Double Sixths: 2 octaves, hands separately, <i>staccato</i> C major
Octaves	Diatonic scales: 2 octaves, hands separately, <i>staccato</i> C, G major; A, E harmonic minor

### **Grade 3**

Diatonic scales	Unisons: 4 octaves, similar and contrary motion, Any <b>Major</b> key at the choice of the Examiner Thirds: 4 octaves, similar and contrary motion E, A flat major; F, F# harmonic and melodic minor Sixths: 3 octaves, similar motion A, B flat major; G, C harmonic and melodic minor
Broken chords	Common chords: 4 octaves, hands together, 4-note chords G#, E flat minor <b>Dominant 7</b> chords: 3 octaves, hands together, 5-note chords Key of E, B, B flat <b>Diminished 7</b> chords: 3 octaves, hands together, 5-note chords Key of B, F#, A flat, D flat
Arpeggios	Common chords: 4 octaves, hands together, similar and contrary motion, root position and inversion F# (G flat) major; D# (E flat) minor <b>Dominant 7</b> chords: 3 octaves, hands together, root position and inversions Key of E, B, E flat <b>Diminished 7</b> chords: 3 octaves, hands together, root position only

	Key of B, F#, A flat, D flat
Chromatic scales	Unisons: 4 octaves, hands together, similar and contrary motion starting on any key named by the Examiner Major and Minor Thirds: 4 octaves, <u>similar and contrary motion</u> Starting on G, A flat, B (Left Hand note) Major and Minor Sixths: 2 octaves, similar motion, Starting on C, F, C#, F# (Right Hand note)
Double notes	Scales in Double Thirds: 3 octaves, hands together, <i>legato</i> E, B, E flat major; F harmonic and melodic minor Scales in Double Sixths: 2 octaves, hands separately, <i>legato</i> A flat, D flat major
Octaves	Diatonic: 2 octaves, hands together, <i>staccato</i> D, F major; B, D harmonic and melodic minor Chromatic: 2 octaves, hands together, <i>staccato</i> or <i>legato</i> starting on D, A flat, B

## Grade 2

Diatonic scales	4 octaves, hands together, similar and contrary motion, any <b>Minor</b> key at the choice of the Examiner Thirds: 4 octaves, <u>similar and contrary motion</u> B, F# (G flat), D flat major C#, B flat harmonic and melodic minor Sixths: 4 octaves, similar motion E, E flat major; F#, C# harmonic and melodic minor
Broken chords	<b>Dominant 7</b> chords: 3 octaves, hands together, 5-note chords Key of A flat, D flat, F# (G flat) <b>Diminished 7</b> chords: 3 octaves, hands together, 5-note chords, in any key named by the Examiner
Arpeggios	Common chords: 4 octaves, hands together, root position and inversions, in any Major or Minor key named by the Examiner <b>Dominant 7</b> chords: 4 octaves, hands together, root position and inversions, Key of A flat, D flat, F# (G flat) <b>Diminished 7</b> chords: 4 octaves, hands together, root position in any key named by the Examiner
Chromatic scales	Major and Minor Thirds: 4 octaves, similar and contrary motion starting on <u>any key</u> (Left Hand) at the choice of the Examiner Major and Minor Sixths: 3 octaves, similar motion Starting on C#, D, E, A, B flat (Right Hand note)
Double notes	Scales in Double Thirds: 4 octaves, hands together, similar motion, <i>legato</i> A flat, D flat, F# (G flat) major; B, F# harmonic and melodic minor Scales in Double Sixths: 2 octaves, hands together, <i>staccato</i> D, A, E flat major;

Octaves  
Diatonic: 3 octaves, hands together, *staccato*  
A, B flat, E flat major;  
F#, G, C harmonic and melodic minor  
Chromatic: 3 octaves, hands together, *staccato*,  
starting on E, G, A

### **Grade 1**

Diatonic scales  
Thirds: 4 octaves, similar and contrary motion,  
any **Major** or **Minor** key named by the Examiner  
Sixths: 4 octaves, similar and contrary motion  
B, A flat major; E flat harmonic and melodic minor

Broken chords  
4 octaves, **eleven chords**, starting on **any key**  
Arpeggios  
at the choice of the Examiner  
**NB – Eleven chords** include: major and minor common chords  
(root position and inversions), D7 chords (root position and  
inversions), Dim7 chords (root position)

Chromatic scales  
Major and Minor Sixths: 4 octaves,  
**similar and contrary motion**  
starting on D#, G, G#, B (Right Hand note)

Double notes  
Scales in Double Thirds: 4 octaves, hands together,  
similar motion, *legato*  
C#, G#, D#, B flat harmonic and melodic minor  
Scales in Double Sixths: 2 octaves, hands together, *legato*  
E, B, F, B flat major

Octaves  
Diatonic: 3 octaves, hands together, *staccato*  
E, A flat, D flat major  
C#, F, B flat harmonic and melodic minor  
Chromatic: 3 octaves, hands together, *legato* or *staccato*  
starting on any key named by the Examiner

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### 3. Ear Test

3.1 This test will consist in four different topics:

- **Melody singing**
- **Rhythmic features**
- **Musical features and General knowledge**
- **Sight-singing**

3.2 In the *Singing* or *Melodic* part of the test the candidates will be asked to sing back the short melody or a short phrase. In lower grades it will short excerpts (several notes only), in higher grades – longer melodies (4 bars), starting with Grade 5 and higher candidates will have to do with two-part texture. Some parts of the test will explore chord singing.

3.3 In *Rhythmic* part of the test candidates will have to clap or tap the pulse (in lower grades), or the rhythmic values of a short excerpt. In higher grades there will be examples of polyrhythmic patterns.

3.4 In *Musical features* part of the test candidates will answer questions on the tonal color of the musical excerpt (major/minor), dynamic levels (pp, p, mp, mf, f, ff), gradation of the sound (crescendo/diminuendo), tempo changes (accelerando/ritardando/a tempo).

3.5 In *General knowledge* part of the test candidates should demonstrate a good basic knowledge of musical structure (musical form), musical terms as well as main musical genres.

3.6 In *Sight-singing* part of the test candidates will be asked to sing at sight a short excerpt. In lower grades the excerpt will be in free tempo (several notes), in higher grades – longer phrases (4 to 8 bars). In Grade 3 candidates will have to memorize away from piano a short excerpt (there will be a short time for preparation).

3.7 The time for this test is fixed to:

- 5 minutes – for Grades 9, 8, 7
- 7 minutes – for Grades 6, 5, 4
- 10 minutes – for Grades 3, 2, 1

## Ear Test by Grades

### **Grade 9**

*Singing:* Imitations (echo); range – perfect Fifth. Four excerpts, each consisting of five notes.

*Rhythm:* Examiner will play the short melody; the candidate will clap the pulse of the excerpt.

*Musical features:* State whether one of two notes played not more than a third apart is lower or higher. State the main articulation (legato/staccato) or dynamics (forte/piano) of the excerpt

*General knowledge - Musical genre:* **March**

*Sight-singing:* Sing at sight four notes (in a free tempo) within the range of a Third. First note will be sounded. If necessary (due to difficulties of intonation and pitch), the examiner will repeat the note after the latter has been attempted.

*Key signatures:* C major, A minor

### **Grade 8**

*Singing:* Imitations (echo); range – one Octave. Four excerpts, each consisting of six notes. *Chord notes' singing:* Examiner will play the chord in root position then sound one of notes; the candidate will sing that note and state whether it is 1, 3 or 5 of the chord.

*Rhythm:* Examiner will play a short excerpt; the candidate will clap the pulse of the excerpt. Then the candidate will be asked to state whether the excerpt is in 2 or 3 time.

*Musical features:* To state whether the excerpt, played by the Examiner, is in major or in minor key (tonal color). To recognize dynamic changes (p, f, mf) and gradation of the sound (crescendo/diminuendo).

*General knowledge – Musical form:* **Rondo**

*Sight-singing:* In a free tempo – sing at sight eight notes within the range of a Sixth. The first note will be sounded. If necessary (due to difficulties of intonation and pitch), the examiner will repeat the note after the latter has been attempted.

*Key signatures:* G major, E minor

### **Grade 7**

*Singing:* To sing back a short phrase (4 bars). Sing the three notes of the Tonic chord in root position.

*Rhythm:* To clap or tap the rhythm of a short phrase played twice by the Examiner. To state whether the excerpt is in 2 (including 6/8) or 3 time.

*Musical features:* To state whether the excerpt, played by the Examiner, is in major or in minor key. To recognize dynamic changes (p, f, mf), gradation of the sound (crescendo/diminuendo) and tempo changes (rallentando/accelerando/ a tempo).

*General knowledge – Musical genres:* **Menuet**, other dances of Baroque Dance Suite (**Allemande, Courante, Sarabande, Gigue**)

*Sight-singing:* Sing at sight a short melody (4 bars) within the range of an Octave.

*Key signatures:* F major, D minor

## **Grade 6**

*Singing:* To sing back a short phrase (4 bars). To sing the three notes of the Tonic chord in root position and inversions.

*Rhythm:* To clap or tap the rhythm of a short phrase played twice by the examiner. To state whether it is in 2/4, 3/4 or 6/8 time.

*Musical features:* To recognize cadences: perfect or interrupted. To recognize intervals: Thirds and Sixths.

*General knowledge* – Musical form: **Sonata** (Sonatina)

*Sight-singing:* Sing at sight a short phrase (8 bars) within the range of one octave.

*Key signatures:* D major, B minor, B flat major, G minor

## **Grade 5**

*Singing:* In two-part writing – to sing back the upper part of a short excerpt played twice by the Examiner. To sing three main chords of the tonality (T, S, D) in root position; the first note of the tonality will be sounded.

*Rhythm:* In two-part writing - to clap or tap the rhythm of the upper part of a short excerpt. To state whether it is in 2/4, 3/4, 4/4 (C), or 6/8 time. To recognize rhythmic changes occurred while playing the excerpt for the second time.

*Musical features:* To recognize cadences: perfect, plagal or interrupted. To recognize intervals: major and minor Thirds and Sixths, perfect Fourths and Fifths.

*General knowledge:* Romantic dance forms – **Mazurka, Polonaise, Waltz**

*Sight-singing:* In two-part writing – sing the upper part of a short excerpt (4 bars)

*Key signatures:* A major, F sharp minor, E flat major, C minor

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## **Grade 4**

*Singing:* In two-part writing – sing back the lower part of a short excerpt played twice by the Examiner. To sing three main chords of the tonality (T, S, D) in root position and inversions; the first note of the tonality will be sounded.

*Rhythm:* In two-part writing – to clap or tap the rhythm of a lower part of a short excerpt. To state whether it is in 2/4, 3/4, 4/4 (C), 6/8 or 9/8 time. To recognize the rhythmic changes occurred while playing the excerpt for the second time.

*Musical features:* To recognize four main types of cadences: perfect, imperfect (half), plagal and interrupted. To recognize intervals: major and minor Thirds and Sixths, perfect Fourths, Fifths and Octaves, major and minor Seconds and Sevenths.

*General knowledge* – Musical form: **Theme and variations**

*Sight-singing:* In two-part writing – sing the lower part of a short excerpt (8 bars)

*Key signatures:* E major, C sharp minor, A flat major, F minor

### **Grade 3**

*Singing:* In two-part writing – to sing back the upper part of a short excerpt played twice by the Examiner. Examiner will play the lower part together with the Candidate.

*Rhythm:* To clap or tap the rhythm of the lower part of a two-part excerpt.

*Musical features:* Recognize modulations into the dominant or relative major/minor keys. To recognize chords: common major or minor chords, root position and inversions.

*General knowledge* – Musical genre: **Prelude and Fugue**

*Sight-singing:* In two-part writing – away from piano the Candidate will memorize both part of a short excerpt (4 bars), then sing them using “Sol-Fa” names of notes.

*Key signatures:* B major, G sharp minor

### **Grade 2**

*Singing:* Sing back the lower part of a two-part excerpt (8 bars). Examiner will play the upper part together with the candidate.

*Rhythm:* Polyrhythmic patterns. Length – 4 bars, time signatures: 3/4, 4/4, 6/8, 9/8

*Musical features:* Recognize modulations into the dominant, subdominant and relative major/minor keys. To recognize chords: Dominant 7 chords, root position and inversions.

*General knowledge* – Musical genres of Romantic period: **Nocturne, Impromptu, Ballade**

*Sight-singing:* Sing at sight the upper part of a two-part excerpt and play the lower one (8 bars)

*Key signatures:* D flat major, B flat minor

### **Grade 1**

*Singing:* Sing back the lower part of a two-part excerpt (8 bars). Examiner will play the upper part together with the candidate.

*Rhythm:* Polyrhythmic patterns. Length – 6 bars, time signatures: 12/8, 5/4, 7/4

*Musical features:* To recognize modulations into dominant, subdominant, relative major/minor, or (from a major keys) – to supertonic minor. Recognize chords: common major and minor chords (root position and inversions); Dominant 7 chords (root position and inversions); Diminished 7 chords (root position); Augmented chords.

*General knowledge* – Musical genre: **Piano Concerto**

*Sight-singing:* Sing at sight the lower part of a two-part excerpt and play the upper one (8 bars)

*Key signatures:* F sharp (G flat) major, D sharp (E flat) minor

**NB:** All the requirements of keys (tonalities) for SKPC Ear Test are **cumulative**.

3.8 The examination procedure and musical samples can be found in *SKPC Ear Test and Sight-reading* books:

- Book I – Grades 9 – 8 – 7 – 6 ;
- Book II – Grades 5 – 4 – 3 – 2 – 1



## 4. Sight-reading

4.1 In this test the Candidate will be given a short musical excerpt to be played at sight.

4.2 The Examiner will choose one excerpt for this test. The difficulty of the excerpt chosen for Sight-reading test would be about 1 – 2 grades easier than the grade being passed.

4.3 Before the test the Candidate would have time for preparation. During this preparation time the Candidate is not allowed to try the excerpt on the piano. The time for preparation is:

- 30 seconds for Grades 9 – 8 – 7 – 6;
- 1 minute for Grades 5 – 4 – 3 – 2 – 1

4.4 The samples for Sight-reading test may be found in:

*SKPC Ear Test and Sight-reading* books (Book I: Grades 9 - 8 - 7 - 6; Book II: Grades 5 - 4 - 3 - 2 - 1)

### General requirements for Sight-reading Test (by grades)

#### Grade 9

Key signature: C major; 2/4; phrase of 4 bars; 5-finger position on C in both hands; use of treble or bass clef for L.H.; no articulation or dynamic marks.

#### Grade 8

Key signature: A minor (harmonic); 4/4; phrase of 4 bars; 5-finger position on different notes, some “extension” of the position (an octave); articulation – *legato*.

#### Grade 7

Key signatures: G major, E minor; 3/4; phrase of 8 bars; an extended position with “traps”, easy slurs.

#### Grade 6

Key signatures: F major, D minor; 6/8; length of excerpt – 8 to 16 bars; easy imitations, passing the Thumb, intervals; articulation – *staccato*; dynamics – *forte* and *piano*.

#### Grade 5

Key signatures: D major, B minor, B flat major, G minor; 3/8; length – 16 bars; 3-note chords without position changes; crescendo/diminuendo; articulations – *tenuto*.

#### Grade 4

Key signatures: A major, F sharp minor, E flat major, C minor; 9/8, 3/2; length – 16 bars; two-part writing, different kinds of accents; *accelerando/ritardando*.

### **Grade 3**

Key signatures: E major, C sharp minor, A flat major, F minor; 5/4, 12/8; length of excerpt – 16 to 24 bars; chords with position changes, some chromaticism, different articulations in both hands.

### **Grade 2**

Key signatures: B major, G sharp minor, D flat major, B flat minor; 2/2; length of the excerpt – 24 to 32 bars; more complex arpeggios, 4-note chords, different types of syncopations.

### **Grade 1**

Key signatures: F sharp (G flat) major, D sharp (E flat) minor; 7/4; length of the excerpt – 24 to 32 bars; may include leaps on bigger intervals.

**NB:** All the requirements for SKPC Sight-reading are **cumulative**.

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### **III. Marking procedure**

1. The marks for the totality of SKPE tests are distributed as follows (out of 100 marks):

Performance	-	60 marks
Technical Skill	-	20 marks
Ear Test	-	10 marks
Sight-reading	-	10 marks

Performance <b>60</b>	Technical skill <b>20</b>	Ear Test <b>10</b>	Sight-reading <b>10</b>
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2.1. The marks for **Performance** test (total – 60 marks) are distributed as follows:

- Group A – 15 marks;
- Group B – 15 marks;
- Group C – 15 marks;
- Group D – 15 marks

2.2. The marks for **Technical skill** test (total – 20 marks) are distributed as follows:

- Scales and Arpeggios – 10 marks;
- Etude (Group E) – 10 marks

2.3. The marks for **Ear Test** (total – 10 marks) are distributed as follows:

- Singing – 2 marks;
- Rhythmic features – 2 marks;
- Sight-singing – 2 marks;
- Musical features and General knowledge – 4 marks

2.3.1. The marks for this test may contain commas (ex.: 0,5; 1,5; 2,5; 3,5)

2.4. The marks for **Sight-reading** test (10 marks) are based on general impression, musical flow and accurate rendering of musical features of the excerpt (tempo, dynamics, articulation and phrasing)

3. Total marks

3.1. The “Pass” point of the SKPE is fixed to **60 marks** for the totality of tests.

3.2. **NB:** However, the Candidate should obtain at least **35 marks** for the **Performance** test in order to pass the Examination.

4. Reexamination

4.1. Candidates who obtained the “Pass” mark (60 or over) for totality of tests, but did not fulfill the requirement of 35 marks for Performance test – may reexamine within the 6 months taking only the SKPE Performance test.

4.2. In case of reexamination: if the Candidate does not reach 35 marks required for Performance test – for one of the next sessions of SKPE he/she would have to pass the totality of SKPE tests.

4.3. In case of reexamination: if the Candidate doesn't take the reexamination within the 6 months – for one of the next sessions of SKPE he/she would have to pass the totality of SKPE tests.

5. Timing

5.1. The time limit for the totality of tests for each grade is fixed to:

- Grade 9 and 8 - 10 minutes
- Grade 7 and 6 - 20 minutes
- Grade 5 - 30 minutes
- Grade 4 - 35 minutes
  
- Grade 3 - 40 minutes
- Grade 2 - 50 minutes
- Grade 1 - 60 minutes

## 6. Awards

6.1. According to percentage of marks, the awards for SKPE are distributed as follows:

A	85 – 100 marks	- Excellent
B	75 – 84,5 marks	- Good
C	60 – 74,5 marks	- Fair
D	0 – 59,5 marks	- Insufficient

## 6.2. Comparative percentage of markings

From **10** marks:

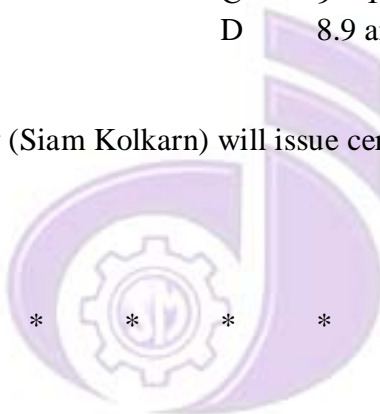
A	8.5 – 10
B	7.5 – 8.4
C	6 – 7.4
D	5.9 and below

From **15** marks:

A	12.75 – 15
B	11.25 – 12.5
C	9 – 11
D	8.9 and below

7. Yamaha Music Academy (Siam Kolkarn) will issue certificates for all candidates.

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## IV. Applications

1. All the candidates may obtain the SKPE Application Form at:  
Yamaha Music Academy, 891/1 Siam Motors Building, 16<sup>th</sup> Floor,  
Rama 1 Road, Wangmai, Pathumwan, 10330 Bangkok

2. The Candidates must submit the Application Form together with Examination fee to examination department of Yamaha Music Academy on 16<sup>th</sup> Floor at least one month prior to each SKPE session.