

Piano Grades



Syllabus
2018–2020



UNIVERSITY OF
WEST LONDON
London College of Music Examinations

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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.

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.

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LCM Publications

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

The specimen aural tests are also available as downloads from www.lcmebooks.org

Other Examinations

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, 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.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	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
Discussion	✓	Optional for Component 2	✗	✗
Sight Reading	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1–8	Grades 1–8	Grades 1–8	Levels 1–8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	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 %
Ofqual Regulation	✓	✓	✓	✗

Introductory Examinations

Piano: Pre-Preparatory

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.

Piano: Step 1

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.

Piano: Step 2

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 Grade 1 pieces within 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

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

List B

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

List C

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

ATTWOOD

BURGMÜLLER

HÄSSLER

Alfred

Faber

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

List B

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

List C

CROSBY GAUDET	Celebration	} <i>from</i> LCM Piano Handbook: Grade 2	LCM
SCHOENMEHL	The Somersault King		
WEDGWOOD	Homework Blues		
BLACKWELL	Polka Dots <i>from</i> Piano Time Jazz, Book 2	OUP	
CHAMBERLAIN	Smart Cookie <i>from</i> Step it Up! Grades 2–3	Faber	
CROSLAND	Hot Bean Burritos <i>from</i> Magic Beans!	Editions Musica Ferrum	
DONKIN	Crazy Comics <i>from</i> Comics & Card Tricks	Frederick Harris	
HARRIS	Ghostly Conversations <i>from</i> Music Through Time: Book 1	OUP	
PODGORNOV	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 Grade 3 pieces within 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

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

List B

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

List C

KABALEVSKY	Clowns	} <i>from</i> LCM Piano Handbook: Grade 3	LCM
MILNE	Grouch		
SIERRA	Cicada Sketch		
FRAGGI	Les Sabots de Cathy <i>from</i> Jardin d'enfants		Lemoine
KODÁLY	Children's Dance No. 3 <i>from</i> Children's Dances		Boosey
LOPEZ/ANDERSON	Frozen Heart (from Frozen) <i>from</i> More Grade 3 Piano Solos		Chester Music
MIER	Dandelion Rag <i>from</i> Jazz, Rags & Blues, Book 3		Alfred
TELFER	When the Planets are Aligned <i>from</i> Planets and Stars		Frederick Harris
WEDGWOOD	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 Grade 4 pieces within 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.C.F.	Solfeggio in D	} <i>from</i> LCM Piano Handbook: Grade 4	LCM
PODGORNOV	Presto (3rd movement of Sonatine in A)		
SMYTH	Invention		
BACH, C.P.E.	Polonaise in G minor BWV Anh. 123 <i>from</i> Selections from the Notebook for Anna Magdalena Bach		Faber
BEETHOVEN	Allemande in A <i>from</i> My First Beethoven		Schott
DIABELLI	1st movement from Sonatina in G, Op. 168 No. 2 <i>from</i> 11 Sonatinas Opp. 151, 168		Alfred
HÄSSLER	Allegro in D <i>from</i> Fifty Pieces for Beginners Op. 38		ABRSM
HUMMEL	Gigue in D <i>from</i> Anthology of Classical Piano Music		Alfred
KUHLAU	1st movement from Sonatina in C, Op. 55 No. 1 <i>from</i> Six Sonatinas, Op. 55		Alfred

List B

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

List C

CAPERS	Billie's Song	} <i>from</i> LCM Piano Handbook: Grade 4	LCM
PROKOFIEV	March		
TELFER	When Rivers Flowed on Mars		
BARTÓK	Jeering Song <i>from</i> For Children, Vol. 1		Henle
CORNICK	Blues for Lydia <i>from</i> Easy Jazzy Piano, Book 2		UE
KATS-CHEARNIN	Lullaby <i>from</i> Twelve One-Page Piano Pieces		Boosey
NIAMATH	Masquerade <i>from</i> Fancy-Free		Frederick Harris
SCHWERTBERGER	Honky Tonk Piano Rag <i>from</i> Happy Piano		Doblinger
WEDGWOOD	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 Grade 5 pieces within 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

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

BACH, J.S.	Gavotte from French Suite No. 5 in G, BWV 816/4	from The Best of Grade 5 Piano	Faber	
BECVAROVSKY	Polonaise	from 3 Czech Masters: Piano	Barenreiter	
DIABELLI	Rondo	from 3rd movement from Sonatina in F, Op. 168 No. 1	from 11 Sonatinas Opp. 151, 168	Alfred
HANDEL	Air in F, HWV 464	from Selected Keyboard Works, Book I		ABRSM
RAMEAU	Gigue en Rondeau	from Hours with the Masters Book 3		Bosworth
VOGEL	Andantino (from Sonata on Themes from The Magic Flute)	from Keynotes Grades 4–5		Faber

List B

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

List C

CAGE	"Basket Dance"	} from LCM Piano Handbook: Grade 5	LCM
GILLOCK	New Orleans Nightfall		
GRIMES	Every Morning, Birds		
EINAUDI	Night	from More Grade 5 Piano Solos	Chester Music
MIER	Jackson Street Blues	from Jazz, Rags & Blues, Book 4	Alfred
MOMPOU	Pajaro Triste	from Impresiones Intimas	Unión Musical Ediciones
NAKADA	The Gear Wheels of a Watch	from Japanese Festival	Alfred
RUBBRA	The Donkey		Lengnick
VANDALL	Rock Zone	from 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 Grade 6 pieces within 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

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

List B

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

List C

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

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

List B

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

List C

GINASTERA	Tribute to Roberto Garcia Morillo	} <i>from</i> LCM Piano Handbook: Grade 7	LCM
MacGREGOR	Lowside Blues		
GRIMES	Bloodroot		
DICHLER	Toccata-Etude		Doblinger
KABALEVSKY	1st movement from Sonatina No. 1 <i>from</i> Sonatinas for Piano No. 1 and No. 2		Boosey
MILNE	Wild Mushrooms <i>from</i> Pepperbox Jazz		Faber
NYMAN	Deep Sleep Playing <i>from</i> The Piano		Chester Music
PROKOFIEV	No. 3 <i>from</i> Visions fugitives		Boosey
SIBELIUS	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 Grade 8 pieces within 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

BACH	Prelude and Fugue in D minor, BWV 851	} <i>from</i> LCM Piano Handbook: Grade 8	LCM
BEETHOVEN	Allegro, 1st movement from Sonata F minor, Op. 2 No. 1		
MARTINES	Moderato, 1st movement from Sonata in A		
SCHUBERT	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
RAVEL	Fugue <i>from</i> Le Tombeau de Couperin	Edition Peters
SATIE	Sonatine Bureaucratique	Schott
SCARLATTI	Sonata in A, Kp. 209 <i>from</i> 200 Sonate, Vol. 11	Editio Musica Budapest
SCHUMANN	Prelude and Fugue in G minor Op. 16 <i>from</i> Preludes and Fugues for Piano, Op 16	Vivace Press

List B

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

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

List C

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

FALLA	Danse du meunier	Chester
KATS-CHEENIN	Russian Rag <i>from</i> Book of Rags	Boosey
NAZARETH	Nove de Juhlo	Schott
POULENC	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).

Leisure Play

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*.

Piano: Leisure Play Grade 1

Additional repertoire:

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

Piano: Leisure Play Grade 2

Additional repertoire:

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

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

Piano: Leisure Play Grade 3

Additional repertoire:

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

Piano: Leisure Play Grade 4

Additional repertoire:

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

Piano: Leisure Play Grade 5

Additional repertoire:

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

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

Piano: Leisure Play Grade 6

Additional repertoire:

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

Piano: Leisure Play Grade 7

Additional repertoire:

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

Piano: Leisure Play Grade 8

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

Piano Duet

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.

Piano Duet: Level 1

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

Component 1 – Piece A

30 marks

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

Nymet Music
Chester/Music Sales
OUP

Component 2 – Piece B

30 marks

DIABELLI	Andante Cantabile <i>from</i> Duets with a Difference
HELYER	ANY piece <i>from</i> Contrasts
KIRKBY-MASON	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

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

Component 1 – Piece A

30 marks

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

Component 2 – Piece B

30 marks

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

Component 3 – Piece C

30 marks

WELLS	Donkey Ride <i>from</i> Duets with a Difference	<i>OUP</i>
arr. HALL	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

Piano Duet: Level 3

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

Piano Duet: Level 5

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

Piano Duet: Level 7

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

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

Piano Accompaniment

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.

Piano Accompaniment: Level 3

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).

Piano Accompaniment: Level 5

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).

Piano Accompaniment: Level 7

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*.

Discussion

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 articulation, 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.

Aural Tests

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).