

## 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 7<sup>th</sup> 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.

<b>Piano</b>		
<b>Grade 1</b>		
<p><b>Technical Requirements</b> Either option 1: Scales, Broken Chords and Arpeggios OR option 2: Study</p>		
<p><b>Option 1 – Each of the following scales, broken chords and arpeggios should be performed legato:</b></p>		
<p style="text-align: center;"><b>Scales</b></p> <ul style="list-style-type: none"> <li>• C major - HT, contrary motion</li> <li>• D major – LH</li> <li>• A minor (harmonic or melodic) - RH</li> </ul>	<p style="text-align: center;"><b>Broken Chords</b></p> <ul style="list-style-type: none"> <li>• G major - RH</li> <li>• A minor - LH</li> </ul>	<p style="text-align: center;"><b>Arpeggios</b></p> <ul style="list-style-type: none"> <li>• C major - RH</li> <li>• F major - LH</li> <li>• D minor - RH</li> </ul>
<p><b>Option 2</b> <b>Study:</b> <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 (harmonic or melodic) *p*
- Chromatic scale beginning on F# - RH *f*
- Contrary chromatic scale beginning on Ab *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 7<sup>th</sup> in the key of C (3 octaves) LH
- Diminished 7<sup>th</sup> beginning on C (3 octaves) HT

#### Option 2

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

AND

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

#### Option 2

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

AND

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

#### Option 2

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

AND

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.