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</tbody>
</table>

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.
LCM Examinations

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London
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lcm.exams@uwl.ac.uk
lcme@uwl.ac.uk

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The following LCM Publications are relevant to this syllabus:

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

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

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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.

<table>
<thead>
<tr>
<th></th>
<th>Grades</th>
<th>Recital Grades</th>
<th>Leisure Play</th>
<th>Performance Awards</th>
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</thead>
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<td><strong>Technical Work</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>3 pieces</td>
<td>4 (or 5) pieces, all selected from repertoire list</td>
<td>4 pieces (3 selected from grade list and/or leisure play list, plus 1 own choice)</td>
<td>3 pieces</td>
</tr>
<tr>
<td><strong>Discussion</strong></td>
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<td></td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>✓</td>
<td></td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Aural Tests</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>Grades 1–8</td>
<td>Grades 1–8</td>
<td>Grades 1–8</td>
<td>Levels 1–8</td>
</tr>
<tr>
<td><strong>Pre-requisites</strong></td>
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<td>✗</td>
<td>✗</td>
<td>✗</td>
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<td><strong>Assessment</strong></td>
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<td>Examination</td>
<td>Examination</td>
<td>DVD</td>
</tr>
<tr>
<td><strong>Ofqual Regulation</strong></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✗</td>
</tr>
</tbody>
</table>
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**

Candidates should play all of the following:

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

**Component 2 – List A Pieces**

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**

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**

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**

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**

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**

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**

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.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands separately (2 octaves)</th>
<th>Hands together in similar motion (1 octave)</th>
<th>Contrary motion (1 octave)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>G major</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Broken chords (patterns as exemplified in handbook) and arpeggios
From memory. To be played legato. Minimum tempo: ♩ = 100.

<table>
<thead>
<tr>
<th>Key</th>
<th>Broken chord, hands separately (see handbook)</th>
<th>Arpeggio, hands separately (1 octave)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>A minor</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

Option 2: Study

TAN The Wind from LCM Piano Handbook: Grade 1

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
AREN S Prelude No. 3 in A minor from 21 Amazingly Easy Pieces
CLARKE The Prince of Denmark’s March from Music Through Time, Book 1
HOOK Gavotta from Music Through Time, Book 1

Breitkopf OUP OUP
List B

AdaIR          The Flying Trunk
BarTóK          Quasi Adagio from LCM Piano Handbook: Grade 1 LCM
BuLLARD        Flying Above the Clouds
BoRoDIIN        Polovtsian Dance from Simply Classics: Grade 0–1 Faber
DuNHILL        The Old Abbey from First Year Pieces / Work and Play ABRSM
HeNEKEL        Piano Piece for the Young from A Romantic Sketchbook for Piano ABRSM
MeNKEN          Beauty and the Beast (arr. Walker) from The Princess Piano Book Alfred
RoSSINI         Theme From William Tell from Music Through Time, Book 1 OUP
WEBER          Ecossaise from Music Through Time, Book 1 OUP

List C

MaXNER          Jazzl Goes the Weasel from LCM Piano Handbook: Grade 1 LCM
MiLNE           Rhyme Time
WEDEGWooD       Baby Bouncer
ArMSTrONG      Dusty Blue from Paint Box Pianissimo Publishing
CRoSLAND       Still Grounded from Magic Beans! Editions Musica Ferrum
HaLL           Coconut Calypso from Piano Time Jazz, Book 1 OUP
HaMMOND        Cowboy Lullaby from Even Cooler Piano, Book 2 Kevin Mayhew
MIER           Just Struttin’ Along from Jazz, Rags and Blues, Book 1 Alfred
NoRTON         Get In Step from Microjazz Collection 2 Boosey

Component 3 – Discussion

See pages 38–39.

Component 4 – Sight Reading

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

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: $\frac{4}{4} = 72$.
Minors: harmonic or melodic, at the candidate’s choice.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion (2 octaves)</th>
<th>Contrary motion (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>G major</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>D major</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>A major</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>E major</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>F major</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>A minor</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>E minor</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>D minor</td>
<td>✅</td>
<td>✅</td>
</tr>
</tbody>
</table>

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: $\frac{4}{4} = 40$ ($\frac{2}{4} = 60$)

<table>
<thead>
<tr>
<th>Key</th>
<th>Broken chords, hands separately (see handbook)</th>
<th>Arpeggio, hands separately (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>✅</td>
<td></td>
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<tr>
<td>F major</td>
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</tr>
<tr>
<td>C major</td>
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</tr>
<tr>
<td>D minor</td>
<td>✅</td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td>✅</td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td></td>
<td>✅</td>
</tr>
</tbody>
</table>

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
COPPERIN Fanfare
MCHALE Courtly Dance from LCM Piano Handbook: Grade 2 LCM
PETZOLD Minuet in G Minor

ANON Musette in D, BWV Anh. 126 from Selections from the Notebook for Anna Magdalena Bach Faber
ATTWOOD 1st movement from Sonatina No. 2 in C from Easy Progressive Lessons ABRSM
BURGMÜLLER La Bergeronnette, Op. 100 No. 11 from 25 Progressive Pieces Alfred
HÄSSLER Ecossaise in G from Piano Progress, Book 2 Faber
HAYDN
Minuet from Music Through Time, Book 1
OUP

MOZART
Eine Kleine Nachtmusik from Simply Classics: Grade 0–1
Faber

**List B**

**CHAMBERLAIN**
Watermark

**GLENNIE**
The Lonely Traveller
from LCM Piano Handbook: Grade 2
LCM

**KABALEVSKY**
A Little Song

**BARTÓK**
Sorrow, No. 7 from For Children
Henle

**LVOV-KOMPANEETS**
The Sparrow from Raise the Bar Piano, Book 1
Trinity

**NORTON**
Cloudy Day from Microjazz Collection 2
Boosey

**PROKOFIEV arr. BARRATT**
The Cat from Peter and the Wolf for Easy Piano
Boosey

**RAKOV**
The Morning Lesson from The Russian School of Piano Playing, Vol. 2
Boosey

**SHOSTAKOVICH**
Hurdy-Gurdy from Dances of the Dolls
Boosey

**List C**

**CROSBY GAUDET**
Celebration

**SCHOENMEHL**
The Somersault King
from LCM Piano Handbook: Grade 2
LCM

**WEDGWOOD**
Homework Blues

**BLACKWELL**
Polka Dots from Piano Time Jazz, Book 2
OUP

**CHAMBERLAIN**
Smart Cookie from Step it Up! Grades 2–3
Faber

**CROSLAND**
Hot Bean Burritos from Magic Beans!
Editions Musica Ferrum

**DONKIN**
Crazy Comics from Comics & Card Tricks
Frederick Harris

**HARRIS**
Ghostly Conversations from Music Through Time: Book 1
OUP

**PODGORNLOV**
Song Without Words from 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.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion (2 octaves)</th>
<th>Contrary motion (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>B♭ major</td>
<td>✓</td>
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<td>E♭ major</td>
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<td>E major</td>
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<td>✓</td>
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<tr>
<td>G minor</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>C minor</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

Chromatic scales
Hands separately, beginning on A and on F♯ (2 octaves).

Broken chords (patterns as exemplified in handbook) and arpeggios
From memory. To be played legato and forte. Minimum tempo: ♩ = 72.

<table>
<thead>
<tr>
<th>Key</th>
<th>Broken chord, hands separately (2 octaves)</th>
<th>Arpeggio, hands separately (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>D major</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>A major</td>
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<td>✓</td>
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<td>E minor</td>
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</tr>
<tr>
<td>D minor</td>
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<td>✓</td>
</tr>
<tr>
<td>C minor</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>G minor</td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

Option 2: Study

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

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

<table>
<thead>
<tr>
<th>BACH, J.S.</th>
<th>Prelude in C, BWV 939</th>
<th>from LCM Piano Handbook: Grade 3</th>
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<tbody>
<tr>
<td>KOŽELUCH</td>
<td>Cossack Air</td>
<td></td>
</tr>
<tr>
<td>MOZART</td>
<td>Allegretto, K. 15a</td>
<td></td>
</tr>
<tr>
<td>ALKAN</td>
<td>Rigaudon Op. 63 No. 27 from Short Romantic Pieces for Piano, Book 2</td>
<td></td>
</tr>
<tr>
<td>ANON</td>
<td>Anglaise in D minor from The Best of Grade 3 Piano</td>
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12
### List B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Author/Publisher</th>
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</thead>
<tbody>
<tr>
<td>BEAUMONT</td>
<td>Dancers of Taranto</td>
<td>LCM</td>
</tr>
<tr>
<td>KHACHATURIAN</td>
<td>A Little Song from LCM Piano Handbook: Grade 3</td>
<td>LCM</td>
</tr>
<tr>
<td>RICHTER</td>
<td>From the Rue Vilin</td>
<td>Forsyth</td>
</tr>
<tr>
<td>CARROLL</td>
<td>Shadows from River and Rainbow</td>
<td>OUP</td>
</tr>
<tr>
<td>GREGCHANINOV</td>
<td>On Horseback from Music Through Time, Book 3</td>
<td>ABRSM</td>
</tr>
<tr>
<td>GURLITT</td>
<td>Song from More Romantic Pieces for Piano, Book 2</td>
<td>Barenreiter</td>
</tr>
<tr>
<td>SCHUBERT</td>
<td>Ecossaise, D. 299 No. 8 from Schubert: Easy Piano Pieces and Dances</td>
<td>Barenreiter</td>
</tr>
<tr>
<td>SCHUMANN</td>
<td>First Loss, Op. 68 No. 16 from Album for the Young</td>
<td>ABRSM</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Ancient French Song from Album for the Young, Op. 39</td>
<td></td>
</tr>
</tbody>
</table>

### List C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Author/Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>KABALEVSKY</td>
<td>Clowns from LCM Piano Handbook: Grade 3</td>
<td>LCM</td>
</tr>
<tr>
<td>MILNE</td>
<td>Grouch from LCM Piano Handbook: Grade 3</td>
<td></td>
</tr>
<tr>
<td>SIERRA</td>
<td>Cicada Sketch from LCM Piano Handbook: Grade 3</td>
<td></td>
</tr>
<tr>
<td>FRAGGI</td>
<td>Les Sabots de Cathy from Jardin d’enfants</td>
<td>Lemoine</td>
</tr>
<tr>
<td>KODÁLY</td>
<td>Children’s Dance No. 3 from Children’s Dances</td>
<td>Boosey</td>
</tr>
<tr>
<td>LOPEZ/ANDERSON</td>
<td>Frozen Heart (from Frozen) from More Grade 3 Piano Solos</td>
<td>Chester Music</td>
</tr>
<tr>
<td>MIER</td>
<td>Dandelion Rag from Jazz, Rags &amp; Blues, Book 3</td>
<td>Alfred</td>
</tr>
<tr>
<td>TELFER</td>
<td>When the Planets are Aligned from Planets and Stars</td>
<td>Frederick Harris</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Blueberry Blues from More Up-Grade Piano Grade 2–3</td>
<td>Faber</td>
</tr>
</tbody>
</table>

### 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

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: \( \text{♩}=96 \). Minors: harmonic or melodic, at the candidate’s choice, except where specified.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion (2 octaves)</th>
<th>In contrary motion (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>E major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Bb major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Eb major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Ab major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Db major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>D major</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>B minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chromatic scales
Hands separately, beginning on any note (2 octaves).
In contrary motion, beginning on D and on Ab (2 octaves).

Arpeggios
From memory. To be played legato and forte. Minimum tempo: \( \text{♩}=76 \).

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together, in root position (2 octaves)</th>
<th>Hands separately, in root position (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Eb major</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Ab major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B minor</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>F# minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C# minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Option 2: Study

SARTORIO

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

Component 2 – Performance

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  
PODGORNOV  
Presto (3rd movement of Sonatine in A)  
SMYTH  
Invention  

\{ from LCM Piano Handbook: Grade 4 \} LCM

BACH, C.P.E  
Polonaise in G minor BWV Anh. 123  
\{ from Selections from the Notebook for Anna Magdalena Bach \} Faber

BEETHOVEN  
Allemande in A from My First Beethoven  
DIABELLI  
1st movement from Sonatina in G, Op. 168 No. 2 from 11 Sonatinas Opp. 151, 168  
HÄSSLER  
Allegro in D from Fifty Pieces for Beginners Op. 38  
HUMMEL  
Gigue in D from Anthology of Classical Piano Music  
KUHLAU  

\{ from LCM Piano Handbook: Grade 4 \} LCM

List B

BROWN  
Senorita  
FLITZ  
An Ancient Tale  
GRANADOS  
Dedication  

\{ from LCM Piano Handbook: Grade 4 \} LCM

ARMSTRONG  
Sails from Stars  
GILLOCK  
A Faded Letter from Lyric Preludes in Romantic Style  
HELLER  
L’Avalanche Op. 45 No. 2 from Melodious Studies: Op. 45  
KARGANOV  
Arabesque from Short Romantic Pieces for Piano  
NORTON  
Alone from Microjazz Collection 2  
RICHTER  
Written on the Sky from Max Richter: Piano Works  

Pianissimo Publishing  
Alfred  
ABRSM  
Boosey  
Chester

List C

CAPERS  
Billie’s Song  
PROKOFIEV  
March  
TELFER  
When Rivers Flowed on Mars  

\{ from LCM Piano Handbook: Grade 4 \} LCM

BARTÓK  
Jeering Song from For Children, Vol. 1  
CORNICK  
Blues for Lydia from Easy Jazzy Piano, Book 2  
KATS-CHERNIN  
Lullaby from Twelve One-Page Piano Pieces  
NIAMATH  
Masquerade from Fancy-Free  
SCHWERTBERGER  
Honky Tonk Piano Rag from Happy Piano  
WEDGWOOD  
Spider in the Bath from Piano for Fun  

Henle  
UE  
Boosey  
Frederick Harris  
Doblinger  
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

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

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately in similar motion, legato only (3 octaves)</th>
<th>Hands separately, staccato only (3 octaves)</th>
<th>In contrary motion, legato only (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B♭ major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F♯ major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A♭ major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B♭ minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F♯ minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C♯ minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td>Melodic only</td>
<td>Harmonic only</td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td>Melodic only</td>
<td></td>
<td>Harmonic only</td>
</tr>
<tr>
<td>C minor</td>
<td>Melodic only</td>
<td>Harmonic only</td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td></td>
<td>Harmonic only</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in root position (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>B major</td>
<td>√</td>
</tr>
<tr>
<td>D♭ major</td>
<td>√</td>
</tr>
<tr>
<td>A♭ major</td>
<td>√</td>
</tr>
<tr>
<td>B♭ major</td>
<td>√</td>
</tr>
<tr>
<td>F major</td>
<td>√</td>
</tr>
<tr>
<td>B minor</td>
<td>√</td>
</tr>
<tr>
<td>C♯ minor</td>
<td>√</td>
</tr>
<tr>
<td>G♯ minor</td>
<td>√</td>
</tr>
<tr>
<td>B♭ minor</td>
<td>√</td>
</tr>
<tr>
<td>F minor</td>
<td>√</td>
</tr>
</tbody>
</table>

Option 2: Study

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

LCM

16
Component 2 – Performance

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)

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

BECCAROVSky
POLONAISE from 3 Czech Masters: Piano

DIABelli
Rondo from 3rd movement of Sonatina in F, Op. 168 No. 1 from 11 Sonatinas Opp. 151, 168

HANDEL
AIR in F, HWV 464 from Selected Keyboard Works, Book I

RAMEAU
Gigue en Rondeau from Hours with the Masters Book 3

VOGEL
Andantino (from Sonata on Themes from The Magic Flute) from Keynotes Grades 4–5

List B

AUERBACH
What a Story!

GADE
The Boys’ Round Dance

LEHMANN
In the Owl’s Turret

ALKAN
L’Homme aux Sabots from Esquisses, 48 Motifs Op. 63 Vol. 2

BRAHMS
Waltz in D Minor Op. 39 No. 9 from Waltzes Op. 39

CHOPIN

HELLER
Study in A flat from 25 Etudes Op. 47

KABALEVSKY
Novelette from 30 Children’s Pieces Op. 27

WILLIAMS
Schindler’s List (Theme) from More Grade 5 Piano Solos

List C

CAGE
“Basket Dance”

GILLOCK
New Orleans Nightfall

GRIMES
Every Morning, Birds

EINAUDI
Night from More Grade 5 Piano Solos

MIER
Jackson Street Blues from Jazz, Rags & Blues, Book 4

MOPPOU
Pañar Triste from Impresiones Intimas

NAKADA
The Bear of a Watch from Japanese Festival

RUBBRA
The Donkey

VANDALL
Rock Zone from Celebrated Piano Solos, Book 5

Component 3 – Discussion

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: $\frac{3}{4} = 76$.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion, legato only (4 octaves)</th>
<th>Hands separately, staccato only (4 octaves)</th>
<th>In contrary motion, legato only (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>F major</td>
<td>✅</td>
<td></td>
<td>✅</td>
</tr>
<tr>
<td>B♭ major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E♭ major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D♭ major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F♯ major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td>Harmonic and Melodic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B minor</td>
<td>Harmonic and Melodic</td>
<td>Harmonic only</td>
<td></td>
</tr>
<tr>
<td>F♯ minor</td>
<td>Harmonic and Melodic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G♯ minor</td>
<td>Harmonic and Melodic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor</td>
<td>Harmonic and Melodic</td>
<td>Harmonic only</td>
<td></td>
</tr>
<tr>
<td>B♭ minor</td>
<td>Harmonic and Melodic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E♭ minor</td>
<td>Harmonic and Melodic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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♭ (2 octaves).

**Arpeggios**  
From memory. To be played legato and forte. Minimum tempo: $\frac{3}{4} = 48$.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in root position (4 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>✅</td>
</tr>
<tr>
<td>B♭ major</td>
<td>✅</td>
</tr>
<tr>
<td>A major</td>
<td>✅</td>
</tr>
<tr>
<td>E♭ major</td>
<td>✅</td>
</tr>
<tr>
<td>B major</td>
<td>✅</td>
</tr>
<tr>
<td>D♭ major</td>
<td>✅</td>
</tr>
<tr>
<td>F♯ major</td>
<td>✅</td>
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<tr>
<td>G minor</td>
<td>✅</td>
</tr>
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<td>B♭ minor</td>
<td>✅</td>
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<td>A minor</td>
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</tr>
<tr>
<td>E♭ minor</td>
<td>✅</td>
</tr>
<tr>
<td>B minor</td>
<td>✅</td>
</tr>
<tr>
<td>C minor</td>
<td>✅</td>
</tr>
<tr>
<td>G minor</td>
<td>✅</td>
</tr>
</tbody>
</table>
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

CLEMENTI
Allegro con spirito
(1st movement of Sonatina in D, Op. 36 No. 6)

PEGLER
Corroco Molto

from LCM Piano Handbook: Grade 6 LCM

BACH, J.S.
Invention No. 15 in B minor from Inventions & Sinfonias Wiener Urtext

BEETHOVEN
Andante (2nd movement of Sonata in G major, Op. 79) Henle

CORNICK
Rococo Plus from Six Characteristic Pieces UE

DUŠEK
Presto from Sonata in B flat from 3 Czech Masters for Piano Barenreiter

KUHLAU
Allegretto Grazioso (3rd movement from Sonatina in C, Op. 55 No. 3 Alfred

from Six Sonatinas, Op. 55

MOZART
Andante Amoroso (2nd movement from Sonata in B flat, K. 281) Henle

List B

ALBENIZ
Tango

BRAHMS
Waltz in A flat

CHAMINADE
Elégie

from LCM Piano Handbook: Grade 6 LCM

CHOPIN
Cantabile in B flat from Chopin, 14 of his Easiest Piano Selections Alfred

DEBUSSY
Page d’Album Theodore Presser

DOHNÁNYI
Canzonetta from World Renowned Piano Pieces Book 2 Lengnick

GRANADOS
Viendo de la Fuente from Cuentos de la Juventud ABRSM

GROVLEZ
Le Pastour from L’Almanach aux Images Stainer & Bell

SCRIABIN
Prelude in E, No. 9 from 24 Preludes Op. 11 Henle

List C

BONSOR
Feelin’ Good

GUBAIĐULIŅA
Forest Musicians

MONK
Railroad (Travel Song)

from LCM Piano Handbook: Grade 6 LCM

AUSTIN
Movement 3 from Jazz Suite No. 2 Willis Music

CAPERS
Mr Satchmo from Portraits in Jazz OUP

CÖRÉA
Reverie from Chick Corea for Piano Solo Schott

MUHLY
A Hudson Cycle from 24 Contemporary Pieces Chester Music

PROKOFIEV
No. 11 from Vision Fugitives Boosey

VILLA-LOBOS
Carangueijo from 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: \( \frac{\text{crotchet}}{4} = 80 \), except for hands separately in 3rds, which should be at a minimum tempo of \( \frac{\text{crotchet}}{4} = 120 \).

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately in similar motion, legato and staccato (4 octaves)</th>
<th>In contrary motion, legato and staccato (2 octaves)</th>
<th>In 3rds, hands separately, legato only (1 octave)</th>
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<tbody>
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<tr>
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<td>Harmonic and Melodic</td>
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</table>

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: \( \frac{\text{crotchet}}{4} = 52 \).

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in root position (4 octaves)</th>
<th>Hands together and separately, in 1st inversion (4 octaves)</th>
</tr>
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<tr>
<td>C♯ minor</td>
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</tbody>
</table>
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♭ (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
MENDELSSOHN, FANNY Juli from Das Jahr Minuet in D

from LCM Piano Handbook: Grade 7

BACH, C.P.E Allegro in A from Selected Keyboard Works, Book II ABRSM
BACH, J.S. Allemande from Partita No. 1 in B flat Henle
HAYDN 1st movement from Sonata in G minor, Hob. XVI/44 from Haydn: Complete Piano Sonatas Vol. 2 Wiener Urtext

KIRCHNER 1st movement from Sonatina in B flat from Five Sonatinas Schott
MENDELSSOHN, FELIX Andante from Sieben Charakterstücke Barenreiter
SCHUBERT Scherzo and Trio from Sonata in A minor, Op. 42 D. 845 Henle

List B

BOULANGER D’un jardin clair
CUI Waltz in E minor
RAVEL Waltz in G minor

from LCM Piano Handbook: Grade 7

BRAHMS Intermezzo in E, Op. 116 No. 6 from Fantasies Op. 116 Henle
FAURE No. 5 from Pieces Brèves Edition Peters
HESS Ladies in Lavender (Theme) Music Sales
IRELAND The Towing Path Stainer & Bell
MASSENET Papillons Noirs from Romantic Piano Repertoire Level 1 Faber

List C

GINASTERA Tribute to Roberto Garcia Morillo
MacGRégor Lowside Blues
GRIMES Bloodroot

from LCM Piano Handbook: Grade 7

DICHLER Toccata-Etude Doblinger
KABALEVSKY 1st movement from Sonatina No. 1 from Sonatinas for Piano No. 1 and No. 2 Boosey
MILNE Wild Mushrooms from Pepperbox Jazz, Book 2 Faber
NYMAN Deep Sleep Playing from The Piano Chester Music
PROKOFIEV No. 3 from Visions fugitives Boosey
SIBELIUS Aquileja Op. 85 No. 4 Wilhelm Hansen

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Component 3 – Discussion
See pages 38–39.

Component 4 – Sight Reading
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
See pages 40–44. Sample tests are included in the handbook and Specimen Aural Tests (LL189).
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: $\frac{4}{4} = 88$, except for hands separately in 3rds which should be at a minimum speed of $\frac{4}{4} = 120$.

<table>
<thead>
<tr>
<th>Key</th>
<th>In similar motion, hands together and separately, legato and staccato (4 octaves)</th>
<th>In 3rds, hands separately, legato only (2 octaves)</th>
<th>In contrary motion, legato and staccato (2 octaves)</th>
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<tr>
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<tr>
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</table>

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: $\frac{4}{4} = 60$.

<table>
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<th>Key</th>
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<th>In 1st inversion, hands together and separately, (4 octaves)</th>
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<tr>
<td>G♭ minor</td>
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</tbody>
</table>
**Dominant 7th** arpeggios, hands together and separately, in root position, in the keys of C, B♭, E♭, A♭, D♭ and F♯ (4 octaves). These should start on the dominant of the specified key.

**Diminished 7th** arpeggios, hands together and separately, beginning on B, B♭, A, A♭, G and F♯ (4 octaves).

### Option 2: Studies

Both studies to be performed from the LCM Piano Handbook: Grade 8.

- **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
- **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

#### List B

- **BONIS** Desdémona
- **BOULANGER** Cortège
- **CARREÑO** Venise
- **CHOPIN** Nocturne in F minor, Op. 55 No. 1

#### List C

- **GERSHWIN** The Man I Love
- **GUBAI DULINA** The Drummer
- **PRICE** Nimble Feet
- **PRITCHARD** The Barnyard Song

- **FALLA** Danse du meunier
- **KATS-CHERNIN** Russian Rag from Book of Rags
- **NAZARETH** Nove de Juhlo
- **POULENC** Nocturne No. 8 from Nocturnes

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From LCM Piano Handbook: Grade 8 LCM

Henle

Edition Peters

Schott

Editio Musica Budapest

Vivace Press

Edition Peters

Stainer & Bell

Alfred

Edition Peters

Chester

Boosey

Schott

Heugel

26
Component 3 – Discussion
See pages 38–39.

Component 4 – Sight Reading
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
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:**

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

**Additional repertoire:**

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<td>ANDRE et al</td>
<td>Mysterious Girl from Really Easy Piano: Pop Hits</td>
<td>Wise/Music Sales</td>
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<tr>
<td>BRICUSSE/NEWLEY</td>
<td>Feeling Good from Grade 2 Piano Solos</td>
<td>Chester/Music Sales</td>
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<tr>
<td>COHEN</td>
<td>Hallelujah from Grade 2 Piano Solos</td>
<td>Chester/Music Sales</td>
</tr>
<tr>
<td>COLLINS</td>
<td>Take a Look at Me Now from Really Easy Piano: Film Songs</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td>GERSHWIN</td>
<td>Someone to Watch over Me from Really Easy Piano: Gershwin</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td>GRAHAM/LOVLAND</td>
<td>You Raise Me Up from Grade 2 Piano Solos</td>
<td>Chester/Music Sales</td>
</tr>
<tr>
<td>HORNER</td>
<td>My Heart Will Go On from Really Easy Piano: Film Songs</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td>LENNON/McCARTNEY</td>
<td>Yesterday from Grade 2 Piano Solos</td>
<td>Chester/Music Sales</td>
</tr>
<tr>
<td>LOESSER</td>
<td>Wonderful Copenhagen from The Joy of Musicals</td>
<td>Yorktown/Music Sales</td>
</tr>
<tr>
<td>K/R LOPEZ</td>
<td>Let It Go from Grade 2 Piano Solos</td>
<td>Chester/Music Sales</td>
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<tr>
<td>MARTIN</td>
<td>Mountain Dance from The Joy of Recital Time</td>
<td>Yorktown/Music Sales</td>
</tr>
<tr>
<td>MONTAGUE</td>
<td>Chorale for a Millenium Sunset from Five Easy Pieces</td>
<td>UMP</td>
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<tr>
<td>NORTH &amp; ZARET</td>
<td>Unchained Melody from The Complete Piano Player: Ballads</td>
<td>Wise/Music Sales</td>
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<tr>
<td>OSBOURNE et al</td>
<td>Changes from Really Easy Piano: Pop Hits</td>
<td>Wise/Music Sales</td>
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<td>SCHUBERT</td>
<td>Ländler from Classics to Moderns Book 1</td>
<td>Yorktown/Music Sales</td>
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<tr>
<td>TRAD.</td>
<td>The Irish Washerwoman from The Complete Piano Player: Book 3</td>
<td>Wise/Music Sales</td>
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<tr>
<td>TRAD., arr. AGAY</td>
<td>Country Gardens from The Joy of Recital Time</td>
<td>Yorktown/Music Sales</td>
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<tr>
<td>WEDGWOOD</td>
<td>Pink Lady OR Summer Song from Jazzin’ About</td>
<td>Faber</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Charleston from Up-Gradel Piano Grades 1–2</td>
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<tr>
<td>WEDGWOOD</td>
<td>Sweet Marianne from Up-Gradel Piano Grades 2–3</td>
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### Piano: Leisure Play Grade 3

#### Additional repertoire

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

**ANDERSSON & ULVÆUS**
Knowing Me, Knowing You OR Take a Chance On Me
from Really Easy Piano: Abba
Wise/Music Sales

**BACHARACH**
Raindrops Keep Falling on My Head from Really Easy Piano: Film Songs
Wise/Music Sales

**GIBB, B, M & R**
How Deep is Your Love? from Really Easy Piano: Film Songs
Wise/Music Sales

**GIMBEL & FOX**
Killing Me Softly With His Song from The Complete Piano Player: Ballads
Wise/Music Sales

**JAMES et al**
Guilty from Really Easy Piano: Pop Hits
Wise/Music Sales

**MacDOWELL**
To a Wild Rose from Classics to Moderns Book 4
Yorktown/Music Sales

**MANCINI**
Pink Panther Theme from The Complete Piano Player: Book 5
Wise/Music Sales

**MENDELSSOHN**
Romanze from Classics to Moderns Book 4
Yorktown/Music Sales

**MONTAGUE**
Beyond the Milky Way from Five Easy Pieces
UMP

**MONTAGUE**
Whirlwind at the Arsenal from Autumn Leaves
UMP

**PETERS**
Twilight Boulevard OR Reflections from Ragtime Preludes
Boosey & Hawkes

**SCHONBERG**
On My Own from Grade 4 Piano Solos
Chester/Music Sales

**SIMON**
Mrs Robinson from Really Easy Piano: Film Songs
Wise/Music Sales

**STEvens**
Everything is Beautiful from Essential Songs: The 1970s
Hal Leonard

**TCHAIKOVSKY**
Rêverie from Classics to Moderns Book 4
Yorktown/Music Sales

**TIERSEN**
Comptine d’un autre été from Grade 4 Piano Solos
Chester/Music Sales

**TORRES & STEPHENS**
Wheels from The Complete Piano Player: Book 5
Wise/Music Sales

**WILLIAMS**
Schindler’s List from It’s Easy to Play: Classical Chillout
Wise/Music Sales

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**Piano: Leisure Play Grade 5**

Additional repertoire:

**BEDINGFIELD**
If You’re Not The One from Really Easy Piano: Pop Hits
Wise/Music Sales

**BERGMAN & LEGRAND**
Sweet Gingerbread Man from Great Songs for Children: The Gingerbread Man Book
Wise/Music Sales

**BRAHMS, arr. KEVEREN**
Lullaby from Classical Jazz - 15 Masterworks in Jazz Style
Hal Leonard

**BRICUSSE**
My Kind of Girl from The Complete Piano Player: Ballads
Wise/Music Sales

**CORY**
I Left My Heart in San Francisco from The Greatest Love Songs of the 60s
Music Sales

**CURTIS & ALLISON**
(I Love You) More Than I Can Say from The Complete Piano Player: Ballads
Wise/Music Sales

**ELLINGTON & STRAYHORN**
Satin Doll from Great Piano Solos: The Red Book
Wise/Music Sales

**HEBB**
Sunny from The Lighter Side of Jazz
Wise/Music Sales

**HORNER**
For The Love of a Princess from Grade 5 Piano Solos
Chester/Music Sales

**JOHN/TAUPIN**
Your Song from Grade 5 Piano Solos
Chester/Music Sales

**LENNON**
(Just Like) Starting Over from Lennon: Legend - The Very Best of John Lennon
Wise/Music Sales

**MANDEL**
The Shadow of Your Smile from Popular Piano Solos Book 2
Wise/Music Sales

**MARTIN**
Little Rhapsody on Gypsy Tunes from The Joy of Piano Entertainment
Yorktown/Music Sales

**McHUGH & FIELDS**
Don’t Blame Me from The Frank Sinatra Anthology
Wise/Music Sales

**MONTAGUE**
Remember, Remember the Fifth of November from Autumn Leaves
UMP

**MOZART**
Eine Kleine Nachtmusik (1st movt.: Allegro OR 4th movt.: Rondo)
Wise/Music Sales
PETERS
Wheeler Dealer from Ragtime Preludes
Boosenreiter

de ROUGE et al
The Power of Love from The Complete Piano Player: Ballads
Boosey & Hawkes

de SENNEVILLE
Ballade Pour Adeline from The Complete Piano Player: Style Book
Wise/Music Sales

SIMON
Bridge Over Troubled Water from Grade 5 Piano Solos
Chester/Music Sales

STRAYHORN
Take the ‘A’ Train from Great Piano Solos: The Blue Book
Wise/Music Sales

WAYNE & NAZANERO
It’s Impossible (Somos Novios) from The Complete Piano Player: Ballads
Wise/Music Sales

WEDGWOOD
Chameleon OR On the Edge from Wedgwood Blue
Faber

YOUmans
More Than You Know from Great Piano Solos: The Red Book
Wise/Music Sales

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**Piano: Leisure Play Grade 6**

**Additional repertoire**:

ANDERSSON & ULVAEUS
Thank You for the Music from Abba: The Singles
Wise/Music Sales

BACH, arr. KEVEREN
Air on the G String from Classical Jazz - 15 Masterworks in Jazz Style
Hal Leonard

BADELIT/ZIMMER/ZANelli
He’s a Pirate from Essential Film Collection
Faber

BRUBECK
Take Five from Popular Piano Solos Book 1
Wise/Music Sales

CARMICHAEL
Stardust from Stage & Screen: The Black Book
Wise/Music Sales

CHAPLIN
Smile from Stage & Screen: The Black Book
Wise/Music Sales

FOSTER
Soirée Polka from American Piano Repertoire Level 1
Faber

GRIEG, arr. KEVEREN
Morning (from Peer Gynt) from Classical Jazz - 15 Masterworks in Jazz Style
Hal Leonard

JOBIM
One Note Samba from 100 Piano Solos
Wise/Music Sales

KOSMA, arr. KEMBER
Autumn Leaves from The Jazz Piano Master
Faber

LENNON
Imagine from Popular Piano Solos Book 1
Wise/Music Sales

PORTER, arr. KEMBER
Ev'ry Time We Say Good-Bye from The Jazz Piano Master
Faber

RAYE, DE PAUL & JOHNSON
I'll Remember April from 100 Piano Solos
Wise/Music Sales

RODGERS, arr. KEMBER
My Favourite Things from The Jazz Piano Master
Faber

DE ROSE, arr. Booth
Deep Purple from Popular Piano Solos Book 4
Wise/Music Sales

WEDGWOOD, S
Let Down from Wedgwood Blue
Faber

WONDER, arr. KEMBER
Isn’t She Lovely from The Jazz Piano Master
Faber

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**Piano: Leisure Play Grade 7**

**Additional repertoire**:

BACHARACH
Close To You from Popular Piano Solos Book 2
Wise/Music Sales

BROOKS
You Light Up My Life from Popular Piano Solos Book 2
Wise/Music Sales

CORNICK
Time Warp from Best of Mike Cornick
Universal Edition

GERSHWIN
Fascinating Rhythm from Meet George Gershwin at the Keyboard
Faber

JOHN
Song for Guy from Popular Piano Solos Book 2
Wise/Music Sales

LEGRAND
I Will Wait for You OR What are You Doing for the Rest of Your Life? from The Music of Michel Legrand
Wise/Music Sales

LLOYD WEBBER
Starlight Express OR Whistle Down the Wind from Andrew Lloyd Webber: More Piano Solos
Really Useful Group/Music Sales

MONTAGUE
The Headless Horseman from Autumn Leaves
UMP

WALLER
Sneakin’ Home from Joy of Jazz
Yorktown/Music Sales
# Piano: Leisure Play Grade 8

**Additional repertoire:**

<table>
<thead>
<tr>
<th>Arranger</th>
<th>Work</th>
<th>Album/Book</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARLEN arr. SHEARING</strong></td>
<td>Over the Rainbow</td>
<td>The Genius of George Shearing: Piano Solos</td>
<td>Music Sales</td>
</tr>
<tr>
<td><strong>CORNICK</strong></td>
<td>Bossa Nova</td>
<td>The Best of Mike Cornick</td>
<td>Universal Edition</td>
</tr>
<tr>
<td><strong>DIAMOND</strong></td>
<td>You Don’t Bring Me Flowers</td>
<td>Popular Piano Solos Book 2</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td><strong>ELLINGTON</strong></td>
<td>Don’t Get Around Much Anymore</td>
<td>Popular Piano Solos Book 8 Jazz</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td><strong>HAWKINS et al</strong></td>
<td>Tuxedo Junction</td>
<td>Popular Piano Solos Book 8 Jazz</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td>Arr. <strong>ILES</strong></td>
<td>September in the Rain</td>
<td>Jazz in Autumn</td>
<td>OUP</td>
</tr>
<tr>
<td><strong>PIAZZOLLA</strong></td>
<td>Street Tango</td>
<td>Vuelvo al Sur</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td><strong>RAKIN</strong></td>
<td>Laura</td>
<td>Popular Piano Solos Book 2</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td><strong>STRACHEY</strong></td>
<td>These Foolish Things</td>
<td>Popular Piano Solos Book 2</td>
<td>Wise/Music Sales</td>
</tr>
<tr>
<td><strong>WEDGWOOD</strong></td>
<td>Caribbean Crush</td>
<td>Wedgwood Blue</td>
<td>Faber</td>
</tr>
</tbody>
</table>
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**

**BARON**  Ding Dong Bell OR Viva España from Piano Explorer Book 3  Nymet Music
**arr. BARRATT**  ANY TWO pieces from Chester’s Piano Duets Vol. 1  Chester/Music Sales
**arr. HALL**  The Irish Washerwoman from Duets with a Difference  OUP

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**Component 2 – Piece B**

**DIABELLI**  Andante Cantabile from Duets with a Difference  OUP
**HELYER**  ANY piece from Contrasts  Novello/Music Sales
**KIRKBY-MASON**  ANY piece from The First Duet Album  Bosworth

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**Component 3 – Piece C**

Own choice piece of comparable standard and length

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**Component 4 – General Impression**

10 marks

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Piano Duet: Level 2

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

**Component 1 – Piece A**

**BARON**  Sonatina in G major OR Chinese Rice-picking Song from Piano Explorers Book 3  Nymet Music
**NORTON**  ANY piece from Microjazz Duets Collection 1  Boosey & Hawkes

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**Component 2 – Piece B**

**CARROLL**  Waltz OR March from The Countryside  Forsyth
**KIRKBY-MASON**  ANY piece from Second Duet Album  Bosworth

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**Component 3 – Piece C**

**WELLS**  Donkey Ride from Duets with a Difference  OUP
**arr. HALL**  Camptown Races from Duets with a Difference (2005 edition)  OUP
KIRKBY-MASON  ANY piece from Third Duet Album  Bosworth
An own choice piece of comparable standard and length may be substituted in ANY ONE of Components 1–3.

Component 4 – General Impression  10 marks

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**Piano Duet: Level 3**

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

### Component 1 – Piece A  30 marks

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

### Component 2 – Piece B  30 marks

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

### Component 3 – Piece C  30 marks

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

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

Component 4 – General Impression  10 marks

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**Piano Duet: Level 5**

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

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

**Component 1 – Piece A**

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**

**DVORAK** ANY Slavonic Dance from Op. 46 OR Op. 72  
**DEBUSSY** ANY movement from Petite Suite  
**FAURE** ANY movement from Dolly Suite  
**LANE** Scherzo Burlesco

**Component 3 – Piece C**

Own choice piece of comparable standard and length

**Component 4 – Sight Reading**

**Component 5 – General Impression**

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**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.

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**Piano Accompaniment: Level 3**

**Component 1 – Performance**

Accompanying any TWO of the following:  
A piece set for **Grade 1** on any LCM syllabus  
A contrasting piece set for **Grade 1** on any LCM syllabus  
**ADAM & HANNICEL** Do, Lord OR Just as I Am from Tons of Tunes for Church  
**JOPLIN** Magnetic Rag OR Pleasant Moments from Ragtime Favourites  
**arr. BULLA** Immortal, Invisible from Easy Great Hymns  
**arr. DE SMET** Dixie from World Famous Melodies  
**VERDI, arr. COWLES** Grand March from Aida from World Famous Melodies  
AND

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

**25 marks each**

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35
Component 2 – Discussion
As for Grade 3 [see pages 38–39].

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

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Piano Accompaniment: Level 5

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
  - JOPLIN: The Entertainer OR Rag Time Dance from Ragtime Favourites
  - KOCHER, arr. COURT: For the Beauty of the Earth from Easy Great Hymns
  - MASON, arr. JOHNSON: When I Survey the Wondrous Cross from Easy Great Hymns
  - arr. DE SMET: Down by the Riverside OR When the Saints from World Famous Melodies

AND
Any solo piece from LCM Piano Grade 5 or 6 OR Grade 5 Scales and Arpeggios 15 marks

Component 2 – Discussion
As for Grade 5 [see pages 38–39].

Component 3 – Solo Sight Reading
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
As for Grade 5 [see pages 40–44]. Sample tests are available in LCM Piano Handbook: Grade 5 (LL256) and Specimen Aural Tests (LL189).

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Piano Accompaniment: Level 7

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
  - van GORP: In Search of the Light OR Por Favor from Master Swop

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JOPLIN
DE SMET
TRAD.
VIZZUTTI
AND

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

Any solo piece from LCM Piano Grade 7 or 8 OR Grade 7 Scales and Arpeggios 15 marks

Component 2 – Discussion

As for Grade 7 [see pages 38–39].

Component 3 – Solo Sight Reading

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

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 articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.

Requirements:

Grades 1 and 2

Candidates should be able to:

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

Grade 3

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

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

Grade 4

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

- identify intervals up to and including an octave by numerical value only (e.g. ‘fourth’, ‘seventh’, etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.
Grade 5

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

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

Grade 6

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

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

Grade 7

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

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

Grade 8

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

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