

Recorded Exams - Technical Requirements & Discussion Questions (Revised July 2020)

Please note: The following set of technical work and discussion questions was revised and published on 7th July 2020. Candidates performing the following requirements should state in their recording that they are performing the revised set. These may not be combined with the previously published requirements.

Technical Work

Perform EITHER

- Option 1: Each scale, arpeggio and broken chord listed below for your grade to make up the **Technical Work** component of the exam. Pay close attention to instructions on articulation, dynamics and hands together/ separate performance
 - **RH** = Play with your right hand
 - **LH** = play with your left hand
 - **HT** = play hands together
- OR Option 2: The set study for the grade (listed below)

Discussion

- All discussion questions should be answered in as much detail as possible to make up the **Discussion** component of the exam. See the relevant grade below for the set questions.

Further guidelines on specific requirements for each grade can be found in the LCME Piano syllabus.

Piano		
Grade 1		
<p>Technical Requirements Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study</p>		
<p>Option 1 – Each of the following scales, broken chords and arpeggios should be performed legato:</p>		
<p>Scales</p> <ul style="list-style-type: none"> • C major - HT, contrary motion • D major – LH • A minor (harmonic or melodic) - RH 	<p>Broken Chords</p> <ul style="list-style-type: none"> • G major - RH • A minor - LH 	<p>Arpeggios</p> <ul style="list-style-type: none"> • C major - RH • F major - LH • D minor - RH
<p>Option 2 Study: <i>The Wind</i> from LCM Piano Handbook: Grade 1</p>		

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why?
- How would you describe the mood of this piece?
- Which key does the piece start in?
- Which signs that tell you to play loud and soft? Find an example of each in your music.

Grade 2:

Technical Requirements

Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study

Option 1 – Each of the following scales, broken chords and arpeggios should be performed legato:

Scales

- G major – HT, contrary motion
- E major – RH
- A minor (harmonic or melodic) - LH
- E minor (harmonic or melodic) – HT

Broken Chords

- G major - LH
- F major - RH
- D minor - LH
- E minor - RH

Arpeggios

- C major - LH
- A minor - RH

Option 2

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

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why?
- How would you describe the beginning of the piece?
- Which key does the piece start in?
- Which sign tells you to play staccato and legato, can you find any examples in your pieces?

Grade 3:

Technical Requirements

Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study

Option 1 – Each of the following scales, broken chords and arpeggios should be performed legato:

Scales – 2 octaves,

forte (f) or *piano (p)* as indicated:

- F major – RH *f*
- Eb major – contrary motion *f*
- G minor (harmonic or melodic) – LH *f*
- C minor (harmonic or melodic) – HT *p*

Broken Chords

To be played *forte*:

- G major - RH
- E minor - LH
- D minor - RH

Arpeggios

To be played *forte*:

- D major - LH
- A major - RH
- C minor - LH

Option 2

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

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why?
- What is the time signature and key of the piece?
- How would you describe the mood of this piece? How is it different to the characters or styles of the other pieces you played today?
- Which sign tells you to play staccato and legato, can you find any examples in your pieces?

Grade 4

Technical Requirements

Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study

Option 1 – Each of the following scales and arpeggios should be performed legato:

Scales - 2 octaves,

forte (f) or piano (p) as indicated:

- Bb major – RH *f*
- Db major – LH *f*
- G major – HT, contrary motion *f*
- B minor (harmonic or melodic) – LH *f*
- C minor (harmonic or melodic) – RH *p*
- F minor – HT, similar motion *p*
- Chromatic scale beginning on F# - RH *f*
- Contrary chromatic scale beginning on Ab – LH *f*

Arpeggios

To be played *forte:*

- B major – HT
- Ab major – RH
- F# minor - LH
- C# minor - RH

Option 2

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

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why?
- What is the time signature of the piece and does it stay the same throughout?
- Which was the trickiest part to of the piece to learn and play, and why? What did you do in your practice to overcome this?
- Describe (by pointing) the different parts of the piano. How is the sound produced?

Grade 5

Technical Requirements

Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study

Option 1 – Each of the following scales and arpeggios should be performed:

Scales - 3 octaves, legato (unless otherwise specified),
forte (f) or *piano (p)* as indicated:

- F# major – HT, similar motion *f*
- G major – RH, staccato *f*
- Ab major – LH, staccato *f*
- E harmonic minor – HT, contrary motion (2 octaves) *p*
- C# harmonic minor – LH *f*
- D melodic minor – RH *f*
- Chromatic scale starting on B – RH *p*
- Contrary chromatic – HT a third apart, beginning on C/E (2 octaves) *f*

Arpeggios (2 octaves)

To be played legato and ***forte***:

- B major – LH
- Ab major - RH
- G# minor - HT
- F minor - LH

Option 2

Study: *Concone - Etude in C Major*, from LCM Piano Handbook: Grade 5

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why?
- Who composed the piece and which historical period does it come from? Can you name another piece by this composer?
- Which was the trickiest part to of the piece to learn and play and why? What did you do in your practice to overcome this?
- Outline the form and key structure of the piece

Grade 6

Technical Requirements

Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study

Option 1 – Each of the following scales and arpeggios should be performed:

Scales - 4 octaves, legato (unless otherwise specified), *forte (f)* or *piano (p)* as indicated:

- Eb major – RH *f*
- D major – LH, staccato *f*
- F# major – HT, similar motion *p*
- Bb melodic minor – LH *f*
- C harmonic minor – RH, staccato *p*
- G harmonic minor – HT, contrary motion (2 octaves) *f*
- Chromatic scale beginning on A – LH *p*
- Contrary chromatic scale beginning on E (2 octaves) *f*

Arpeggios - 4 octaves (unless otherwise specified). To be played legato and ***forte***:

- A major – HT
- Db major – LH
- Eb minor – HT
- C# minor - RH
- Dominant 7th in the key of C (3 octaves) LH
- Diminished 7th beginning on C (3 octaves) HT

Option 2

Study: Berens - *Etude in F*, Op. 61 no. 4 from *LCM Piano Handbook: Grade 6*

OR

Bergmüller – *Cloche des Matines*, Op. 109 No. 9 from *LCM Piano Handbook: Grade 6*

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why? Do you find it challenging to play? Is it rewarding to play? Explain why
- Tell me your approach to learning the piece. Which was the trickiest section to learn and how did you overcome the difficulty?
- Who composed the piece and which historical period does it come from? Can you name another piece by this composer?
- Describe the form and key structure of the piece
- Choose and describe one interesting melodic or harmonic feature in this piece, such as a sequence, melodic inversion, circle of 5ths, pedal point etc. Name the piece and bar numbers this feature appears in.

Grade 7

Technical Requirements

Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study

Option 1 – Each of the following scales and arpeggios should be performed:

Scales - 4 octaves, legato (unless otherwise specified),
forte (f) or *piano (p)* as indicated:

- D major in 3rds – RH *f*
- B major – LH, staccato *f*
- Db major – HT, similar motion *p*
- E melodic minor – RH, staccato *f*
- B harmonic minor – LH *p*
- C# melodic minor – HT, similar motion, staccato *f*
- F harmonic minor – HT, contrary motion *f*
- Chromatic scale a minor 3rd apart beginning on D/F (2 octaves) *f*
- Contrary chromatic scale beginning on F# (2 octaves) staccato

Arpeggios - 4 octaves (unless otherwise specified). To be played legato and ***forte***:

- A major in 1st inversion – RH *f*
- F# major in root position – HT *p*
- C minor in root position – LH *f*
- A minor in 1st inversion – RH *p*
- Dominant 7th in the key of D – HT *f*
- Diminished 7th beginning on Eb – LH *p*

Option 2

Study: Bertini - *Etude in C Minor*, from *LCM Piano Handbook: Grade 7*

OR

Heller – *Etude in E*, from *LCM Piano Handbook: Grade 7*

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why? How do you feel the performance went today?
- Explain your approach to learning the piece. Which was the trickiest section to learn? How did you overcome the difficulty? Describe some of the practice techniques that you used.
- What can you tell me about the composer and historical/stylistic context of the piece? How did it affect your interpretation?
- Describe the form and key structure of the piece
- What kind of cadence does the piece finish with?

Grade 8

Technical Requirements

Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study

Option 1 – Each of the following scales and arpeggios should be performed:

Scales - 4 octaves, legato (unless otherwise specified), *forte (f)* or *piano (p)* as indicated:

- E major (4 octaves) – HT, similar motion *f*
- Ab major (4 octaves) - LH, staccato *f*
- C major in 3rds (2 octaves) – RH *p*
- B harmonic minor – HT, contrary motion *f*
- D harmonic minor in 3rds (2 octaves) – LH *p*
- G# melodic minor – HT, similar motion, staccato *f*
- Bb melodic minor – RH, staccato *f*
- Chromatic scale in minor 3rds starting on D/F (1 octave) – RH *f*
- Chromatic scale – HT a major 6th apart on F/D (4 octaves) *p*

Arpeggios - 4 octaves (unless otherwise specified). To be played legato and ***forte***:

- G major in root position – RH *f*
- B major in 1st inversion – HT *p*
- Ab major in 2nd inversion – LH *f*
- C minor in root position – HT *f*
- F minor in 1st inversion -RH *p*
- Eb minor in 2nd inversion – LH *f*
- Dominant 7th in the key of Db – HT *f*
- Dominant 7th in the key of F# - LH *p*
- Diminished 7th beginning on A – RH *f*

Option 2

Study: Czerny - *Etude in E*, from *LCM Piano Handbook: Grade 8*

OR

Schumann – *Etude in A flat*, from *LCM Piano Handbook: Grade 8*

Discussion Questions

All questions should be answered after the performance section:

- Which of the pieces you performed today is your favourite and why? How do you feel that your performance went today?
- Explain your approach to learning the piece. Which was the trickiest section to learn? How did you overcome the difficulty? Describe some of the practice techniques that you used.
- What can you tell me about the composer and historical/stylistic context of the piece and how did it affect your interpretation?
- Explain any performance issues you came across in interpreting the music of this period
- Describe the form and key structure of the piece
- What is the widest interval found in the right hand part? Indicate your answer by giving the bar number and describing the kind of interval.