Piano diplomas repertoire list

1 January 2011 – 31 December 2018
**PIANO DIPLOMAS**

**2011–2018**

**Contents**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCM Publications</td>
<td>2</td>
</tr>
<tr>
<td>Overview of LCM Diploma Structure</td>
<td>3</td>
</tr>
<tr>
<td><strong>Piano Solo</strong></td>
<td></td>
</tr>
<tr>
<td>DipLCM in Performance</td>
<td>4</td>
</tr>
<tr>
<td>ALCM in Performance</td>
<td>6</td>
</tr>
<tr>
<td>LLCM in Performance</td>
<td>9</td>
</tr>
<tr>
<td>FLCM in Performance</td>
<td>11</td>
</tr>
<tr>
<td><strong>Piano Accompaniment</strong></td>
<td></td>
</tr>
<tr>
<td>DipLCM in Performance</td>
<td>13</td>
</tr>
<tr>
<td>ALCM in Performance</td>
<td>13</td>
</tr>
<tr>
<td>LLCM in Performance</td>
<td>14</td>
</tr>
<tr>
<td>FLCM in Performance</td>
<td>14</td>
</tr>
<tr>
<td><strong>Piano Duet</strong></td>
<td></td>
</tr>
<tr>
<td>ALCM in Performance</td>
<td>15</td>
</tr>
<tr>
<td>LLCM in Performance</td>
<td>16</td>
</tr>
</tbody>
</table>

**IMPORTANT INFORMATION:**

This repertoire list should be read in conjunction with the **Music Performance and Teaching Diplomas Syllabus**.

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on uwl.ac.uk/lcmexams.

Candidates should ensure that they have checked the full requirements for the examination in the above syllabus. Please note that this repertoire list does NOT contain full details of all examination components.

This repertoire list is valid from 1 January 2011 until 31 December 2018.

Diplomas are also offered for Jazz Piano; a separate syllabus is available on request.
LCM Examinations

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- In Concert (LL283)
- Specimen Sight Reading Tests: Piano ALCM (LL10653)
- Specimen Sight Reading Tests: Piano LLCM (LL10661)
- Specimen Aural Tests (LL189)

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

Acknowledgement

Grateful thanks are due to Peter Wild, the principal syllabus compiler.
Grade 5 Theory

DipLCM in Performance
- Standard
  1. Performance
  2. Viva voce
  3. Sight reading

- Recital
  1. Performance
  2. Viva voce

DipLCM in Teaching

DipMusLCM Theoretical Diploma
- 1. Teaching
- 2. Presentation & demonstration and performance
- 3. Discussion

ALCM in Performance
- Standard, Option 1
  1. Technical work
  2. Performance
  3. Viva voce
  4. Sight reading
  5. Aural tests

- Recital, Option 1
  1. Performance
  2. Essay
  3. Viva voce

- Standard, Option 2
  1. Technical work
  2. Performance
  3. Viva voce
  4. Choice of Viva/SR/Aural

ALCM in Performance
- Recital, Option 2
  1. Performance
  2. Viva voce

ALCM in Teaching

ALCM in Performance
- Standard, Option 1
  1. Performance
  2. Essay
  3. Viva voce

- Recital, Option 1
  1. Performance
  2. Essay
  3. Viva voce

LLCM in Performance
- Standard
  1. Performance
  2. Programme notes
  3. Sight reading
  4. Viva voce

- Recital
  1. Performance
  2. Programme notes

LLCM in Teaching

LLCM in Performance
- Standard
  1. Teaching
  2. Dissertation
  3. Programme notes
  4. Viva voce

- Recital
  1. Teaching
  2. Dissertation
  3. Programme notes
  4. Viva voce

FLCM in Performance
- 1. Performance
- 2. Programme notes
# Piano Solo: DipLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

At least one piece must be chosen from In Concert for all DipLCM in Performance candidates.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, JS</td>
<td>Prelude and Fugue in D major, No. 5 from The Well-Tempered Clavier, Book 1</td>
<td>Henle</td>
</tr>
<tr>
<td>Bartók</td>
<td>Ostinato, No. 146 from Mikrokosmos</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Beach</td>
<td>Cradle Song of the Lonely Mother</td>
<td>LCM Publications</td>
</tr>
<tr>
<td>Beethoven</td>
<td>At least two contrasting movements from Sonata in C Minor, Op. 13</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Bonis</td>
<td>Carillon Mystique</td>
<td>(Novello/Music Sales)</td>
</tr>
<tr>
<td>Chaminaude</td>
<td>Autumnne, No. 2 from Études de Concert</td>
<td>LCM Publications</td>
</tr>
<tr>
<td>Glass</td>
<td>Etude, No. 2 from Études for Piano, Book 1</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Howard</td>
<td>Dream Sequences</td>
<td>LCM Publications</td>
</tr>
<tr>
<td>Ligeti</td>
<td>Arc-en-ciel, No. 5 from Études for Piano, Book 1</td>
<td>LCM Publications</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albéniz</td>
<td>Seguidillas from Suite Española, Op. 47</td>
<td>(Schott)</td>
</tr>
<tr>
<td>Alkan</td>
<td>Barcarolle, Op. 65</td>
<td>UMP</td>
</tr>
<tr>
<td>Arndt</td>
<td>Nola</td>
<td>(Masters Music Publications)</td>
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<tr>
<td>Arnold</td>
<td>Any from Four Scottish Dances (arr. John York) (except No. 3)</td>
<td>(Novello/Music Sales)</td>
</tr>
<tr>
<td>Bach, JS</td>
<td>Any ONE Prelude and Fugue from 48 Preludes and Fugues (The Well-Tempered Clavier)</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Bach, JS</td>
<td>Aria and any ONE variation from Goldberg Variations</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Bartók</td>
<td>Any TWO from Sixes in Bulgarian Rhythm from Mikrokosmos Vol. VI</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Bartók</td>
<td>Ostinato from Mikrokosmos Vol. VI</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Andante Favori</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Rondo in C, Op. 51 No. 1</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Rondo in G, Op. 51 No. 2</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Beethoven</td>
<td>At least two contrasting movements from any Sonata except Op. 49 Nos. 1 &amp; 2</td>
<td>(Henle)</td>
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<tr>
<td>Berkeley</td>
<td>No. 3 from Six Preludes for Piano, Op. 23</td>
<td>(Chester/Music Sales)</td>
</tr>
<tr>
<td>Berkeley</td>
<td>Polka</td>
<td>(Chester/Music Sales)</td>
</tr>
<tr>
<td>Bortkiewicz</td>
<td>Prelude in A, No. 5 from Six Preludes, Op. 13</td>
<td>(D Rahter/Simrock)</td>
</tr>
<tr>
<td>Bowen</td>
<td>Reverie, Op. 86</td>
<td>(Weinberger)</td>
</tr>
<tr>
<td>Brahms</td>
<td>No. 4 OR No. 5 from Six Piano Pieces, Op. 118</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Britten</td>
<td>Moderato &amp; Nocturne</td>
<td>(Faber)</td>
</tr>
<tr>
<td>Britten</td>
<td>Night Piece (Notturno)</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Busoni</td>
<td>Sonata ‘ad usum infantis’</td>
<td>(Breitkopf &amp; Härtel)</td>
</tr>
<tr>
<td>Chaminaude</td>
<td>Autumn from Études de Concert, Op. 35 No. 2</td>
<td>(Masters Music Publications)</td>
</tr>
<tr>
<td>Chopin</td>
<td>Any ONE from Trois Nouvelles Études</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Chopin</td>
<td>Impromptu No. 1 in A♭ major</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Chopin</td>
<td>Mazurka in D, Op. 33 No. 2</td>
<td>(Henle)</td>
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<tr>
<td>Chopin</td>
<td>Nocturne in C♯ minor, Op. posth.</td>
<td>(Henle)</td>
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<tr>
<td>Chopin</td>
<td>Valse Brillante in A♭, Op. 34 No. 1</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Chopin</td>
<td>Valse in E minor, Op. posth.</td>
<td>(Henle)</td>
</tr>
<tr>
<td>Confrey</td>
<td>Kitten on the Keys</td>
<td>(Belwin-Mills)</td>
</tr>
<tr>
<td>Copland</td>
<td>No. 2 OR No. 4 from Four Piano Blues</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Copland</td>
<td>Three Moods (complete)</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Debussy</td>
<td>ANY movement from Suite Bergamasque</td>
<td>(UMP)</td>
</tr>
<tr>
<td>Debussy</td>
<td>ANY of the Préludes</td>
<td>(UMP)</td>
</tr>
<tr>
<td>Debussy</td>
<td>EITHER of the Arabesques</td>
<td>(Peters)</td>
</tr>
<tr>
<td>Debussy</td>
<td>Reverie</td>
<td>(Peters)</td>
</tr>
<tr>
<td>Fergusson</td>
<td>Any THREE from Bagatelles</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Gershwin</td>
<td>Rialto Ripples</td>
<td>(Alfred)</td>
</tr>
<tr>
<td>Ginastera</td>
<td>Rondo on Argentine Children’s Folk Tunes</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Grieg</td>
<td>Sonata in E minor (first movement only)</td>
<td>(Peters)</td>
</tr>
<tr>
<td>Grieg</td>
<td>Prelude from Holberg Suite, Op. 40</td>
<td>(Peters)</td>
</tr>
<tr>
<td>Grieg</td>
<td>Wedding Day at Troldhaugen, Op. 65 No. 6</td>
<td>(Peters)</td>
</tr>
</tbody>
</table>
Haydn  Sonata in B\textsuperscript{¨}, Hob.XVI/2 (complete)  (Henle)
Haydn  Sonata in D, Hob.XVI/14 (complete)  (Henle)
Haydn  Sonata in A, Hob.XVI/26 (complete)  (Henle)
Haydn  Sonata in E\textsuperscript{¨}, Hob.XVI/28 (complete)  (Henle)
Haydn  Sonata in C\# minor, Hob.XVI/36 (complete)  (Henle)
Handel  Prelude and Fuga (Adagio and Allegro) from Suite No. 8 in F minor  (Peters)
Hovhaness  Macedonian Mountain Dance  (Peters)
Hummel  Rondo in E\textsuperscript{¨}, Op. 11  (Peters)
Ibert  Any of the following three pieces from \textit{Histoires}:
- No. VII (Bajo la mesa), No. IX (La marchande d’eau fraiche), No. X (Le cortège de Balkis)
  (Leduc/UMP)
Ireland  Month’s Mind from \textit{The Collected Piano Works}, Book 4  (Stainer & Bell)
Kabalevsky  EITHER Nos. 5 & 9 OR Nos. 15 & 20 from Preludes, Op. 38  (Boosey & Hawkes)
Kabalevsky  Sonatina in C, Op. 13 No. 1 (complete)  (Boosey & Hawkes)
Kapustin  Toccata Op. 36  (A-Ram/MusT)
Lavallée  Le Papillon  (UMP)
Mathias  Toccata alla Danza  (OUP)
Mayerl  Autumn Crocus from Billy Mayerl: Jazz Master Piano Solos  (IMP)
Mayerl  Marigold from Billy Mayerl: Jazz Master Piano Solos  (IMP)
Mayerl  Sweet William from Billy Mayerl: Jazz Master Piano Solos  (IMP)
Mendelssohn  Song Without Words, Op. 38 No. 6 OR Op. 67 No. 4  (Henle)
Milhaud  No. 3 from Three Rags-Caprices  (Universal Edition)
Mozart  Fantasy and Fugue in C, K. 394  (Henle)
Mozart  Fantasy in C minor, K. 475  (Henle)
Mozart  Sonata in B\textsuperscript{i}, K. 570 (1st and last movements)  (Henle)
Mozart  Sonata in A, K. 331 (1st movement)  (Henle)
Mozart  Sonata in F, K. 280 (1st and 2nd movements OR 2nd and 3rd movements)  (Henle)
Nyman  The Piano (any piece)  (Chester/Music Sales)
Poulenc  Mouvements perpetuels (complete)  (Chester/Music Sales)
Poulenc  Pastourelle from \textit{l’Eventail de Jeanne}  (Heugel/UUM)
Poulenc  Suite Pour Piano (1st and 2nd movements OR 2nd and 3rd movements)  (Chester/Music Sales)
Prokofiev  Visions Fugitives, Op. 22 (any THREE movements)  (Boosey & Hawkes)
Ravel  Menuet sur le nom de Haydn  (Durand/UMP)
Scarlatti  Any TWO contrasting sonatas  (G Schirmer/Music Sales)
Schubert  Impromptu in A\#, Op. 90 No. 4  (Henle)
Schubert  No. 4 in C\# minor from Moments Musicaux  (Henle)
Schumann  Arabeske, Op. 18  (Henle)
Schumann  Aufschwung, No. 2 from Fantasiestücke, Op. 12  (Henle)
Schumann  Romance No. 1 OR No. 2 from Three Romances, Op. 28  (Henle)
Schumann  Vogels als Prophet, No. 7 from Waldszenen, Op. 82  (Henle)
Scott  Danse Negre  (Novello/Music Sales)
 Scriabin  Prelude, Op. 11 No. 14  (IMC)
Shostakovich  Any ONE Prelude and Fugue from 24 Preludes and Fugues, Op. 87  (Boosey & Hawkes)
Strauss  Intermezzo Op. 9 No. 3  (Henle)
Tcherepnin  Homage to China from 5 Concert Studies  (Schott)
Turina  Trapeze Artist & Jugglers from the Circus  (Schott)
Technical Work

Candidates will perform EITHER two technical studies OR scales and arpeggios.

**EITHER: Technical Studies**

**CZERNY**  
EXCEPT numbers 31, 37 and 41  
*(G Schirmer/Music Sales)*

**OR: Scales and Arpeggios**

To be performed from memory.

Recommended minimum speed: in quavers at minim = 92, except scales in double octaves (minim = 72) and scales hands separately in 3rds (crotchets = 88)

**Scales:** to be performed
- forte and legato
- forte and staccato
- piano and legato
- piano and staccato

at the direction of the examiner, except where indicated.

1. All major and minor (both forms) scales:
   - (a) in similar motion, hands separately and together, an octave apart, compass 4 octaves
   - (b) in similar motion, hands separately and together, double octaves, compass 2 octaves *(staccato only)*

2. Major and harmonic minor scales only:
   - (a) in contrary motion from the key note (unison), compass 2 octaves
   - (b) with each hand separately playing thirds, compass 2 octaves

3. Chromatic scales in similar motion, hands separately and together, compass 4 octaves and in contrary motion, compass 2 octaves, beginning on ANY note

4. Chromatic minor thirds, each hand separately, compass 2 octaves, beginning on any minor third interval

**Arpeggios:** legato only, to be performed forte or piano, at the direction of the examiner:

1. All major and minor arpeggios in root position, 1st and 2nd inversion, to be played in similar motion, hands an octave apart, compass 4 octaves

2. All dominant 7th (root position only) and diminished 7th arpeggios, compass 3 octaves

**Performance**

**ADAMS**  
China Gates  
*(G Schirmer/Music Sales)*

**ALBÉNIZ**  
Asturias from Suite Española  
*(Schott)*

**ALKAN**  
Esquisses, Op. 63 *(any SIX)*  
*(Durand/UMP)*

**AUBE**  
Sonate Provençale  
*(Durand/UMP)*

**BACH, JS**  
Any ONE of the following Preludes and Fugues from The Well-Tempered Clavier:  
Book 1: No. 5 in D major, No. 9 in E major, No. 11 in F major, No. 13 in F# major,  
No. 14 in F# minor, No. 21 in Bb major  
*(Henle)*  
Book 2: No. 5 in D major, No. 6 in D minor, No. 7 in Eb major, No. 15 in G major  
*(Henle)*

**BACH, JS**  
Capriccio on the Departure of his most Beloved Brother, BWV992  
*(Bärenreiter or Schott)*

**BACH, JS**  
French Suite No. 4 in Eb *(the Gigue and at least two other movements)*  
*(Wiener Urtext)*
BACH, JS | French Suite No. 5 in G (the Gigue and at least two other movements) (Wiener Urtext)
---|---
BACH, JS | Italian Concerto (any TWO movements) (Henle)
BACH, JS | Toccata from Partita No. 6 in E minor (Wiener Urtext)
BACH, JS | Toccata in E minor, BWV914 (complete) (Bärenreiter)
BARBER | No. 1 or No. 4 from Excursions, Op. 20 (G Schirmer/Music Sales)
BARBER | Pas de Deux from Souvenirs, Op. 28 (G Schirmer/Music Sales)
BARTÓK | Any ONE from Three Rondos on Folk Tunes (Universal Edition)
BAX | Lullaby (Chappell)
BEETHOVEN | 32 Variations in C minor, WoO 80 (Henle)
BEETHOVEN | Rondo a Cappriccio, Op. 129, ‘Rage over a Lost Penny’ (Henle)
BEETHOVEN | Sonata in A major, Op. 2 No. 2 (complete OR movements 1 & 2 OR movements 2 & 4) (Henle)
BEETHOVEN | Sonata in C minor, Op. 10 No. 1 (at least two movements) (Henle)
BEETHOVEN | Sonata in G major, Op. 14 No. 2 (complete) (Henle)
BEETHOVEN | Sonata in F major, Op. 54 (complete) (Henle)
BEETHOVEN | Sonata in E minor, Op. 90 (complete) (Henle)
BENNETT | Sonata (1954) (Universal Edition)
BERKELEY | Concert Study in E, Op. 48 No. 2 (Chester/Music Sales)
BLAKE | Toccatina from Eight Character Pieces (Highbridge Music)
BRAHMS | Ballade in G minor, Op. 118 No. 3 (Henle)
BRAHMS | Capriccio in F# minor, Op. 76 No. 1 (Henle)
BRAHMS | Intermezzo in B minor, Op. 117 No. 2 (Henle)
BRAHMS | Intermezzo in A, Op. 118 No. 2 (Henle)
BRAHMS | Rhapsody in G minor, Op. 79 No. 2 (Henle)
BRIDGE | A Fairy Tale Suite (complete) (Masters Music Publications)
BRIDGE | Rosemary (Boosey & Hawkes)
CHABRIER | Pièces Pirottesques (any two) (UMP)
CHOPIN | Berceuse in D# major (Henle)
CHOPIN | Fantasie-Impromptu, Op. 66 (Henle)
CHOPIN | Mazurka in C# minor, Op. 50 No. 3 (Henle)
CHOPIN | Nocturne in B♭ major, Op. 9 No. 1 (Henle)
CHOPIN | Nocturne in B major, Op. 32 No. 1 (Henle)
CHOPIN | Nocturne in B major, Op. 62 No. 1 (Henle)
CHOPIN | Nocturne in E major, Op. 62 No. 2 (Henle)
CHOPIN | Polonaise in A major, Op. 40 No. 1 (Henle)
CHOPIN | Polonaise in C# minor, Op. 26 No. 1 (Henle)
CHOPIN | Prelude in C# minor, Op. 45 (Henle)
CLEMENTI | Sonata in B♭ major, Op. 24 No. 2 (movements 1 & 2 OR movements 2 & 3) (G Schirmer/Music Sales)
COPLAND | Scherzo Humoristique (The Cat and the Mouse) (Durand/UMP)
DEBUSSY | Any of the following Preludes:
  - Book 1: Danseuses de Delphes; Le cathédrale engloutie (UMP)
  - Book 2: Bruyères; Général Lavine - eccentric (UMP)
DEBUSSY | Dr Gradus ad Parnassum from Children’s Corner (UMP)
DEBUSSY | La plus que lente (UMP)
DEBUSSY | Sarabande from Pour le Piano (UMP)
FALLA | Ritual Fire Dance (Chester/Music Sales)
FAURÉ | Impromptu in F minor, Op. 31 No. 2 (Peters)
FAURÉ | Nocturne in E♭, Op. 36 No. 4 (Peters)
FIELD | Nocturne No. 4 in A major (Peters)
GERSHWIN | An American in Paris (trans. William Daly) (Alfred)
GERSHWIN | Any TWO transcriptions from Meet George Gershwin at the Keyboard (Warner/IMP)
GERSHWIN | Three Preludes (Nos. 1 & 3 OR Nos. 2 & 3) (Chappell/IMP)
GERHWIN/GRAINGER | Love Walked In (Chappell)
HANDEL | Suite No. 5 in E (Peters)
HAYDN | Andante con Variazioni in F minor, Hob. XVII/6 (Universal Edition)
HAYDN | Sonata in D major, Hob. XVI/19 (Henle)
HAYDN | Sonata in C minor, Hob. XVI/20 (Henle)
HAYDN | Sonata in F major, Hob. XVI/23 (Henle)
<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
<th>Publishers/editions</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAYDN</td>
<td>Sonata in A♭ major, Hob. XVI/46</td>
<td>(Henle)</td>
</tr>
<tr>
<td>HAYDN</td>
<td>Sonata in E♭ major, Hob. XVI/49</td>
<td>(Henle)</td>
</tr>
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<td>HINDEMITH</td>
<td>Praeludium and Fuga Prima in C from <em>Ludus Tonalis</em></td>
<td>(Schott)</td>
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<td>HODDINOTT</td>
<td>Sonata No. 3</td>
<td>(Novello/Music Sales)</td>
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<td>HYDE, MIRIAM</td>
<td>Water Nymph</td>
<td>(Allans Publishing/Australian Music Centre)</td>
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<td>JANÁČEK</td>
<td>In The Mists (any TWO)</td>
<td>(Bärenreiter)</td>
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<td>KABALEVSKY</td>
<td>Rondo in A minor, Op. 59</td>
<td>(Boosey &amp; Hawkes)</td>
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<tr>
<td>LISZT</td>
<td>Liebesträume No. 3 in A♭</td>
<td>(Henle)</td>
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<td>LYADOV</td>
<td>Prelude, Op. 57</td>
<td>(Peters)</td>
</tr>
<tr>
<td>McCabe</td>
<td>5 Bagatelles (complete)</td>
<td>(Novello/Music Sales)</td>
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<tr>
<td>MAKHOLM</td>
<td>Three Impressions (any TWO)</td>
<td>(Billaudot/UMP)</td>
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<tr>
<td>MENDELSSOHN</td>
<td>Song Without Words in C, Op. 67 No. 4</td>
<td>(Henle)</td>
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<tr>
<td>MESSIAEN</td>
<td>No. 7 (Plainne Calme) from <em>Huit Préludes pour Piano</em></td>
<td>(Durand/UMP)</td>
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<tr>
<td>MEDITNER</td>
<td>Quatre Contes, Op. 26</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>MOERAN</td>
<td>Windmills from Fancies</td>
<td>(Schott)</td>
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<tr>
<td>MOMPONPOUR</td>
<td>Scènes d’Enfants (complete)</td>
<td>(Salabert/UMP)</td>
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<tr>
<td>MOSZKOWSKI</td>
<td>Etincelles, Op. 36 No. 6</td>
<td>(G Schirmer/Music Sales)</td>
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<tr>
<td>MOZART</td>
<td>Sonata in C, K. 309 (at least TWO movements)</td>
<td>(Henle)</td>
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<tr>
<td>MOZART</td>
<td>Sonata in A, K. 331 (complete)</td>
<td>(Henle)</td>
</tr>
<tr>
<td>MOZART</td>
<td>Sonata in F, K. 332 (at least TWO movements)</td>
<td>(Henle)</td>
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<tr>
<td>MOZART</td>
<td>Sonata in B♭, K. 333 (at least TWO movements)</td>
<td>(Henle)</td>
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<tr>
<td>MOZART</td>
<td>Sonata in C minor, K. 457 (at least TWO movements)</td>
<td>(Henle)</td>
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<tr>
<td>MOZART</td>
<td>Variations on a Minuet by Duport, K. 573</td>
<td>(Henle)</td>
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<tr>
<td>POULENC</td>
<td>Nocturne No. 1 in C and Nocturne No. 6 in G</td>
<td>(Heugel/UMP)</td>
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<tr>
<td>POULENC</td>
<td>Novelettes Nos. 1 &amp; 2</td>
<td>(Chester/Music Sales)</td>
</tr>
<tr>
<td>POULENC</td>
<td>Suite in C</td>
<td>(Chester/Music Sales)</td>
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<tr>
<td>PROKOFIEV</td>
<td>Ten Pieces from Cinderella, Op. 97 (complete)</td>
<td>(Sikorski)</td>
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<td>PROKOFIEV</td>
<td>Visions Fugitives (No. 14 and any TWO others)</td>
<td>(Boosey &amp; Hawkes)</td>
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<tr>
<td>RACHMANINOV</td>
<td>Polichinelle from <em>Morceaux de Fantasie</em>, Op. 3</td>
<td>(Boosey &amp; Hawkes)</td>
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<tr>
<td>RACHMANINOV</td>
<td>Prelude in G, Op. 32 No. 5</td>
<td>(Boosey &amp; Hawkes)</td>
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<tr>
<td>RACHMANINOV</td>
<td>Prelude in G♯ minor, Op. 32 No. 12</td>
<td>(Boosey &amp; Hawkes)</td>
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<tr>
<td>RAVAL</td>
<td>Pavane pour une Infante Defunte</td>
<td>(Peters)</td>
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<tr>
<td>RICHARDSON</td>
<td>Sonatina in F, Op. 27</td>
<td>(Weinberger)</td>
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<tr>
<td>ROXBURGH</td>
<td>Moonscape from <em>Spectrum for Piano</em></td>
<td>(ABRSM)</td>
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<tr>
<td>SAINT-SAËNS</td>
<td>The Swan from <em>The Godowsky Collection Vol.4</em> (trans. Godowsky)</td>
<td>(Carl Fischer)</td>
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</table>
| SCARLATTI       | **ONE** from the following list to be performed with **ONE** other contrasting Scarlatti
sonata of comparable difficulty (candidate’s choice):                   | (Editio Musica Budapest)                                |
| SCARLATTI       | Sonata in E Kp. 135, Sonata in G♯ minor Kp. 247, Sonata in G minor Kp. 347,
                | Sonata in D Kp. 443, Sonata in D Kp. 492, Sonata in C Kp. 502           |                                                          |
| SCOTT           | Lotus Land                                                             | (Alfred)                                                |
| SCHUBERT        | Impromptu in G♭, Op. 90 No. 3                                           | (Henle)                                                 |
| SCHUBERT        | Sonata in A, Op. 120, D. 664 (at least TWO movements)                  | (Henle)                                                 |
| SCHUBERT        | Sonata in A minor, Op. 164, D. 537 (complete)                           | (Henle)                                                 |
| SCHUMANN        | Novelette in F, Op. 8 No. 1                                             | (Henle)                                                 |
| SCRIBAIDN       | Preludes, Op. 11 (any TWO)                                             | (Henle)                                                 |
| SCRIBAIDN       | Vers la Flamme, Op. 72                                                 | (Peters)                                                |
| SHOSTAKOVICH    | Three Fantastic Dances (any TWO)                                       | (Boosey & Hawkes)                                       |
| STRAVINSKY      | Tango                                                                  | (Schott)                                                |
| SZYMANOWSKI     | Mazurkas, Op. 50 (any TWO)                                             | (Universal Edition)                                     |
| WALLER          | Alligator Crawl (original)                                             | (Hal Leonard)                                           |
Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece(s)</th>
<th>Publisher</th>
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<tbody>
<tr>
<td><strong>ALBÉNIZ</strong></td>
<td>ANY piece from <em>Iberia</em></td>
<td>(Unión Musical Ediciones/Music Sales)</td>
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<tr>
<td><strong>ALKAN</strong></td>
<td>Le Festin d’Esope, Op. 39 No. 12</td>
<td>(Billaudot/UMP)</td>
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<tr>
<td><strong>APOSTEL</strong></td>
<td>Klavierstücke, Op. 8</td>
<td>(Universal Edition)</td>
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<tr>
<td><strong>BABBITT</strong></td>
<td>Three Compositions for Piano</td>
<td>(Boelke-Bomart)</td>
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<tr>
<td><strong>BACH, JS</strong></td>
<td>Any ONE of the following Preludes and Fugues from <em>The Well-Tempered Clavier</em>:</td>
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<tr>
<td></td>
<td>Book 1: No. 4 in C♯ minor, No. 7 in E♭ minor, No. 8 in E♭ minor, No. 24 in B minor</td>
<td>(Henle)</td>
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<tr>
<td></td>
<td>Book 2: No. 3 in C♯ major, No. 8 in D♯ minor, No. 22 in B♭ minor, No. 24 in B minor</td>
<td>(Henle)</td>
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<tr>
<td><strong>BACH, JS</strong></td>
<td>Chromatic Fantasia &amp; Fugue</td>
<td>(Bärenreiter)</td>
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<tr>
<td><strong>BACH, JS</strong></td>
<td>English Suite No. 2 in A minor</td>
<td>(Bärenreiter)</td>
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<tr>
<td><strong>BACH, JS</strong></td>
<td>Partita No. 2 in C minor (complete)</td>
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<tr>
<td><strong>BACH, JS</strong></td>
<td>Toccata No. 6 in F♯ minor</td>
<td>(Henle)</td>
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<tr>
<td><strong>BACH, JS/RACHMANINOV</strong></td>
<td>Preludio, Gavotte &amp; Gigue from Partita in E for Violin from Bach: Collected Transcriptions</td>
<td>(G Schirmer/Music Sales)</td>
</tr>
<tr>
<td><strong>BARBER</strong></td>
<td>Nocturne, Op. 33</td>
<td>(G Schirmer/Music Sales)</td>
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<tr>
<td><strong>BARTÓK</strong></td>
<td>Allegro Barbaro</td>
<td>(Universal Edition)</td>
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<td><strong>BARTÓK</strong></td>
<td>Suite, Op. 14 (complete)</td>
<td>(Boosey &amp; Hawkes)</td>
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<td><strong>BEETHOVEN</strong></td>
<td>Fantasie in G minor, Op. 77</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in C major, Op. 2 No. 3 (complete)</td>
<td>(Henle)</td>
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<td><strong>BEETHOVEN</strong></td>
<td>Sonata in D major, Op. 10 No. 3 (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in G major, Op. 31 No. 1 (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in D minor, Op. 31 No. 2 (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in E♭ major, Op. 31 No. 3 (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in A♭ major, Op. 81α (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in A major, Op. 101 (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in E major, Op. 109 (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Sonata in A♭ major, Op. 110 (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BERG</strong></td>
<td>Sonata, Op. 1</td>
<td>(Universal Edition)</td>
</tr>
<tr>
<td><strong>BOWEN</strong></td>
<td>Preludes, Op. 102, Nos. 11, 15, 18, 19 and 20 (all)</td>
<td>(Universal Edition)</td>
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<tr>
<td><strong>BRAHMS</strong></td>
<td>Intermezzo in E♭ minor, Op. 118 No. 6</td>
<td>(Henle)</td>
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<td><strong>BRAHMS</strong></td>
<td>Rhapsody in E♭ major, Op. 119 No. 4</td>
<td>(Henle)</td>
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<td><strong>BRAHMS</strong></td>
<td>Scherzo in E♭ minor, Op. 4</td>
<td>(Henle)</td>
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<tr>
<td><strong>BRAHMS</strong></td>
<td>TWO Capriccios from Op. 76 or Op. 116</td>
<td>(Henle)</td>
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<tr>
<td><strong>BRIDGE</strong></td>
<td>Four Characteristic Pieces (complete)</td>
<td>(Masters Music Publications)</td>
</tr>
<tr>
<td><strong>BUSONI</strong></td>
<td>Sonatina super Carmen</td>
<td>(Breitkopf &amp; Härtel)</td>
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<tr>
<td><strong>CASELLA</strong></td>
<td>Toccata, Op. 6</td>
<td>(Ricordi/Boosey &amp; Hawkes)</td>
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<tr>
<td><strong>CHOPIN</strong></td>
<td>Any ONE Ballade</td>
<td>(Henle)</td>
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<tr>
<td><strong>CHOPIN</strong></td>
<td>Any ONE Scherzo</td>
<td>(Henle)</td>
</tr>
<tr>
<td><strong>CHOPIN</strong></td>
<td>Any TWO contrasting Études from Op. 10 or Op. 25</td>
<td>(Henle)</td>
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<tr>
<td><strong>CHOPIN</strong></td>
<td>Barcarolle in F♯ major, Op. 6</td>
<td>(Henle)</td>
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<tr>
<td><strong>CHOPIN</strong></td>
<td>Nocturne in C minor, Op. 48 No. 1</td>
<td>(Henle)</td>
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<tr>
<td><strong>CHOPIN</strong></td>
<td>Nocturne in D♭ major, Op. 27 No. 2</td>
<td>(Henle)</td>
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<tr>
<td><strong>CHOPIN</strong></td>
<td>Polonaise in A♭ major, Op. 53</td>
<td>(Henle)</td>
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<td><strong>CHOPIN</strong></td>
<td>Polonaise-Fantasie in A♭ major, Op. 61</td>
<td>(Henle)</td>
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<tr>
<td><strong>CLEMENTI</strong></td>
<td>Sonata in B minor, Op. 40 No. 2</td>
<td>(Henle)</td>
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<tr>
<td><strong>COPLAND</strong></td>
<td>Sonata (complete)</td>
<td>(Boosey &amp; Hawkes)</td>
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<tr>
<td><strong>CRUMB</strong></td>
<td>Processional</td>
<td>(Peters)</td>
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<td><strong>CZERNY</strong></td>
<td>La Ricordanza, Variations on a Theme by Rode, Op. 33</td>
<td>(IMC)</td>
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<td><strong>DEBUSSY</strong></td>
<td>Any ONE from <em>Six Images</em></td>
<td>(Henle)</td>
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<tr>
<td><strong>DEBUSSY</strong></td>
<td>Any ONE from <em>Three Estampes</em></td>
<td>(Henle)</td>
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<tr>
<td><strong>DEBUSSY</strong></td>
<td>Any ONE or TWO from Twelve Études</td>
<td>(Henle)</td>
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DEBUSSY Any ONE or TWO of the following Preludes:
  Book 1: No. 3 Le vent dans la plaine, No. 5 Les collines d’Anacapri,
    No. 7 Ce qu’a vu le vent d’ouest  (UMP)
  Book 2: No. 2 Feuilles mortes, No. 4 ‘Les fées sont d’exquises danseuses’,
    No. 7 La terrasse des audiences du clair de lune, No. 8 Ondine  (UMP)
DEBUSSY L’Isle Joyeuse  (Henle)
DOHNÁNYI Rhapsody in C, Op. 11 No. 3  (Weinberger)
DUTILLEUX Sonata  (Durand/UMP)
FAURÉ Impromptu in A, Op. 34 No. 3  (Peters)
FERGUSON Sonata in F minor, Op. 8 (complete)  (Boosey & Hawkes)
GERSHWIN Rhapsody in Blue (original piano solo version)  (Faber/Alfred)
GILBERT Sonata for Piano  (Schott)
GINASTERA Danzas Argentinas (complete)  (Durand/UMP)
GINASTERA Sonata Op. 22  (Boosey & Hawkes)
GORECKI Sonata No. 1  (Boosey & Hawkes)
GOTTSHALK Souvenir de Porto Rico, Marche des Gibaros, Op. 31  (Dover)
GRANADOS Any ONE piece from Goyescas  (Unión Musical Ediciones/Music Sales)
HAYDN Sonata in C major, Hob. XVI/50  (Henle)
HAYDN Sonata in E major, Hob. XVI/52 (complete)  (Henle)
HINDEMITH Sonata No. 2 in G  (Schott)
HONEGGER Danse AND Hommage a Ravel from Trois Pièces  (Stainer & Bell)
IRELAND Amberley Wild Brooks  (Stainer & Bell)
IRELAND Rhapsody  (Stainer & Bell)
IRELAND Sarnia  (Stainer & Bell)
IRELAND Sonata  (Stainer & Bell)
JANÁČEK Sonata I/X/1905  (Bärenreiter Praha)
KABALEVSKY Sonata No. 2  (Boosey & Hawkes)
KREISLER/RACHMANINOV Liebesfreud  (Schott)
LEIGHTON Fantasia Contrappuntistica  (Novello/Music Sales)
LEIGHTON Variations  (Novello/Music Sales)
LISZT Any ONE from Deux Légendes  (Peters)
LISZT Any ONE Hungarian Rhapsody  (Peters)
LISZT Any ONE from Five Concert Studies  (Peters)
LISZT Any ONE from Douze Études d’Execution Transcendente  (Peters)
LISZT Any ONE from Six Paganini Studies  (Peters)
LISZT Les Jeux d’Eau à la Villa d’Este  (Peters)
LISZT Sonetto del Petrarcia No. 104 (Années de Pèlerinage, 2me Année)  (Henle)
MacDOWELL Etude de Concert, Op. 36  (Masters Music Publications)
McCABE Variations  (Novello/Music Sales)
MENDELSSOHN Andante and Rondo Capriccioso, Op. 14  (Henle)
MENDELSSOHN Prelude and Fugue in E minor, Op. 35 No. 1  (Peters)
MENDELSSOHN Prelude and Fugue in B minor, Op. 35 No. 3  (Peters)
MENDELSSOHN Variations Serieuses, Op. 54  (Henle)
MENDELSSOHN/RACHMANINOV Scherzo from A Midsummer Night’s Dream from Transcriptions Vol. VII  (IMP)
MESSIAEN ANY piece from Vingt Regards sur l’Enfant Jésus except Regard de l’Etoile  (Durand/UMP)
MESSIAEN EITHER Un Reflet dans le Vent OR Chant d’Extase dans Paysage Triste from Préludes  (Durand/UMP)
MOZART Rondo in A minor, K. 511 (complete)  (Henle)
MOZART Sonata in A minor, K. 310 (complete)  (Henle)
MOZART Sonata in F major, K. 533 (complete)  (Henle)
MOZART Sonata in D major, K. 576 (complete)  (Henle)
NIELSEN Chaconne, Op. 32  (Chester/Music Sales)
PORTER Night and Day (arr. Solito de Solis)  (Chappell)
POULENC ‘Napoli’ Suite (complete)  (Salabert/UMP)
PROKOFIEV Sonata No. 2 in D minor, Op. 14  (Boosey & Hawkes)
PROKOFIEV Sonata No. 3 in A minor, Op. 28  (Boosey & Hawkes)
PROKOFIEV Sonata No. 4 in C minor, Op. 29  (Boosey & Hawkes)
PROKOFIEV Sonata No. 5 in C major, Op. 38  (Boosey & Hawkes)
PROKOFIEV Suggestion Diabolique, Op. 4 No. 4  (Simrock)
PROKOFIEV Sarccasms  (Boosey & Hawkes)
# Piano Solo:

**FLCM in Performance**

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<table>
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<tr>
<th>Composer</th>
<th>Piece</th>
<th>Publisher/Category</th>
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<tbody>
<tr>
<td><strong>ADAMS</strong></td>
<td>Phrygian Gates</td>
<td>(Associated Music Publishers)</td>
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<td><strong>ALKAN</strong></td>
<td>Le Festin d’Esope, Op. 39 No. 12</td>
<td>(Billaudot/UMP)</td>
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<td><strong>ALKAN</strong></td>
<td>Symphonie, Op. 39</td>
<td>(Billaudot/UMP)</td>
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<td><strong>BACH, JS</strong></td>
<td>Partita No. 6 in E minor (complete)</td>
<td>(Henle)</td>
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<tr>
<td><strong>BACH/BUSONI</strong></td>
<td>Chaconne in D minor</td>
<td>(Peters)</td>
</tr>
<tr>
<td><strong>BACH/BRAHMS</strong></td>
<td>Chaconne in D minor (transcribed for left hand)</td>
<td>(Peters)</td>
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<tr>
<td><strong>BALAKIREV</strong></td>
<td>Islamei</td>
<td>(Peters)</td>
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<td><strong>BARBER</strong></td>
<td>Sonata in E♭ minor, Op. 26</td>
<td>(G Schirmer/Music Sales)</td>
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<td><strong>BARTÓK</strong></td>
<td>Sonata</td>
<td>(Universal Edition)</td>
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<td><strong>BEETHOVEN</strong></td>
<td>Eroica Variations, Op. 36</td>
<td>(Dover)</td>
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<td><strong>BEETHOVEN</strong></td>
<td>Sonata in C, Op. 53</td>
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<td>Sonata in F minor, Op. 57</td>
<td>(Henle)</td>
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<tr>
<td><strong>BOULEZ</strong></td>
<td>Sonata No. 1</td>
<td>(Amphion/UMP)</td>
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11
BRAHMS Any ONE Sonata
BRAHMS Variations on a Theme of Handel, Op. 24
BRAHMS Variations on a Theme of Paganini, Op. 35
CHOPIN Andante Spianato & Grande Polonaise, Op. 22
CHOPIN Preludes, Op. 28 (complete)
CHOPIN Sonata in B minor, Op. 58
CHOPIN Sonata in B♭ minor, Op. 35
DE FALLA Fantasia Baetica
FAURÉ Theme and Variations in C♯ minor
FRANCK Praeludium, Aria and Finale, Op. 23
FRANCK Prelude, Chorale and Fugue, Op. 21
HINDEMITH Sonata No. 3 in B♭
KAPUSTIN Concert Etudes (complete)
LIGETI Études pour Piano (premier livre) (complete)
LISZT Dante Sonata from Années de Pèlerinage – Deuxième Année, Italie
LISZT Sonata in B minor
MacMILLAN Sonata
MARTIN Eight Preludes for Piano (complete)
MARTINŮ Sonata No. 1 (complete)
MEDTNER Sonata Tragica
MENDELSSOHN Sonata in B♭, Op. 106
MUSSORGSKY Pictures at an Exhibition
PROKOFIEV Sonata No. 6 in A, Op. 82
PROKOFIEV Sonata No. 7 in B♭, Op. 83
PROKOFIEV Sonata No. 8 in B♭, Op. 84
PROKOFIEV Sonata No. 9 in C, Op. 103
RACHMANINOV Sonata No. 2 in B♭ minor, Op. 36 (revised version 1931)
RACHMANINOV Variations on a Theme of Corelli, Op. 42
RAVEL Gaspard de la Nuit (complete)
REIZENSTEIN Sonata in B
ROXBURGH Labyrinth
SCHUBERT Fantasy in C (‘The Wanderer’), Op. 15 D. 760
SCHUBERT Sonata in C minor, D. 958
SCHUBERT Sonata in A major, D. 959
SCHUBERT Sonata in B♭ major, D. 960
SCHUMANN Carnaval, Op. 9
SCHUMANN Études Symphoniques, Op. 13
SCHUMANN Fantasy, Op. 17
SCHUMANN Toccata, Op. 7
STRAUSS/GODOWSKI Wine, Women and Song
STRAVINSKY Serenade in A
STRAVINSKY Three movements from Petrushka
SZYMANOWSKI Masques, Op. 34
SZYMANOWSKI Metopes, Op. 29
Piano Accompaniment: DipLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

Performance
Candidates should accompany a programme of pieces set for Grades 6–7 on any LCM syllabus. There is no requirement to accompany more than ONE instrument or voice, although this may be done at the candidate’s discretion.

Viva Voce
In addition to the requirements in the syllabus, candidates should be able to discuss with the examiner any issues arising from the relationship between soloist and accompanist in the repertoire performed.

Sight Reading
Requirements as for solo piano DipLCM.

Piano Accompaniment: ALCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire. The examination formats available are also summarised on p3.

Technical Work
Requirements as for solo piano ALCM (see above, page 6).

Performance
Candidates should accompany a programme of pieces set for Grade 8 and/or DipLCM on any LCM syllabus. There is no requirement to accompany more than ONE instrument or voice, although this may be done at the candidate’s discretion.

Viva Voce
In addition to the requirements in the syllabus, candidates should be able to discuss with the examiner any issues arising from the relationship between soloist and accompanist in the repertoire performed.

Keyboard Tests (in lieu of Sight Reading)
1. Score reading: To play at sight an SATB vocal score printed on four separate staves.
2. Transposition: To transpose a simple song accompaniment at sight up or down a tone, as directed by the examiners.
3. Sight reading: To play at sight a simple song accompaniment and either sing the melody (text not required) at the same time, or incorporate it into the accompaniment.
Piano Accompaniment: LLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire. The examination formats available are also summarised on p3.

Performance

Candidates should accompany a programme of pieces set for ALCM and/or LLCM on any LCM syllabus. The programme must include both vocal and instrumental items.

Viva Voce

In addition to the requirements in the syllabus, candidates should be able to discuss with the examiner any issues arising from the relationship between soloist and accompanist in the repertoire performed.

Keyboard Tests (in lieu of Sight Reading)

1. **Score reading**: To play at sight an SATB vocal score printed on four separate staves.
2. **Transposition**: To transpose a simple song accompaniment at sight **up or down a tone**, as directed by the examiners.
3. **Sight reading**: To play at sight a simple song accompaniment and **either** sing the melody (text not required) at the same time, **or** incorporate it into the accompaniment.

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Piano Accompaniment: FLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

Performance

Candidates should accompany a programme of pieces set for LLCM and/or FLCM on any LCM syllabus. The programme must include both vocal and instrumental items in roughly equal proportions.
Piano Duet:  
ALCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.  
BOTH candidates must have passed the required pre-requisite qualifications.  
Candidates are assessed as a duo, not individually.

Technical Work

Requirements as for solo piano ALCM (see above, page 6). Each candidate will perform the requirements individually.

Performance

Technical Work

Requirements as for solo piano ALCM (see above, page 6). Each candidate will perform the requirements individually.

Performance

**BRAHMS**  
Variations on a Theme by Haydn (arr. Keller)  
(Lengnick)

**BRAHMS**  
Waltzes, Op. 39 (complete)  
(G Schirmer/Music Sales)

**DVOŘÁK**  
Slavonic Dance in A♭, Op. 46 No. 3  
(Schauer)

**DVOŘÁK**  
Slavonic Dance in C minor, Op. 46 No. 7  
(Schauer)

**FAURÉ**  
Dolly Suite (complete, or any selection of movements to include Tendresse and/or Le Pas Espagnol)  
(UMP)

**HINDEMITH**  
Sonata for piano, four hands  
(Schott)

**KUHLAU**  
Sonatina in G, Op. 44 No. 1 from Six Sonatinas  
(Peters)

**MENDELSSOHN**  
Andante and Variations, Op. 83a  
(G Schirmer/Music Sales)

**MOZART**  
Sonata in B♭, K. 358  
(Bärenreiter/Peters)

**MOZART**  
Sonata in D, K. 381  
(Bärenreiter/Peters)

**POULENC**  
Sonata  
(Chester/Music Sales)

**SCHUBERT**  
Fantasie in F minor, Op. 103  
(G Schirmer/Music Sales)

**SATIE**  
3 Morceaux en Forme de Poire (complete)  
(Salabert/UMP)

Viva Voce

A discussion involving both candidates.

Sight Reading

A duet extract will be provided.

Aural Tests

To be divided between the candidates, at the candidates’ discretion:
- Candidate 1 to take Parts 1 and 2 (cadences and modulations);
- Candidate 2 to take Part 3 (rhythm, tempo, phrasing and dynamics).
Piano Duet:  
LLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.
BOTH candidates must have passed the required pre-requisite qualifications.
Candidates are assessed as a duo, not individually.

Performance

BARBER  
Souvenirs, Op. 28 (G Schirmer/Music Sales)

BEETHOVEN  
ANY symphony transcription (G Schirmer/Music Sales)

BEETHOVEN  
Grand Fugue, Op. 134 (Henle)

BRAHMS  
Hungarian Dances (at least THREE) (G Schirmer/Music Sales)

BIZET  
Jeux d’Enfants (G Schirmer/Music Sales)

DEBUSSY  
Petite Suite (complete) (Alfred)

DEBUSSY  
Prélude a l’apres-midi d’une faune (UMP)

DVOŘÁK  
Legends, Op. 59 (Bärenreiter)

FRANCK  
Symphony in D minor (complete) (G Schirmer/Music Sales)

MENDELSSOHN  
Allegro brillante, Op. 92 (G Schirmer/Music Sales)

RACHMANINOV  
Six Pieces, Op. 11 (Boosey & Hawkes)

RAVEL  
Ma mère l’oye (Kalmus)

RAVEL  
Rapsodie espagnol (Kalmus)

REGER  
Six Burlesken, Op. 58 (Peters)

SAINT-SAËNS  
The Carnival of the Animals (complete) (Masters Music Publications)

SCHUBERT  
Grand Duo, Op. 140/D. 812 (G Schirmer/Music Sales)

STRAVINSKY  
Le Sacre du Printemps (Boosey & Hawkes)

Viva Voce

A discussion involving both candidates.

Sight Reading

A duet extract will be provided.