

# Piano Grades



Syllabus  
2018–2020

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This syllabus should be read in conjunction with the current **Music Grades Specification**, available to view and download from the LCM Examinations website: [lcme@uwl.ac.uk](mailto:lcme@uwl.ac.uk).

Please refer to the Music Grades Specification for full details about graded exams, recital grades, leisure play exams and performance awards.

This syllabus is valid from Spring 2018 until Winter 2020.

# LCM Examinations

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- LL301 Piano Handbook: Pre-Preparatory
- LL302 Piano Handbook: Step 1
- LL303 Piano Handbook: Step 2
- LL304 Piano Handbook: Grade 1
- LL305 Piano Handbook: Grade 2
- LL306 Piano Handbook: Grade 3
- LL307 Piano Handbook: Grade 4
- LL308 Piano Handbook: Grade 5
- LL309 Piano Handbook: Grade 6
- LL310 Piano Handbook: Grade 7
- LL311 Piano Handbook: Grade 8
- LL278 Piano Anthology: Grades 1 & 2
- LL279 Piano Anthology: Grades 3 & 4
- LL280 Piano Anthology: Grades 5 & 6
- LL281 Piano Anthology: Grades 7 & 8
- LL189 Specimen Aural Tests (revised 2006)
- LL205 LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk).

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

The specimen aural tests are also available as downloads from [www.lcmebooks.org](http://www.lcmebooks.org)

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## Other Examinations

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LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following may also be of interest:

- **Piano:** diplomas in performance (4 levels) and in teaching (3 levels).
- **Jazz Piano:** steps, graded exams, recital grades, leisure play exams and performance awards; diplomas in performance (4 levels) and in teaching (3 levels).
- **Electronic Keyboard:** steps, graded exams, recital grades, leisure play exams and performance awards; diplomas in performance (4 levels) and in teaching (3 levels).
- **Ensemble:** a flexible syllabus catering for all types of ensemble from duets and trios up to orchestras, choirs and concert bands. Six levels are offered, ranging from Grades 1–2 to DipLCM standard.
- **Theory:** step and 8 grades; 3 levels of theoretical diplomas.

Syllabuses are available free of charge via our website: [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk), or on request from LCM Exams.

# Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards.

Please refer to the relevant section of the *Music Grades Specification* for full details.

	<b>Grades</b>	<b>Recital Grades</b>	<b>Leisure Play</b>	<b>Performance Awards</b>
<b>Technical Work</b>	✓	✗	✗	✗
<b>Performance</b>	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list and/or leisure play list, plus 1 own choice)	3 pieces
<b>Discussion</b>	✓	Optional for Component 2	✗	✗
<b>Sight Reading</b>	✓	Optional for Component 2	✗	✗
<b>Aural Tests</b>	✓	✗	✗	✗
<b>Structure</b>	Grades 1–8	Grades 1–8	Grades 1–8	Levels 1–8
<b>Pre-requisites</b>	✗	✗	✗	✗
<b>Assessment</b>	Examination	Examination	Examination	DVD
<b>Grading</b>	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %
<b>Ofqual Regulation</b>	✓	✓	✓	✗

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# Introductory Examinations

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## Piano: Pre-Preparatory

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Candidates for Pre-Preparatory will find all the required material for the examination in:

*LCM Piano Handbook: Pre-Preparatory* (LL301)

Degree of difficulty: Five-finger position, without hand shifts. No accidentals.

In order to reassure candidates, a parent or teacher is allowed to be present (in a silent capacity).

### Component 1 – Exercises

25 marks

Candidates should play all of the following:

- Starting Blocks
- Fun Run
- Sail Away
- Spiky
- Chord Play
- Rock the Boat

### Component 2 – List A Pieces

20 marks

Candidates should play any two of the following:

- Ready, Steady... Bouncy Castle
- There Was an Old Woman Who Swallowed a Fly
- Ballerina
- Quadrille
- A Sailor Went to Sea

### Component 3 – List B Pieces

40 marks

Candidates should play any two of the following:

- London's Burning
- Pop Goes the Weasel
- One Man Went to Mow
- Horatio's Hornpipe Dance
- Pastoral Tune

### Component 4 – Recognition of Notes

15 marks

Notes C – G in the Treble Clef and C – F in the Bass Clef to be recognised.

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# Piano: Step 1

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Candidates for Step 1 will find all the required material for the examination in:

*LCM Piano Handbook: Step 1* (LL302)

Degree of difficulty: No shifting from the 5-finger position, except for a very occasional slight extension. Mostly simple time signatures with the quaver as the shortest note and principally using white keys.

## Component 1 – Exercises

25 marks

Candidates should play any five of the following:

- Ski Slopes
- Just Bounce
- Hey Ho, See Ya Later
- Snow Dancers
- Waltz for Two Hands
- Pass the Parcel
- Fingers Dancing
- Couplet Capers
- Triad Dance
- Triple Dip

## Component 2 – List A Pieces

20 marks

Candidates should play any two of the following:

- Ode to Joy
- Pease Pudding... Yuck!
- There's a Hole in my Bucket
- Medieval Pageant
- Butterfly Lullaby

## Component 3 – List B Pieces

40 marks

Candidates should play any two of the following:

- Can't Stop the Music
- At the Concert
- Tuesday Tango
- Rapunzel in the Tower
- Turkish March
- Cockles and Mussels

## Component 4 – Questions on Rudiments

15 marks

Recognition and identification of staff, barlines, clefs, pitch names, note types and values, and rest values, all relating to the music performed.

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# Piano: Step 2

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Candidates for Step 2 will find all the required material for the examination in:

*LCM Piano Handbook: Step 2* (LL303)

Degree of difficulty: The music will be in the same keys as the scales, with occasional accidentals, passing of the thumb under the third finger, and third finger over the thumb, shifting of the hands, and occasional easy intervals.

## Component 1 – Technical Work and Exercises

25 marks

Candidates will play the scales of C, G and D major (one octave from memory, hands together).

Candidates should play any five of the following:

- Jump Up, Jump Down
- Jump to It
- Travelling Places
- Crabs Go A-Walkin’
- Hoppin’ Around
- Ripples On a Calm Lake
- Just Bounce
- Rock Gym
- Parading Triads
- A Walk With the Triplets

## Component 2 – List A Pieces

20 marks

Candidates should play any two of the following:

- Summer Rumba
- Gavotte
- Grass So Green
- I Saw Three Ships
- Waltzing Matilda
- Watch Out!

## Component 3 – List B Pieces

40 marks

Candidates should play any two of the following:

- All Through The Night
- Once Upon A Fairy Tale
- The Riddle Song
- John Peel
- Guilimi’s Jig
- Night Owl Nocturne
- Long Road Rock

## Component 4 – Questions on Rudiments

15 marks

As for Step 1, but now including dotted note values and knowledge about the position and purpose of the key and time signatures, accidentals and basic dynamic signs. All questions will relate to the music performed.



# Graded Examinations

## Piano: Grade 1

### Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 1* (LL304).

#### Option 1: Scales, Broken Chords and Arpeggios

##### Scales

From memory. To be played legato. Recommended tempo: ♩ = 69.

Minors: harmonic or melodic, at the candidate's choice.

Key	Hands separately (2 octaves)	Hands together in similar motion (1 octave)	Contrary motion (1 octave)
C major	✓	✓	✓
G major	✓	✓	
D major	✓	✓	
F major	✓		
A minor	✓		
D minor	✓		

##### Broken chords (patterns as exemplified in handbook) and arpeggios

From memory. To be played legato. Minimum tempo: ♩ = 100.

Key	Broken chord, hands separately (see handbook)	Arpeggio, hands separately (1 octave)
C major	✓	✓
G major	✓	
F major		✓
A minor	✓	
D minor		✓

#### Option 2: Study

TAN

The Wind *from* LCM Piano Handbook: Grade 1

LCM

### Component 2 – Performance

60 marks

Performance of three pieces, one from each list: A, B and C.

At least one piece must be taken from *LCM Piano Handbook: Grade 1* (LL304). Candidates can choose any piece from the Piano Anthology Grades 1 & 2 (LL278) for List B and C.

Candidates must bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

#### List A

**ATTWOOD**

Andante (2nd movement from Sonatina in F)

**DIABELLI**

Allegretto, Op 125. No. 3

**MOZART**

Minuet in G, K. 1e

} *from* LCM Piano Handbook: Grade 1 LCM

**ARENS**

Prelude No. 3 in A minor *from* 21 Amazingly Easy Pieces

Breitkopf

**CLARKE**

The Prince of Denmark's March *from* Music Through Time, Book 1

OUP

**HOOK**

Gavotta *from* Music Through Time, Book 1

OUP

<b>PETZOLD</b>	Minuet in G <i>from</i> Selections from the Notebook for Anna Magdalena Bach	Faber
<b>TELEMANN</b>	Gavotte <i>from</i> Piano Progress, Book 1	Faber
<b>TURK</b>	A Little Suite <i>from</i> Classics to Moderns, Book 1	Yorktown Music Press

### List B

<b>ADAIR</b>	The Flying Trunk	} <i>from</i> LCM Piano Handbook: Grade 1	LCM
<b>BARTÓK</b>	Quasi Adagio		
<b>BULLARD</b>	Flying Above the Clouds		
<b>BORODIN</b>	Polovtsian Dance <i>from</i> Simply Classics: Grade 0–1	Faber	
<b>DUNHILL</b>	The Old Abbey <i>from</i> First Year Pieces / Work and Play	ABRSM	
<b>HENKEL</b>	Piano Piece for the Young <i>from</i> A Romantic Sketchbook for Piano	ABRSM	
<b>MENKEN</b>	Beauty and the Beast (arr. Walker) <i>from</i> The Princess Piano Book	Alfred	
<b>ROSSINI</b>	Theme From William Tell <i>from</i> Music Through Time, Book 1	OUP	
<b>WEBER</b>	Ecosaise <i>from</i> Music Through Time, Book 1	OUP	

### List C

<b>MAXNER</b>	Jazz! Goes the Weasel	} <i>from</i> LCM Piano Handbook: Grade 1	LCM
<b>MILNE</b>	Rhyme Time		
<b>WEDGWOOD</b>	Baby Bouncer		
<b>ARMSTRONG</b>	Dusty Blue <i>from</i> Paint Box	Pianissimo Publishing	
<b>CROSLAND</b>	Still Grounded <i>from</i> Magic Beans!	Editions Musica Ferrum	
<b>HALL</b>	Coconut Calypso <i>from</i> Piano Time Jazz, Book 1	OUP	
<b>HAMMOND</b>	Cowboy Lullaby <i>from</i> Even Cooler Piano, Book 2	Kevin Mayhew	
<b>MIER</b>	Just Struttin' Along <i>from</i> Jazz, Rags and Blues, Book 1	Alfred	
<b>NORTON</b>	Get In Step <i>from</i> Microjazz Collection 2	Boosey	

### Component 3 – Discussion

7 marks

See pages 38–39.

### Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

### Component 5 – Aural Tests

8 marks

See pages 40–44. Sample tests can be found in the handbook and *Specimen Aural Tests* (LL189).

# Piano: Grade 2

## Component 1 – Technical Work

**15 marks**

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 2* (LL305).

### Option 1: Scales, Broken Chords and Arpeggios

#### Scales

From memory. To be played legato. Minimum tempo: ♩ = 72.

Minors: harmonic or melodic, at the candidate's choice.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	Contrary motion (2 octaves)
C major		✓
G major	✓	✓
D major	✓	
A major	✓	
E major	✓	
F major	✓	
A minor	✓	
E minor	✓	
D minor	✓	

**Chromatic scale**, hands separately, beginning on D (1 octave).

**Broken chords** (patterns as exemplified in handbook) and **arpeggios**

From memory. To be played legato. Minimum tempo: ♩ = 40 (♩ = 60)

Key	Broken chords, hands separately (see handbook)	Arpeggio, hands separately (2 octaves)
G major	✓	
F major	✓	
C major		✓
D minor	✓	
E minor	✓	
A minor		✓

### Option 2: Study

**DONKIN**

Witches and Wizards *from* LCM Piano Handbook: Grade 2

LCM

## Component 2 – Performance

**60 marks**

Performance of three pieces, one from each list: A, B and C.

At least one piece must be taken from *LCM Piano Handbook: Grade 2* (LL305). Candidates can choose any piece from the Piano Anthology Grades 1 & 2 (LL278) for List B and C.

Candidates must bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

### List A

**COUPERIN**

Fanfare

**MCHALE**

Courtly Dance

**PETZOLD**

Minuet in G Minor



*from* LCM Piano Handbook: Grade 2

LCM

**ANON**

Musette in D, BWV Anh. 126

*from* Selections from the Notebook for Anna Magdalena Bach

1st movement from Sonatina No. 2 in C *from* Easy Progressive Lessons

La Bergeronnette, Op. 100 No. 11 *from* 25 Progressive Pieces

Eccossaise in G *from* Piano Progress, Book 2

Faber

ABRSM

Alfred

Faber

**ATTWOOD**

**BURGMÜLLER**

**HÄSSLER**

<b>HAYDN</b>	Minuet <i>from</i> Music Through Time, Book 1	OUP
<b>MOZART</b>	Eine Kleine Nachtmusik <i>from</i> Simply Classics: Grade 0–1	Faber

### **List B**

<b>CHAMBERLAIN</b>	Watermark	} <i>from</i> LCM Piano Handbook: Grade 2	LCM
<b>GLENNIE</b>	The Lonely Traveller		
<b>KABALEVSKY</b>	A Little Song		
<b>BARTÓK</b>	Sorrow, No. 7 <i>from</i> For Children	Henle	
<b>LVOV-KOMPANEETS</b>	The Sparrow <i>from</i> Raise the Bar Piano, Book 1	Trinity	
<b>NORTON</b>	Cloudy Day <i>from</i> Microjazz Collection 2	Boosey	
<b>PROKOFIEV arr. BARRATT</b>	The Cat <i>from</i> Peter and the Wolf for Easy Piano	Boosey	
<b>RAKOV</b>	The Morning Lesson <i>from</i> The Russian School of Piano Playing, Vol. 2	Boosey	
<b>SHOSTAKOVICH</b>	Hurdy-Gurdy <i>from</i> Dances of the Dolls	Boosey	

### **List C**

<b>CROSBY GAUDET</b>	Celebration	} <i>from</i> LCM Piano Handbook: Grade 2	LCM
<b>SCHOENMEHL</b>	The Somersault King		
<b>WEDGWOOD</b>	Homework Blues		
<b>BLACKWELL</b>	Polka Dots <i>from</i> Piano Time Jazz, Book 2	OUP	
<b>CHAMBERLAIN</b>	Smart Cookie <i>from</i> Step it Up! Grades 2–3	Faber	
<b>CROSLAND</b>	Hot Bean Burritos <i>from</i> Magic Beans!	Editions Musica Ferrum	
<b>DONKIN</b>	Crazy Comics <i>from</i> Comics & Card Tricks	Frederick Harris	
<b>HARRIS</b>	Ghostly Conversations <i>from</i> Music Through Time: Book 1	OUP	
<b>PODGORNOV</b>	Song Without Words <i>from</i> Graded Pieces for Piano	UE	

### **Component 3 – Discussion**

**7 marks**

See pages 38–39.

### **Component 4 – Sight Reading**

**10 marks**

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

### **Component 5 – Aural Tests**

**8 marks**

See pages 40–44. Sample tests are included in the handbook and in *Specimen Aural Tests* (LL189).

# Piano: Grade 3

## Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 3* (LL306).

### Option 1: Scales, Broken Chords and Arpeggios

#### Scales

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 84.

Minor scales: harmonic or melodic, at the candidate's choice.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	Contrary motion (2 octaves)
D major	✓	
A major	✓	
F major	✓	
B $\flat$ major	✓	
E $\flat$ major	✓	✓
E major		✓
E minor	✓	
G minor	✓	
C minor	✓	

#### Chromatic scales

Hands separately, beginning on A and on F $\sharp$  (2 octaves).

#### Broken chords (patterns as exemplified in handbook) and arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 72.

Key	Broken chord, hands separately (2 octaves)	Arpeggio, hands separately (2 octaves)
G major	✓	
D major		✓
A major		✓
E minor	✓	
D minor	✓	
C minor		✓
G minor		✓

### Option 2: Study

#### LÖSCHHORN

Etude in D, Op. 65 No. 21 *from* LCM Piano Handbook: Grade 3

LCM

## Component 2 – Performance

60 marks

Performance of three pieces, one from each list: A, B and C.

At least one piece must be taken from *LCM Piano Handbook: Grade 3* (LL306). Candidates can choose any piece from the Piano Anthology Grades 3 & 4 (LL279) for List B and C.

Candidates must bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

### List A

**BACH, J.S.**  
**KOŽELUCH**  
**MOZART**

Prelude in C, BWV 939  
Cossack Air  
Allegretto, K. 15a

}

*from* LCM Piano Handbook: Grade 3

LCM

**ALKAN**  
**ANON**

Rigaudon Op. 63 No. 27 *from* Short Romantic Pieces for Piano, Book 2  
Anglaise in D minor *from* The Best of Grade 3 Piano

ABRSM  
Faber

<b>BEETHOVEN</b>	1st movement from Sonatina in F, Anh. 5/2 <i>from</i> Seven Sonatinas	ABRSM
<b>BERTINI</b>	Scherzo <i>from</i> Hours with the Masters, Book 2	Bosworth
<b>GOEDICKE</b>	Sonatina <i>from</i> Music Through Time, Book 3	OUP
<b>HAYDN</b>	Minuet in G <i>from</i> The Russian School of Piano Playing, Book 2	Boosey

### List B

<b>BEAUMONT</b>	Dancers of Taranto	} <i>from</i> LCM Piano Handbook: Grade 3	LCM
<b>KHACHATURIAN</b>	A Little Song		
<b>RICHTER</b>	From the Rue Vilin		
<b>CARROLL</b>	Shadows <i>from</i> River and Rainbow		Forsyth
<b>GRECHANINOV</b>	On Horseback <i>from</i> Music Through Time, Book 3		OUP
<b>GURLITT</b>	Song <i>from</i> More Romantic Pieces for Piano, Book 2		ABRSM
<b>SCHUBERT</b>	Ecosaise, D. 299 No. 8 <i>from</i> Schubert: Easy Piano Pieces and Dances		Barenreiter
<b>SCHUMANN</b>	First Loss, Op. 68 No. 16 <i>from</i> Album for the Young		Barenreiter
<b>TCHAIKOVSKY</b>	Ancient French Song <i>from</i> Album for the Young, Op. 39		ABRSM

### List C

<b>KABALEVSKY</b>	Clowns	} <i>from</i> LCM Piano Handbook: Grade 3	LCM
<b>MILNE</b>	Grouch		
<b>SIERRA</b>	Cicada Sketch		
<b>FRAGGI</b>	Les Sabots de Cathy <i>from</i> Jardin d'enfants		Lemoine
<b>KODÁLY</b>	Children's Dance No. 3 <i>from</i> Children's Dances		Boosey
<b>LOPEZ/ANDERSON</b>	Frozen Heart (from Frozen) <i>from</i> More Grade 3 Piano Solos		Chester Music
<b>MIER</b>	Dandelion Rag <i>from</i> Jazz, Rags & Blues, Book 3		Alfred
<b>TELFER</b>	When the Planets are Aligned <i>from</i> Planets and Stars		Frederick Harris
<b>WEDGWOOD</b>	Blueberry Blues <i>from</i> More Up-Grade Piano Grade 2–3		Faber

## Component 3 – Discussion

7 marks

See pages 38–39.

## Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

## Component 5 – Aural Tests

8 marks

See pages 40–44. Sample tests are in in the handbook and in *Specimen Aural Tests* (LL189).

# Piano: Grade 4

## Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 4* (LL307).

### Option 1: Scales and Arpeggios

#### Scales

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 96.  
Minors: harmonic or melodic, at the candidate's choice, except where specified.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	In contrary motion (2 octaves)
E major	✓	
B major	✓	
B $\flat$ major	✓	
E $\flat$ major	✓	
A $\flat$ major	✓	
D $\flat$ major	✓	
G major		✓
D major		✓
B minor	✓	
G minor	✓	
C minor	✓	
F minor	✓	
A minor		✓

#### Chromatic scales

Hands separately, beginning on any note (2 octaves).  
In contrary motion, beginning on D and on A $\flat$  (2 octaves).

#### Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 76.

Key	Hands together, in root position (2 octaves)	Hands separately, in root position (2 octaves)
C major	✓	
E major	✓	
B major	✓	
E $\flat$ major		✓
A $\flat$ major		✓
B minor		✓
F $\sharp$ minor		✓
C $\sharp$ minor		✓

### Option 2: Study

**SARTORIO**

Etude in D Minor, Op. 1094 No. 4 from *LCM Piano Handbook: Grade 4*

LCM

## Component 2 – Performance

60 marks

Performance of three pieces, one from each list: A, B and C.

At least one piece **MUST** be taken from *LCM Piano Handbook: Grade 4* (LL307). Candidates can choose any piece from the Piano Anthology Grades 3 & 4 (LL279) for List B and C.

Candidates MUST bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

### List A

<b>BACH, J.C.F.</b>	Solfeggio in D	} <i>from</i> LCM Piano Handbook: Grade 4	LCM
<b>PODGORNOV</b>	Presto (3rd movement of Sonatine in A)		
<b>SMYTH</b>	Invention		
<b>BACH, C.P.E.</b>	Polonaise in G minor BWV Anh. 123 <i>from</i> Selections from the Notebook for Anna Magdalena Bach		Faber
<b>BEETHOVEN</b>	Allemande in A <i>from</i> My First Beethoven		Schott
<b>DIABELLI</b>	1st movement from Sonatina in G, Op. 168 No. 2 <i>from</i> 11 Sonatinas Opp. 151, 168		Alfred
<b>HÄSSLER</b>	Allegro in D <i>from</i> Fifty Pieces for Beginners Op. 38		ABRSM
<b>HUMMEL</b>	Gigue in D <i>from</i> Anthology of Classical Piano Music		Alfred
<b>KUHLAU</b>	1st movement from Sonatina in C, Op. 55 No. 1 <i>from</i> Six Sonatinas, Op. 55		Alfred

### List B

<b>BROWN</b>	Senorita	} <i>from</i> LCM Piano Handbook: Grade 4	LCM
<b>FLITZ</b>	An Ancient Tale		
<b>GRANADOS</b>	Dedication		
<b>ARMSTRONG</b>	Sails <i>from</i> Stars		Pianissimo Publishing
<b>GILLOCK</b>	A Faded Letter <i>from</i> Lyric Preludes in Romantic Style		Alfred
<b>HELLER</b>	L'Avalanche Op. 45 No. 2 <i>from</i> Melodious Studies: Op. 45		Alfred
<b>KARGANOV</b>	Arabesque <i>from</i> Short Romantic Pieces for Piano		ABRSM
<b>NORTON</b>	Alone <i>from</i> Microjazz Collection 2		Boosey
<b>RICHTER</b>	Written on the Sky <i>from</i> Max Richter: Piano Works		Chester

### List C

<b>CAPERS</b>	Billie's Song	} <i>from</i> LCM Piano Handbook: Grade 4	LCM
<b>PROKOFIEV</b>	March		
<b>TELFER</b>	When Rivers Flowed on Mars		
<b>BARTÓK</b>	Jeering Song <i>from</i> For Children, Vol. 1		Henle
<b>CORNICK</b>	Blues for Lydia <i>from</i> Easy Jazzy Piano		UE
<b>KATS-CHEARNIN</b>	Lullaby <i>from</i> Twelve One-Page Piano Pieces		Boosey
<b>NIAMATH</b>	Masquerade <i>from</i> Fancy-Free		Frederick Harris
<b>SCHWERTBERGER</b>	Honky Tonk Piano Rag <i>from</i> Happy Piano		Doblinger
<b>WEDGWOOD</b>	Spider in the Bath <i>from</i> Piano for Fun		Faber

## Component 3 – Discussion

**7 marks**

See pages 38–39.

## Component 4 – Sight Reading

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

## Component 5 – Aural Tests

**8 marks**

See pages 40–44. Sample tests are in the handbook and in *Specimen Aural Tests* (LL189).



# Piano: Grade 5

## Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 5* (LL308).

### Option 1: Scales and Arpeggios

#### Scales

From memory. To be prepared piano *and* forte, legato/staccato as specified.

Minimum tempo: ♩ = 80, contrary motions at ♩ = 108

Key	Hands together <i>and</i> separately in similar motion, legato only (3 octaves)	Hands separately, staccato only (3 octaves)	In contrary motion, legato only (2 octaves)
C major	✓		
F major	✓		✓
B♭ major	✓		
B major	✓		✓
F♯ major	✓		
G major		✓	
E major		✓	
A♭ major		✓	
A major			✓
B♭ minor	Harmonic only		
F♯ minor	Harmonic only		
C♯ minor	Harmonic only		
A minor	Melodic only		
D minor	Melodic only		Harmonic only
C minor	Melodic only		Harmonic only
E minor			Harmonic only

#### Chromatic scales

In similar motion, hands together and separately, legato only, beginning on any note (3 octaves).

In contrary motion, legato only, beginning a major 3rd apart on C/E and on F♯/A♯ (2 octaves).

#### Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 90.

Key	Hands together <i>and</i> separately, in root position (2 octaves)
B major	✓
D♭ major	✓
A♭ major	✓
B♭ major	✓
F major	✓
B minor	✓
C♯ minor	✓
G♯ minor	✓
B♭ minor	✓
F minor	✓

### Option 2: Study

**CONCONE**

Etude in C Major *from* LCM Piano Handbook: Grade 5

LCM

## Component 2 – Performance

60 marks

Performance of three pieces, one from each list: A, B and C.

At least one piece must be taken from *LCM Piano Handbook: Grade 5* (LL308). Candidates can choose any piece from the Piano Anthology Grades 5 & 6 (LL280) for List B and C.

Candidates must bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

### List A

<b>ARNE</b>	Presto (2nd movement of Sonata No. 6 in G)	} <i>from</i> LCM Piano Handbook: Grade 5	LCM
<b>BEACH</b>	Polka		
<b>MOZART</b>	Allegro (1st movement of Viennese Sonatina No. 1 in A)		

<b>BACH, J.S.</b>	Gavotte from French Suite No. 5 in G, BWV 816/4	<i>from</i> The Best of Grade 5 Piano	Faber	
<b>BECVAROVSKY</b>	Polonaise	<i>from</i> 3 Czech Masters: Piano	Barenreiter	
<b>DIABELLI</b>	Rondo	<i>from</i> 3rd movement from Sonatina in F, Op. 168 No. 1	<i>from</i> 11 Sonatinas Opp. 151, 168	Alfred
<b>HANDEL</b>	Air in F	<i>from</i> Hours with the Masters Book 3		Bosworth
<b>RAMEAU</b>	Gigue en Rondeau	<i>from</i> Hours with the Masters Book 3		Bosworth
<b>VOGEL</b>	Andantino (from Sonata on Themes from The Magic Flute)	<i>from</i> Keynotes Grades 4–5		Faber

### List B

<b>AUERBACH</b>	What a Story!	} <i>from</i> LCM Piano Handbook: Grade 5	LCM
<b>GADE</b>	The Boy's Round Dance		
<b>LEHMANN</b>	In the Owl's Turret		
<b>ALKAN</b>	L'Homme aux Sabots	<i>from</i> Esquisses, 48 Motifs Op. 63 Vol. 2	Billaudot
<b>BRAHMS</b>	Waltz in D Minor Op. 39 No. 9	<i>from</i> Waltzes Op. 39	Edition Peters
<b>CHOPIN</b>	Waltz in A minor B. 150, Op. Posth.	<i>from</i> Exploring Piano Masterworks: Waltzes	Alfred
<b>HELLER</b>	Study in A flat	<i>from</i> 25 Etuden Op. 47	Edition Peters
<b>KABALEVSKY</b>	Novelette	<i>from</i> 30 Children's Pieces Op. 27	Boosey
<b>WILLIAMS</b>	Schindler's List (Theme)	<i>from</i> More Grade 5 Piano Solos	Chester Music

### List C

<b>CAGE</b>	"Basket Dance"	} <i>from</i> LCM Piano Handbook: Grade 5	LCM
<b>GILLOCK</b>	New Orleans Nightfall		
<b>GRIMES</b>	Every Morning, Birds		
<b>EINAUDI</b>	Night	<i>from</i> Grade 5 Piano Solos	Chester Music
<b>MIER</b>	Jackson Street Blues	<i>from</i> Jazz, Rags & Blues, Book 4	Alfred
<b>MOMPOU</b>	Pajaro Triste	<i>from</i> Impresiones Intimas	Unión Musical Ediciones
<b>NAKADA</b>	The Gear Wheels of a Watch	<i>from</i> Japanese Festival	Alfred
<b>RUBBRA</b>	The Donkey		Lengnick
<b>VANDALL</b>	Rock Zone	<i>from</i> Celebrated Piano Solos, Book 5	Alfred

## Component 3 – Discussion

7 marks

See pages 38–39.

## **Component 4 – Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

## **Component 5 – Aural Tests**

**8 marks**

See pages 40–44. Sample tests are included in the handbook and in *Specimen Aural Tests* (LL189).

# Piano: Grade 6

## Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 6* (LL309).

### Option 1: Scales and Arpeggios

#### Scales

From memory. To be prepared piano *and* forte. Minimum tempo: ♩ = 76.

Key	Hands together <i>and</i> separately, in similar motion, legato only (4 octaves)	Hands separately, staccato only (4 octaves)	In contrary motion, legato only (2 octaves)
F major	✓		
B $\flat$ major	✓		✓
E $\flat$ major	✓		
A $\flat$ major	✓		✓
D $\flat$ major	✓		✓
E major	✓		
B major	✓		
F $\sharp$ major	✓		
G major		✓	
D major		✓	
E minor	Harmonic <i>and</i> Melodic		
B minor	Harmonic <i>and</i> Melodic		Harmonic only
F $\sharp$ minor	Harmonic <i>and</i> Melodic		
C $\sharp$ minor	Harmonic <i>and</i> Melodic		
G $\sharp$ minor	Harmonic <i>and</i> Melodic		
F minor	Harmonic <i>and</i> Melodic		Harmonic only
B $\flat$ minor	Harmonic <i>and</i> Melodic		
E $\flat$ minor	Harmonic <i>and</i> Melodic		
A minor		Harmonic only	
C minor		Harmonic only	
G minor			Harmonic only

#### Chromatic scales

In similar motion, hands together *and* separately, legato only, beginning on any note (4 octaves).

In contrary motion, legato only, beginning on E and on B $\flat$  (2 octaves).

#### Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 48.

Key	Hands together <i>and</i> separately, in root position (4 octaves)
G major	✓
B $\flat$ major	✓
A major	✓
E $\flat$ major	✓
B major	✓
D $\flat$ major	✓
F $\sharp$ major	✓
G minor	✓
B $\flat$ minor	✓
A minor	✓
E $\flat$ minor	✓
B minor	✓
C $\sharp$ minor	✓
F $\sharp$ minor	✓

**Dominant 7th** arpeggio, hands together *and* separately, in root position, in the key of C (3 octaves). This should start on the *dominant* of the specified key.

**Diminished 7th** arpeggio, hands together *and* separately, beginning on C (3 octaves).

## Option 2: Studies

Both studies to be performed from the LCM Piano Handbook: Grade 6.

**BERENS** Etude in F, Op. 61 no. 4  
**BERGMÜLLER** Cloche des Matines, Op. 109 No. 9

## **Component 2 – Performance**

**60 marks**

Performance of three pieces, one from each list: A, B and C.

At least one piece must be taken from *LCM Piano Handbook: Grade 6* (LL309). Candidates can choose any piece from the Piano Anthology Grades 5 & 6 (LL280) for List B and C.

Candidates must bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

### List A

<b>BACH, C.P.E.</b>	Solfeggio in C minor	} <i>from</i> LCM Piano Handbook: Grade 6	LCM
<b>CLEMENTI</b>	Allegro con spirito		
(1st movement of Sonatina in D, Op. 36 No. 6)			
<b>PEGLER</b>	Corroco Molto		
<b>BACH, J.S.</b>	Invention No. 15 in B minor <i>from</i> Inventions & Sinfonias		Weiner Urtext
<b>BEETHOVEN</b>	Andante (2nd movement of Sonata in G major, Op. 79)		Henle
<b>CORNICK</b>	Rococo Plus <i>from</i> Six Characteristic Pieces		UE
<b>DUŠEK</b>	Presto <i>from</i> Sonata in B flat <i>from</i> 3 Czech Masters for Piano		Barenreiter
<b>KUHLAU</b>	Allegretto Grazioso (3rd movement from Sonatina in C, Op. 55 No. 3 <i>from</i> Six Sonatinas, Op. 55		Alfred
<b>MOZART</b>	Andante Amoroso (2nd movement from Sonata in B flat, K. 281)		Henle

### List B

<b>ALBENIZ</b>	Tango	} <i>from</i> LCM Piano Handbook: Grade 6	LCM
<b>BRAHMS</b>	Waltz in A flat		
<b>CHAMINADE</b>	Elégie		
<b>CHOPIN</b>	Cantabile in B flat <i>from</i> Chopin, 14 of his Easiest Piano Selections		Alfred
<b>DEBUSSY</b>	Page d'Album		Theodore Presser
<b>DOHNÁNYI</b>	Canzonetta <i>from</i> World Renowned Piano Pieces Book 2		Lengnick
<b>GRANADOS</b>	Viniendo de la Fuente <i>from</i> Cuentos de la Juventud		ABRSM
<b>GROVLEZ</b>	Le Pastour <i>from</i> L'Almanach aux Images		Stainer & Bell
<b>SCRIABIN</b>	Prelude in E, No. 9 <i>from</i> 24 Preludes Op. 11		Henle

### List C

<b>BONSOR</b>	Feelin' Good	} <i>from</i> LCM Piano Handbook: Grade 6	LCM
<b>GUBAIDULINA</b>	Forest Musicians		
<b>MONK</b>	Railroad (Travel Song)		
<b>AUSTIN</b>	Movement 3 <i>from</i> Jazz Suite No. 2		Willis Music
<b>CAPERS</b>	Mr Satchmo <i>from</i> Portraits in Jazz		OUP
<b>COREA</b>	Reverie <i>from</i> Chick Corea for Piano Solo		Schott
<b>MUHLY</b>	A Hudson Cycle <i>from</i> 24 Contemporary Pieces		Chester Music
<b>PROKOFIEV</b>	No. 11 <i>from</i> Vision Fugitives		Boosey
<b>VILLA-LOBOS</b>	Carangueijo <i>from</i> Twenty Five Pieces (Guia práctico Album No.6 & No.7)		Theodore Presser

### **Component 3 – Discussion**

**7 marks**

See pages 38–39.

### **Component 4 – Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

### **Component 5 – Aural Tests**

**8 marks**

See pages 40–44. Sample tests are included in the handbook and in *Specimen Aural Tests* (LL189).

# Piano: Grade 7

## Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 7* (LL310).

### Option 1: Scales and Arpeggios

#### Scales

From memory. To be prepared piano *and* forte.

Minimum tempo: ♩ = 80, except for hands separately in 3rds, which should be at a minimum tempo of ♩ = 120.

Key	Hands together <i>and</i> separately in similar motion, legato <i>and</i> staccato (4 octaves)	In contrary motion, legato <i>and</i> staccato (2 octaves)	In 3rds, hands separately, legato only (1 octave)
C major	✓	✓	
D major	✓	✓	✓
A major	✓	✓	
E major	✓	✓	
B major	✓	✓	
F# major	✓	✓	
F major	✓	✓	
D♭ major	✓	✓	
G major			✓
A minor	Harmonic <i>and</i> Melodic	Harmonic only	
E minor	Harmonic <i>and</i> Melodic	Harmonic only	
B minor	Harmonic <i>and</i> Melodic	Harmonic only	
D minor	Harmonic <i>and</i> Melodic	Harmonic only	
F# minor	Harmonic <i>and</i> Melodic	Harmonic only	
C minor	Harmonic <i>and</i> Melodic	Harmonic only	
C# minor	Harmonic <i>and</i> Melodic	Harmonic only	
F minor	Harmonic <i>and</i> Melodic	Harmonic only	

#### Chromatic scales

In similar motion, hands a minor 3rd apart, legato *and* staccato, beginning on D/F (2 octaves).

In contrary motion, legato only, beginning on C and on F# (2 octaves).

#### Arpeggios

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 52.

Key	Hands together <i>and</i> separately, in root position (4 octaves)	Hands together <i>and</i> separately, in 1st inversion (4 octaves)
C major	✓	✓
D major	✓	✓
A major	✓	✓
E major	✓	✓
B major	✓	✓
F# major	✓	✓
F major	✓	✓
D♭ major	✓	✓
C minor	✓	✓
D minor	✓	✓
A minor	✓	✓
E minor	✓	✓
B minor	✓	✓
F# minor	✓	✓
F minor	✓	✓
C# minor	✓	✓

**Dominant 7th** arpeggios, hands together *and* separately, in root position in the keys of G, F, D, A, E and B (3 octaves). These should start on the *dominant* of the specified key.

**Diminished 7th** arpeggios, hands together *and* separately beginning on C#, D and E $\flat$  (3 octaves).

## Option 2: Studies

Both studies to be performed from the LCM Piano Handbook: Grade 7.

**BERTINI** Etude in C minor  
**HELLER** Etude in E

## **Component 2 – Performance**

**60 marks**

Performance of three pieces, one from each list: A, B and C.

At least one piece must be taken from *LCM Piano Handbook: Grade 7* (LL310). Candidates can choose any piece from the Piano Anthology Grades 7 & 8 (LL281) for List B and C.

Candidates must bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

### List A

<b>HANDEL</b>	Fantasia in C	} <i>from</i> LCM Piano Handbook: Grade 7	LCM
<b>MENDELSSOHN, FANNY</b>	Juli from Das Jahr		
<b>MOZART</b>	Minuet in D		
<b>BACH, C.P.E</b>	Allegro in A <i>from</i> Selected Keyboard Works, Book II		ABRSM
<b>BACH, J.S.</b>	Allemande <i>from</i> Partita No. 1 in B flat		Henle
<b>HAYDN</b>	1st movement from Sonata in G minor <i>from</i> Haydn: Complete Piano Sonatas Vol. 2		Weiner Urtext Schott
<b>KIRCHNER</b>	1st Movement from Sonatina in B flat <i>from</i> Five Sonatinas		Schott
<b>MENDELSSOHN, FELIX</b>	Andante <i>from</i> Sieben Charakterstücke		Barenreiter
<b>SCHUBERT</b>	Scherzo and Trio <i>from</i> Sonata in A minor, Op. 42 D. 845		Henle

### List B

<b>BOULANGER</b>	D'un jardin clair	} <i>from</i> LCM Piano Handbook: Grade 7	LCM
<b>CUI</b>	Waltz in E minor		
<b>RAVEL</b>	Waltz in G minor		
<b>BRAHMS</b>	Intermezzo in E, Op. 116 No. 6 <i>from</i> Fantasies Op. 116		Henle
<b>FAURE</b>	No. 5 <i>from</i> Pieces Brèves		Edition Peters
<b>HESS</b>	Ladies in Lavender (Theme)		Music Sales
<b>IRELAND</b>	The Towing Path		Stainer & Bell
<b>MASSENET</b>	Papillons Noirs <i>from</i> Romantic Piano Repertoire Level 1		Faber
<b>SCRIABIN</b>	Prelude in B, Op. 27 No. 2 <i>from</i> Piano Works Vol. 2		Edition Peters

### List C

<b>GINASTERA</b>	Tribute to Roberto Garcia Morillo	} <i>from</i> LCM Piano Handbook: Grade 7	LCM
<b>MacGREGOR</b>	Lowside Blues		
<b>GRIMES</b>	Bloodroot		
<b>DICHLER</b>	Toccata-Etude		Doblinger
<b>KABALEVSKY</b>	Sonatina No. 1 <i>from</i> Sonatinas for Piano No. 1 and No. 2		Boosey
<b>MILNE</b>	Wild Mushrooms <i>from</i> Pepperbox Jazz		Faber
<b>NYMAN</b>	Deep Sleep Playing <i>from</i> The Piano		Chester Music
<b>PROKOFIEV</b>	No. 3 <i>from</i> Visions fugitives		Boosey
<b>SIBELIUS</b>	Aquileja Op. 85 No. 4		Wilhelm Hansen



### **Component 3 – Discussion**

**7 marks**

See pages 38–39.

### **Component 4 – Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

### **Component 5 – Aural Tests**

**8 marks**

See pages 40–44. Sample tests are included in the handbook and *Specimen Aural Tests* (LL189).

# Piano: Grade 8

## Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 8* (LL311).

### Option 1: Scales and Arpeggios

#### Scales

From memory. To be prepared piano *and* forte.

Minimum tempo: ♩ = 88, except for hands separately in 3rds which should be at a minimum speed of ♩ = 120.

Key	In similar motion, hands together <i>and</i> separately, legato <i>and</i> staccato (4 octaves)	In 3rds, hands separately, legato only (2 octaves)	In contrary motion, legato <i>and</i> staccato (2 octaves)
C major	✓	✓	✓
G major	✓		✓
E major	✓		✓
B major	✓		✓
F major	✓		✓
B♭ major	✓		✓
E♭ major	✓	✓	✓
A♭ major	✓		✓
A major		✓	
C minor	Harmonic <i>and</i> Melodic		Harmonic only
G minor	Harmonic <i>and</i> Melodic		Harmonic only
E minor	Harmonic <i>and</i> Melodic		Harmonic only
B minor	Harmonic <i>and</i> Melodic		Harmonic only
F minor	Harmonic <i>and</i> Melodic		Harmonic only
B♭ minor	Harmonic <i>and</i> Melodic		Harmonic only
E♭ minor	Harmonic <i>and</i> Melodic		Harmonic only
G♯ minor	Harmonic <i>and</i> Melodic		Harmonic only
D minor		Harmonic only	

#### Chromatic Scales

In minor 3rds, hands separately, legato only, starting on D/F (1 octave).

Hands a major 6th apart, legato *and* staccato, starting on F/D (4 octaves).

#### Arpeggios

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 60.

Key	In root position, hands together <i>and</i> separately, (4 octaves)	In 1st inversion, hands together <i>and</i> separately, (4 octaves)	In 2nd inversion, hands together <i>and</i> separately, (4 octaves)
C major	✓	✓	✓
G major	✓	✓	✓
E major	✓	✓	✓
B major	✓	✓	✓
F major	✓	✓	✓
B♭ major	✓	✓	✓
E♭ major	✓	✓	✓
A♭ major	✓	✓	✓
C minor	✓	✓	✓
G minor	✓	✓	✓
E minor	✓	✓	✓
B minor	✓	✓	✓
F minor	✓	✓	✓
B♭ minor	✓	✓	✓
E♭ minor	✓	✓	✓
G♯ minor	✓	✓	✓

**Dominant 7th** arpeggios, hands together *and* separately, in root position, in the keys of C, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  and F $\sharp$  (4 octaves). These should start on the *dominant* of the specified key.

**Diminished 7th** arpeggios, hands together *and* separately, beginning on B, B $\flat$ , A, A $\flat$ , G and F $\sharp$  (4 octaves).

## Option 2: Studies

Both studies to be performed from the LCM Piano Handbook: Grade 7.

**CZERNY** Etude in E  
**SCHUMANN** Etude in A flat

## Component 2 – Performance

**60 marks**

Performance of three pieces, one from each list: A, B and C.

At least one piece must be taken from *LCM Piano Handbook: Grade 8* (LL311). Candidates can choose any piece from the Piano Anthology Grades 7 & 8 (LL281) for List B and C.

Candidates must bring to the exam an original, printed copy of the Handbook and the Anthology (if used).

### List A

<b>BACH</b>	Prelude and Fugue in D minor, BWV 851	} <i>from</i> LCM Piano Handbook: Grade 8	LCM
<b>BEETHOVEN</b>	Allegro, 1st movement from Sonata F minor, Op. 2 No. 1		
<b>MARTINES</b>	Moderato, 1st movement from Sonata in A		
<b>SCHUBERT</b>	Allegro, 1st movement from Sonata in A minor, D. 537		

### MOZART

1st movement from Sonata in C minor, K. 457 <i>from</i> Fantasy and Sonata C minor	Henle
<b>RAVEL</b> Fugue <i>from</i> Le Tombeau de Couperin	Edition Peters
<b>SATIE</b> Sonatine Bureaucratique	Schott
<b>SCARLATTI</b> Sonata in A, Kp. 209 <i>from</i> 200 Sonate, Vol. 11	Editio Musica Budapest
<b>SCHUMANN</b> Prelude and Fugue in G minor Op. 16 <i>from</i> Preludes and Fugues for Piano, Op 16	Vivace Press

### List B

<b>BONIS</b> Desdémona	} <i>from</i> LCM Piano Handbook: Grade 8	LCM
<b>BOULANGER</b> Cortège		
<b>CARREÑO</b> Venise		
<b>CHOPIN</b> Nocturne in F minor, Op. 55 No. 1		

<b>BRAHMS</b> No. 1 <i>from</i> Ballades, Op. 10	Henle
<b>FAURE</b> No. 1 <i>from</i> Pieces Brèves	Edition Peters
<b>IRELAND</b> The Darkened Valley	Stainer & Bell
<b>RACHMANINOV</b> Elégie <i>from</i> Fantasy Pieces	Alfred
<b>SINDING</b> Rustle of Spring	Edition Peters

### List C

<b>GERSHWIN</b> The Man I Love	} <i>from</i> LCM Piano Handbook: Grade 8	LCM
<b>GUBAIDULINA</b> The Drummer		
<b>PRICE</b> Nimble Feet		
<b>PRITCHARD</b> The Barnyard Song		

<b>FALLA</b> Danse du meunier	Chester
<b>KATS-CHERNIN</b> Russian Rag <i>from</i> Book of Rags	Boosey
<b>NAZARETH</b> Nove de Juhlo	Schott
<b>POULENC</b> Nocturne No. 8 <i>from</i> Nocturnes	Heugel

**Component 3 – Discussion**

**7 marks**

See pages 38–39.

**Component 4 – Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

**Component 5 – Aural Tests**

**8 marks**

See pages 40–44. Sample tests are included in the handbook and in *Specimen Aural Tests* (LL189).

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# Leisure Play

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Three pieces are to be chosen from the set lists for the equivalent grade and/or the additional repertoire listed in this section. The fourth piece is own choice, but may also be selected from these lists. Please see the Leisure Play guidelines in Section 5 of the *Music Grades Specification*.

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## Piano: Leisure Play Grade 1

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Additional repertoire:

<b>ADKINS/EPWORTH</b>	Skyfall <i>from</i> Grade 1 Piano Solos	Chester/Music Sales
<b>ANDERSSON &amp; ULVAEUS</b>	Super Trouper OR Voulez-Vous <i>from</i> Really Easy Piano: Abba	Wise/Music Sales
<b>BACH, J S, arr. AGAY</b>	Sheep May Safely Graze <i>from</i> The Joy of Piano	Yorktown/Music Sales
<b>BOCK</b>	If I Were a Rich Man (from Fiddler on the Roof) <i>from</i> Complete Piano Player Songbook 2	Wise/Music Sales
<b>GRIEG</b>	Morning (from Peer Gynt) <i>from</i> The Complete Piano Player: Book 3	Wise/Music Sales
<b>JOPLIN, arr. DUKE</b>	The Entertainer <i>from</i> Scott Joplin Classics	Fentone
<b>LEHAR, arr. AGAY</b>	The Merry Widow Waltz <i>from</i> The Joy of Piano	Yorktown/Music Sales
<b>LOPEZ/ANDERSON</b>	Do You Want To Build A Snowman <i>from</i> Grade 1 Piano Solos	Chester/Music Sales
<b>MONTAGUE</b>	A Jack O' Lantern Smiles <i>from</i> Autumn Leaves	UMP
<b>NORTON</b>	Coconut Rag OR Inter-City Stomp <i>from</i> Microjazz Collection 2	Boosey & Hawkes
<b>RODGERS, arr. HEUMANN</b>	Edelweiss (from The Sound of Music) OR Oh What a Beautiful Mornin' (from Oklahoma!) <i>from</i> Music from the Shows	Bosworth/Music Sales
<b>ROSENBERG</b>	Let Her Go <i>from</i> Grade 1 Piano Solos	Chester/Music Sales
<b>SCHAUM</b>	Bugle Blues OR Go Man Go! <i>from</i> Rhythm and Blues Book 1	Bosworth/Music Sales
<b>SCOTT</b>	How Long Will I Love You <i>from</i> Grade 1 Piano Solos	Chester/Music Sales
<b>STRAUSS, J, arr. AGAY</b>	Waltzes <i>from</i> The Joy of Piano	Yorktown/Music Sales
<b>TCHAIKOVSKY</b>	Scene from Swan Lake <i>from</i> Grade 1 Piano Solos	Chester/Music Sales
<b>TRAD., arr. AGAY</b>	Aunt Rhody Boogie <i>from</i> The Joy of Piano	Yorktown/Music Sales
<b>TRAD., arr. BROWN</b>	Greensleeves OR Home on the Range <i>from</i> The Student Piano Player Trevor Brown	
<b>VIVALDI</b>	Autumn from The Four Seasons <i>from</i> I Can Play That! Classics	Wise/Music Sales
<b>WEDGWOOD</b>	Steady as a Rock OR Test Drive <i>from</i> Easy Jazzin' About	Faber

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## Piano: Leisure Play Grade 2

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Additional repertoire:

<b>ANDRE et al</b>	Mysterious Girl <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
<b>BRICUSSE/NEWLEY</b>	Feeling Good <i>from</i> Grade 2 Piano Solos	Chester/Music Sales
<b>COHEN</b>	Hallelujah <i>from</i> Grade 2 Piano Solos	Chester/Music Sales
<b>COLLINS</b>	Take a Look at Me Now <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>GERSHWIN</b>	Someone to Watch over Me <i>from</i> Really Easy Piano: Gershwin	Wise/Music Sales
<b>GRAHAM/LOVLAND</b>	You Raise Me Up <i>from</i> Grade 2 Piano Solos	Chester/Music Sales
<b>HORNER</b>	My Heart Will Go On <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>LENNON/McCARTNEY</b>	Yesterday <i>from</i> Grade 2 Piano Solos	Chester/Music Sales
<b>LOESSER</b>	Wonderful Copenhagen <i>from</i> The Joy of Musicals	Yorktown/Music Sales
<b>K/R LOPEZ</b>	Let It Go <i>from</i> Grade 2 Piano Solos	Chester/Music Sales
<b>MARTIN</b>	Mountain Dance <i>from</i> The Joy of Recital Time	Yorktown/Music Sales
<b>MONTAGUE</b>	Chorale for a Millenium Sunset <i>from</i> Five Easy Pieces	UMP

<b>NORTH &amp; ZARET</b>	Unchained Melody <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
<b>OSBOURNE et al</b>	Changes <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
<b>SCHUBERT</b>	Ländler <i>from</i> Classics to Moderns Book 1	Yorktown/Music Sales
<b>TRAD.</b>	The Irish Washerwoman <i>from</i> The Complete Piano Player: Book 3	Wise/Music Sales
<b>TRAD., arr. AGAY</b>	Country Gardens <i>from</i> The Joy of Recital Time	Yorktown/Music Sales
<b>WEDGWOOD</b>	Pink Lady OR Summer Song <i>from</i> Jazzin' About	Faber
<b>WEDGWOOD</b>	Charleston <i>from</i> Up-Grade! Piano Grades 1–2	Faber
<b>WEDGWOOD</b>	Sweet Marianne <i>from</i> Up-Grade! Piano Grades 2–3	Faber

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## Piano: Leisure Play Grade 3

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### Additional repertoire:

<b>ANDERSSON &amp; ULVAEUS</b>	Mamma Mia OR The Winner Takes it All <i>from</i> Really Easy Piano: Abba	Wise/Music Sales
<b>BOCCHERINI</b>	Minuet <i>from</i> The Complete Piano Player: Style Book	Wise/Music Sales
<b>CARMICHAEL</b>	Stardust <i>from</i> The Complete Piano Player: Style Book	Wise/Music Sales
<b>DESMOND</b>	Take Five <i>from</i> The Complete Piano Player: Style Book	Wise/Music Sales
<b>DVORAK, arr. HEUMANN</b>	Humoreske <i>from</i> Children's Classic Piano 2	Bosworth/Music Sales
<b>HENDERSON</b>	Five Foot Two <i>from</i> What Jazz & Blues Can I Play? Grades 1, 2 & 3	Faber
<b>HILL &amp; MANN</b>	Sometimes When We Touch <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
<b>JOHN</b>	Can You Feel the Love Tonight <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>JOPLIN, arr. SCHAUM</b>	Sycamore Rag <i>from</i> John W Schaum Presents: Scott Joplin - Ragtime Rage	Bosworth
<b>KAMEN</b>	(Everything I Do) I Do It for You <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>LLOYD WEBBER</b>	Don't Cry for Me Argentina (from Evita) <i>from</i> The Complete Piano Player: Book 4	Wise/Music Sales
<b>LOEWE</b>	Wouldn't it be Lovely <i>from</i> What Else Can I Play Piano Grade 3	Faber
<b>MANCINI</b>	Moon River <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>MARTIN et al</b>	Clocks <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
<b>MONTAGUE</b>	Midnight Sun <i>from</i> Five Easy Pieces	UMP
<b>MOZART</b>	Waltz <i>from</i> Children's Classic Piano 2	Bosworth/Music Sales
<b>PUCCINI, arr. AGAY</b>	Madame Butterfly Themes <i>from</i> The Joy of Piano	Yorktown/Music Sales
<b>SCHONBERG</b>	I Dreamed A Dream <i>from</i> Grade 3 Piano Solos	Chester/Music Sales
<b>SOUSA, arr. AGAY</b>	The Washington Post <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
<b>STRAUSS, J, arr. AGAY</b>	Echoes of Vienna <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
<b>SCHWARTZ</b>	Defying Gravity <i>from</i> Grade 3 Piano Solos	Chester/Music Sales
<b>THIELE/WEISS</b>	What A Wonderful World <i>from</i> Grade 3 Piano Solos	Chester/Music Sales
<b>WILLIAMS &amp; CHAMBERS</b>	Something Beautiful <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales

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## Piano: Leisure Play Grade 4

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### Additional repertoire:

<b>ANDERSSON &amp; ULVAEUS</b>	Knowing Me, Knowing You OR Take a Chance On Me <i>from Really Easy Piano: Abba</i>	Wise/Music Sales
<b>BACHARACH</b>	Raindrops Keep Falling on My Head <i>from Really Easy Piano: Film Songs</i>	Wise/Music Sales
<b>GIBB, B, M &amp; R</b>	How Deep is Your Love? <i>from Really Easy Piano: Film Songs</i>	Wise/Music Sales
<b>GIMBEL &amp; FOX</b>	Killing Me Softly With His Song <i>from The Complete Piano Player: Ballads</i>	Wise/Music Sales
<b>JAMES et al</b>	Guilty <i>from Really Easy Piano: Pop Hits</i>	Wise/Music Sales
<b>MacDOWELL</b>	To a Wild Rose <i>from Classics to Moderns Book 4</i>	Yorktown/Music Sales
<b>MANCINI</b>	Pink Panther Theme <i>from The Complete Piano Player: Book 5</i>	Wise/Music Sales
<b>MENDELSSOHN</b>	Romanze <i>from Classics to Moderns Book 4</i>	Yorktown/Music Sales
<b>MONTAGUE</b>	Beyond the Milky Way <i>from Five Easy Pieces</i>	UMP
<b>MONTAGUE</b>	Whirlwind at the Arsenal <i>from Autumn Leaves</i>	UMP
<b>PETERS</b>	Twilight Boulevard OR Reflections <i>from Ragtime Preludes</i>	Boosey & Hawkes
<b>SCHONBERG</b>	On My Own <i>from Grade 4 Piano Solos</i>	Chester/Music Sales
<b>SIMON</b>	Mrs Robinson <i>from Really Easy Piano: Film Songs</i>	Wise/Music Sales
<b>STEVENS</b>	Everything is Beautiful <i>from Essential Songs: The 1970s</i>	Hal Leonard
<b>TCHAIKOVSKY</b>	Rêverie <i>from Classics to Moderns Book 4</i>	Yorktown/Music Sales
<b>TIERSEN</b>	Comptine d'un autre été <i>from Grade 4 Piano Solos</i>	Chester/Music Sales
<b>TORRES &amp; STEPHENS</b>	Wheels <i>from The Complete Piano Player: Book 5</i>	Wise/Music Sales
<b>WILLIAMS</b>	Schindler's List <i>from It's Easy to Play: Classical Chillout</i>	Wise/Music Sales

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## Piano: Leisure Play Grade 5

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### Additional repertoire:

<b>BEDINGFIELD</b>	If You're Not The One <i>from Really Easy Piano: Pop Hits</i>	Wise/Music Sales
<b>BERGMAN &amp; LEGRAND</b>	Sweet Gingerbread Man <i>from Great Songs for Children: The Gingerbread Man Book</i>	Wise/Music Sales
<b>BRAHMS, arr. KEVEREN</b>	Lullaby <i>from Classical Jazz - 15 Masterworks in Jazz Style</i>	Hal Leonard
<b>BRICUSSE</b>	My Kind of Girl <i>from The Complete Piano Player: Ballads</i>	Wise/Music Sales
<b>CORY</b>	I Left My Heart in San Francisco <i>from The Greatest Love Songs of the 60s</i>	Music Sales
<b>CURTIS &amp; ALLISON</b>	(I Love You) More Than I Can Say <i>from The Complete Piano Player: Ballads</i>	Wise/Music Sales
<b>ELLINGTON &amp; STRAYHORN</b>	Satin Doll <i>from Great Piano Solos: The Red Book</i>	Wise/Music Sales
<b>HEBB</b>	Sunny <i>from The Lighter Side of Jazz</i>	Wise/Music Sales
<b>HORNER</b>	For The Love of a Princess <i>from Grade 5 Piano Solos</i>	Chester/Music Sales
<b>JOHN/TAUPIN</b>	Your Song <i>from Grade 5 Piano Solos</i>	Chester/Music Sales
<b>LENNON</b>	(Just Like) Starting Over <i>from Lennon: Legend - The Very Best of John Lennon</i>	Wise/Music Sales
<b>MANDEL</b>	The Shadow of Your Smile <i>from Popular Piano Solos Book 2</i>	Wise/Music Sales
<b>MARTIN</b>	Little Rhapsody on Gypsy Tunes <i>from The Joy of Piano Entertainment</i>	Yorktown/Music Sales
<b>McHUGH &amp; FIELDS</b>	Don't Blame Me <i>from The Frank Sinatra Anthology</i>	Wise/Music Sales
<b>MONTAGUE</b>	Remember, Remember the Fifth of November <i>from Autumn Leaves</i>	UMP
<b>MOZART</b>	Eine Kleine Nachtmusik (1st movt.: Allegro OR 4th movt.: Rondo)	

	<i>from Eine Kleine Nachtmusik for Piano</i>	<i>Bärenreiter</i>
<b>PETERS</b>	Wheeler Dealer <i>from</i> Ragtime Preludes	<i>Boosey &amp; Hawkes</i>
<b>de ROUGE et al</b>	The Power of Love <i>from</i> The Complete Piano Player: Ballads	<i>Wise/Music Sales</i>
<b>de SENNEVILLE</b>	Ballade Pour Adeline <i>from</i> The Complete Piano Player: Style Book	<i>Wise/Music Sales</i>
<b>SIMON</b>	Bridge Over Troubled Water <i>from</i> Grade 5 Piano Solos	<i>Chester/Music Sales</i>
<b>STRAYHORN</b>	Take the 'A' Train <i>from</i> Great Piano Solos: The Blue Book	<i>Wise/Music Sales</i>
<b>WAYNE &amp; NAZANERO</b>	It's Impossible (Somos Novios) <i>from</i> The Complete Piano Player: Ballads	<i>Wise/Music Sales</i>
<b>WEDGWOOD</b>	Chameleon OR On the Edge! <i>from</i> Wedgwood Blue	<i>Faber</i>
<b>YOUMANS</b>	More Than You Know <i>from</i> Great Piano Solos: The Red Book	<i>Wise/Music Sales</i>

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## Piano: Leisure Play Grade 6

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### Additional repertoire:

<b>ANDERSSON &amp; ULVAEUS</b>	Thank You for the Music <i>from</i> Abba: The Singles	<i>Wise/Music Sales</i>
<b>BACH, arr. KEVEREN</b>	Air on the G String <i>from</i> Classical Jazz - 15 Masterworks in Jazz Style	<i>Hal Leonard</i>
<b>BADELT/ZIMMER/ZANELLI</b>	He's a Pirate <i>from</i> Essential Film Collection	<i>Faber</i>
<b>BRUBECK</b>	Take Five <i>from</i> Popular Piano Solos Book 1	<i>Wise/Music Sales</i>
<b>CARMICHAEL</b>	Stardust <i>from</i> Stage & Screen: The Black Book	<i>Wise/Music Sales</i>
<b>CHAPLIN</b>	Smile <i>from</i> Stage & Screen: The Black Book	<i>Wise/Music Sales</i>
<b>FOSTER</b>	Soirée Polka <i>from</i> American Piano Repertoire Level 1	<i>Faber</i>
<b>GRIEG, arr. KEVEREN</b>	Morning (from Peer Gynt) <i>from</i> Classical Jazz - 15 Masterworks in Jazz Style	<i>Hal Leonard</i>
<b>JOBIM</b>	One Note Samba <i>from</i> 100 Piano Solos	<i>Wise/Music Sales</i>
<b>KOSMA, arr. KEMBER</b>	Autumn Leaves <i>from</i> The Jazz Piano Master	<i>Faber</i>
<b>LENNON</b>	Imagine <i>from</i> Popular Piano Solos Book 1	<i>Wise/Music Sales</i>
<b>PORTER, arr. KEMBER</b>	Ev'ry Time We Say Good-Bye <i>from</i> The Jazz Piano Master	<i>Faber</i>
<b>RAYE, DE PAUL &amp; JOHNSON</b>	I'll Remember April <i>from</i> 100 Piano Solos	<i>Wise/Music Sales</i>
<b>RODGERS, arr. KEMBER</b>	My Favourite Things <i>from</i> The Jazz Piano Master	<i>Faber</i>
<b>DE ROSE</b>	Deep Purple <i>from</i>	
<b>WEDGWOOD, S</b>	Let Down <i>from</i> Wedgwood Blue	<i>Faber</i>
<b>WONDER, arr. KEMBER</b>	Isn't She Lovely <i>from</i> The Jazz Piano Master	<i>Faber</i>

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## Piano: Leisure Play Grade 7

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### Additional repertoire:

<b>BACHARACH</b>	Close To You <i>from</i> Popular Piano Solos Book 2	<i>Wise/Music Sales</i>
<b>BROOKS</b>	You Light Up My Life <i>from</i> Popular Piano Solos Book 2	<i>Wise/Music Sales</i>
<b>CORNICK</b>	Time Warp <i>from</i> Best of Mike Cornick	<i>Universal Edition</i>
<b>GERSHWIN</b>	Fascinating Rhythm <i>from</i> Meet George Gershwin at the Keyboard	<i>Faber</i>
<b>JOHN</b>	Song for Guy <i>from</i> Popular Piano Solos Book 2	<i>Wise/Music Sales</i>
<b>LEGRAND</b>	I Will Wait for You OR What are You Doing for the Rest of Your Life? <i>from</i> The Music of Michel Legrand	<i>Wise/Music Sales</i>
<b>LLOYD WEBBER</b>	Starlight Express OR Whistle Down the Wind <i>from</i> Andrew Lloyd Webber: More Piano Solos	<i>Really Useful Group/Music Sales</i>
<b>MONTAGUE</b>	The Headless Horseman <i>from</i> Autumn Leaves	<i>UMP</i>
<b>WALLER</b>	Sneakin' Home <i>from</i> Joy of Jazz	<i>Yorktown/Music Sales</i>



**WEDGWOOD** Wedgwood Blue *from* Wedgwood Blue  
**WILLIAMS and MONK** Round Midnight *from* Popular Piano Solos Book 8 Jazz

*Faber*  
*Wise/Music Sales*

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## Piano: Leisure Play Grade 8

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Additional repertoire:

**ARLEN arr. SHEARING**

Over the Rainbow *from* The Genius of George Shearing: Piano Solos

*Music Sales*

**BOTSFORD**

Black and White Rag *from* The Complete Piano Player: Ragtime (arr. Baker)

*Wise/Music Sales*

**CORNICK**

Bossa Nova *from* The Best of Mike Cornick

*Universal Edition*

**DIAMOND**

You Don't Bring Me Flowers *from* Popular Piano Solos Book 2

*Wise/Music Sales*

**ELLINGTON**

Don't Get Around Much Anymore *from* Popular Piano Solos Book 8 Jazz

*Wise/Music Sales*

**HAWKINS et al**

Tuxedo Junction *from* Popular Piano Solos Book 8 Jazz

*Wise/Music Sales*

**Arr. ILES**

September in the Rain *from* Jazz in Autumn

*OUP*

**PIAZZOLLA**

Street Tango *from* Vuelvo al Sur

*Boosey & Hawkes*

**RAKSIN**

Laura *from* Popular Piano Solos Book 2

*Wise/Music Sales*

**STRACHEY**

These Foolish Things *from* Popular Piano Solos Book 2

*Wise/Music Sales*

**WEDGWOOD**

Caribbean Crush *from* Wedgwood Blue

*Faber*

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# Piano Duet

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Five levels of examination are available:

Level 1	Grade 1 standard
Level 2	Grade 2 standard
Level 3	Grade 3 standard
Level 5	Grade 5 standard
Level 7	Grade 7 standard

[Associate Diploma – please refer to Piano Diploma syllabus and repertoire list]

Performances will be assessed using the usual criteria but, in addition, in this examination, examiners will assess the technical accomplishment, musicality and communication, balance between the performers, co-ordination and ensemble. Performers should change places for at least one of their items.

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## Piano Duet: Level 1

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Performance of three pieces, one from each list: A, B and C.

### Component 1 – Piece A

**30 marks**

<b>BARON</b>	Ding Dong Bell OR Viva España <i>from</i> Piano Explorer Book 3
<b>arr. BARRATT</b>	ANY TWO pieces <i>from</i> Chester's Piano Duets Vol. 1
<b>arr. HALL</b>	The Irish Washerwoman <i>from</i> Duets with a Difference

*Nymet Music*  
*Chester/Music Sales*  
*OUP*

### Component 2 – Piece B

**30 marks**

<b>DIABELLI</b>	Andante Cantabile <i>from</i> Duets with a Difference
<b>HELYER</b>	ANY piece <i>from</i> Contrasts
<b>KIRKBY-MASON</b>	ANY piece <i>from</i> The First Duet Album

*OUP*  
*Novello/Music Sales*  
*Bosworth*

### Component 3 – Piece C

**30 marks**

Own choice piece of comparable standard and length

### Component 4 – General Impression

**10 marks**

---

## Piano Duet: Level 2

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Performance of three pieces, one from each list: A, B and C.

### Component 1 – Piece A

**30 marks**

<b>BARON</b>	Sonatina in G major OR Chinese Rice-picking Song <i>from</i> Piano Explorers Book 3	<i>Nymet Music</i>
<b>GOSSEC, arr. HAYWOOD</b>	Gavotte <i>from</i> Mixed Doubles: Piano Time Duets Book 2 (2005 edition)	<i>OUP</i>
<b>NORTON</b>	ANY piece <i>from</i> Microjazz Duets Collection 1	<i>Boosey &amp; Hawkes</i>

### Component 2 – Piece B

**30 marks**

<b>CARROLL</b>	Waltz OR March <i>from</i> The Countryside	<i>Forsyth</i>
<b>KIRKBY-MASON</b>	ANY piece <i>from</i> Second Duet Album	<i>Bosworth</i>

### Component 3 – Piece C

**30 marks**

<b>WELLS</b>	Donkey Ride <i>from</i> Duets with a Difference	<i>OUP</i>
<b>arr. HALL</b>	Camptown Races <i>from</i> Duets with a Difference (2005 edition)	<i>OUP</i>

**KIRKBY-MASON** ANY piece *from* Third Duet Album

*Bosworth*

An own choice piece of comparable standard and length may be substituted in ANY ONE of Components 1–3.

## **Component 4 – General Impression**

**10 marks**

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# **Piano Duet: Level 3**

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Performance of three pieces, one from each list: A, B and C.

### **Component 1 – Piece A**

**30 marks**

**DIABELLI** Allegretto Op. 149 No. 25 *from* Mixed Doubles: Piano Time Duets Book 2 (2005 edition) *OUP*  
**GRIEG, arr. HALL** Norwegian Dance No. 2 *from* Mixed Doubles: Piano Time Duets Book 2 (2005 edition) *OUP*  
**LAST** Hopalong *from* For You and Me Book 2 *Forsyth*  
**WELLS** Courante *from* Mixed Doubles: Piano Time Duets Book 2 (First edition OR 2005 edition) *OUP*

### **Component 2 – Piece B**

**30 marks**

**CARSE** Graceful Dance *from* Mixed Doubles: Piano Time Duets Book 2 (First edition OR 2005 edition) *OUP*  
**arr. HALL** All Through the Night *from* Mixed Doubles: Piano Time Duets Book 2 (2005 edition) *OUP*  
**LAST** Bohemian Dance *from* For You and Me Book 2 *Forsyth*

### **Component 3 – Piece C**

**30 marks**

**BARON** You Got Rhythm? OR Rainy Day Blues *from* Piano Explorers Book 3 *Nymet Music*  
**arr. HALL** Ten Green Bottles *from* Mixed Doubles: Piano Time Duets Book 2 (First edition OR 2005 edition) *OUP*  
**LAST** The Jester *from* For You and Me Book 2 *Forsyth*

An own choice piece of comparable standard and length may be substituted in ANY ONE of Components 1–3.

## **Component 4 – General Impression**

**10 marks**

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# **Piano Duet: Level 5**

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Performance of three pieces, one from each list: A, B and C.

### **Component 1 – Piece A**

**30 marks**

**BARON** Duet Piano Concerto for the Piano Beginner *from* Piano Explorers Book 4 *Nymet Music*  
**BACH, J C** Rondo in F *Schott/MDS*  
**BEETHOVEN** Sonata in D Op. 6, 1st movement OR Rondo *Peters*

### **Component 2 – Piece B**

**30 marks**

**NORTON** ANY piece *from* Microjazz Duets Collection 2 - Level 4 *Boosey & Hawkes*  
**NORTON** ANY piece *from* Microjazz Duets Collection 3 - Level 5 *Boosey & Hawkes*  
**PROKOFIEV, arr. PATRICK** Winter Bonfire (Departure), Op. 122 *Roberton Publications*

### **Component 3 – Piece C**

**30 marks**

**arr. BULLARD** Athol Highlanders *from* Mixed Doubles: Piano Time Duets Book 2 (2005 edition) *OUP*  
**arr. HALL** Casey Jones *from* Mixed Doubles: Piano Time Duets Book 2 (2005 edition) *OUP*  
**MOSKOWSKI** Spanish Dance Op. 12, No. 2 *from* Mixed Doubles: Piano Time Duets Book 2 (2005 edition) *OUP*

An own choice piece of comparable standard and length may be substituted in ANY ONE of components 1–3.

## **Component 4 – General Impression**

**10 marks**

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## Piano Duet: Level 7

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Performance of three pieces, one from each list: A, B and C.

### Component 1 – Piece A

25 marks

ANY one quick movement from the Sonatas of Mozart, or of the Classical repertoire of Diabelli, Clementi and Kuhlau. Repeats are not required.

### Component 2 – Piece B

25 marks

<b>DVORAK</b>	ANY Slavonic Dance <i>from</i> Op. 46 OR Op. 72	<i>Richard Schauer</i>
<b>DEBUSSY</b>	ANY movement <i>from</i> Petite Suite	<i>UMP</i>
<b>FAURE</b>	ANY movement <i>from</i> Dolly Suite	<i>UMP or Cramer</i>
<b>LANE</b>	Scherzo Burlesco	<i>Roberton Publications</i>

### Component 3 – Piece C

25 marks

Own choice piece of comparable standard and length

### Component 4 – Sight Reading

15 marks

### Component 5 – General Impression

10 marks

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## Piano Accompaniment

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This syllabus is intended to encourage pianists to become involved in ensemble playing at an early stage. As well as playing duets and trios, pianists can benefit a great deal from accompanying instrumentalists and singers. As well as developing musicianship and sensitivity, pianists will gain an awareness of repertoire beyond the piano.

Candidates may accompany pieces chosen from LCM syllabus lists as specified. Alternative pieces listed are taken from publications which include versions of the solo part for a number of different instruments. (Solo parts may need to be purchased separately).

It is the responsibility of the candidate to provide and rehearse sufficiently with a competent soloist who is of a level of or above the grade of the pieces being played. The performance of the soloist will not form part of the assessment, although the candidate's response to the soloist is of course integral to the examination.

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## Piano Accompaniment: Level 3

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### Component 1 – Performance

Accompanying any TWO of the following:

30 marks each

A piece set for **Grade 1** on any LCM syllabus

A contrasting piece set for **Grade 1** on any LCM syllabus

**ADAM & HANNICKEL** Do, Lord OR Just as I Am *from* Tons of Tunes for Church *Curnow*

**JOPLIN** Magnetic Rag OR Pleasant Moments *from* Ragtime Favourites *Fentone/De Haske*

**arr. BULLA** Immortal, Invisible *from* Easy Great Hymns *Curnow CMP*

**arr. DE SMET** Dixie *from* World Famous Melodies *Fentone/De Haske*

**VERDI, arr. COWLES** Grand March *from* Aida *from* World Famous Melodies *Fentone/De Haske*

AND

Any solo piece from **LCM Piano Grade 3 or 4** OR **Grade 3 Scales and Arpeggios**

15 marks

## Component 2 – Discussion

7 marks

As for **Grade 3** [see pages 38–39].

## Component 3 – Solo Sight Reading

10 marks

As for **Grade 3**. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 3* (LL254).

## Component 4 – Aural Tests

8 marks

As for **Grade 3** [see pages 40–44]. Sample tests are available in *LCM Piano Handbook: Grade 3* (LL254) and *Specimen Aural Tests* (LL189).

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# Piano Accompaniment: Level 5

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## Component 1 – Performance

Accompanying any TWO of the following:

30 marks each

A piece set for **Grade 3** on any LCM syllabus

A contrasting piece set for **Grade 3** on any LCM syllabus

**van GORP**

The Henley Regatta OR This is My Day *from* Master Swop

*De Haske*

**JOPLIN**

The Entertainer OR Rag Time Dance *from* Ragtime Favourites

*Fentone/De Haske*

**KOCHER, arr. COURT** For the Beauty of the Earth *from* Easy Great Hymns

*Curnow CMP*

**MASON, arr. JOHNSON** When I Survey the Wondrous Cross *from* Easy Great Hymns

*Curnow CMP*

**arr. DE SMET**

Down by the Riverside OR When the Saints *from* World Famous Melodies

*Fentone/De Haske*

AND

Any solo piece from **LCM Piano Grade 5 or 6** OR **Grade 5 Scales and Arpeggios**

15 marks

## Component 2 – Discussion

7 marks

As for **Grade 5** [see pages 38–39].

## Component 3 – Solo Sight Reading

10 marks

As for **Grade 5**. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 5* (LL256).

## Component 4 – Aural Tests

8 marks

As for **Grade 5** [see pages 40–44]. Sample tests are available in *LCM Piano Handbook: Grade 5* (LL256) and *Specimen Aural Tests* (LL189).

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# Piano Accompaniment: Level 7

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## Component 1 – Performance

Accompanying any TWO of the following:

30 marks each

A piece set for **Grade 5** on any LCM syllabus

A contrasting piece set for **Grade 5** on any LCM syllabus

**BIZET, arr. DE SMET**

Toreador's Song *from* World Famous Melodies

*Fentone/De Haske*

**van GORP**

In Search of the Light OR Por Favor *from* Master Swop

*De Haske*

**JOPLIN**  
**DE SMET**  
**TRAD.**  
**VIZZUTTI**  
AND

New Rag OR Maple Leaf Rag *from* Ragtime Favourites  
Any item *from* From Bach to Ravel  
Londonderry Air *from* World Famous Melodies  
Any item *from* Explorations

*Fentone/De Haske*  
*Fentone/De Haske*  
*Fentone/De Haske*  
*De Haske*

Any solo piece from **LCM Piano Grade 7 or 8 OR Grade 7 Scales and Arpeggios**

**15 marks**

## **Component 2 – Discussion**

**7 marks**

As for **Grade 7** [see pages 38–39].

## **Component 3 – Solo Sight Reading**

**10 marks**

As for **Grade 7**. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 7* (LL258).

## **Component 4 – Aural Tests**

**8 marks**

As for **Grade 7** [see pages 40–44]. Sample tests are available in *LCM Piano Handbook: Grade 7* (LL258) and *Specimen Aural Tests* (LL189).

Diplomas in Piano Accompaniment are available; please refer to the *Music Diplomas Syllabus* and the *Piano Diplomas Repertoire List*.

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# Discussion

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## **Notes:**

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Discussion will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Discussion is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## **Requirements:**

### **Grades 1 and 2**

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

### **Grade 3**

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

### **Grade 4**

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

## Grade 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

## Grade 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

## Grade 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

## Grade 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.



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# Aural Tests

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## **Notes:**

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.). They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.). (Where a minor key is used, it will be assumed that doh = tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
9. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## **Requirements:**

### **Grade 1**

#### **Rhythm**

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

#### **Pitch**

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

## Grade 2

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

### Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

## Grade 3

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

*Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).*

## Grade 4

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

## Grade 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

## Grade 6

### Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

### Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

## Grade 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

identify the cadence by its conventional name. (1 mark).

The test will be repeated, using a different example (1 mark).

## Grade 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature;
  - to identify whether the passage is in a major or minor key;
  - to suggest an appropriate tempo marking;
  - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
  - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
  - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
  - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
  - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
  
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
  - to name the key
  - to identify modulations
  - to identify ornaments
  - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
  - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
  - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).