

London College of Music Examinations

Piano Syllabus

Qualification specifications for:

Pre-Preparatory, Steps, Grades, Recital Grades, Leisure Play and
Performance Awards

Valid from:

2021 until further notice

updated 15.05.2024

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1.1 Introduction

London College of Music Examinations (LCME)

External examinations have been awarded by the London College of Music since the institution's founding in 1887. Today, examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres; they are unique in the graded examinations sector in being awarded by a university, ensuring the added quality assurance of the University of West London (UWL), who is the issuer of certificates. Graded and diploma exams in most subjects are regulated by Ofqual, and other UK regulators. Candidates applying to UK universities through the UCAS system are eligible to claim UCAS points if they achieve a Pass or higher at grades 6 to 8 in a regulated subject.

What makes LCM Examinations distinctive

LCM's graded and diploma qualifications make a distinctive contribution to education in music, drama and communication, because of the emphasis placed upon:

- creative thinking
- an encouragement to think technically and critically about the repertoire performed, and the opportunity to communicate this in practical examinations
- a distinctively broad stylistic range of tasks and repertoire, with a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts
- the provision of assessment in areas not traditionally included within the scope of graded examinations
- the provision of flexible examination formats and arrangements

Syllabus objectives

A course of study based on this syllabus is intended to provide:

- a balanced combination of performing skills, supported by knowledge and understanding
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience
- the basis to develop relevant and usable skills and concepts
- skills in organisation, planning, problem solving and communication
- enhanced ability in acquiring the personal disciplines and motivation necessary for lifelong learning
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade
- opportunities for learning and assessment that are creatively challenging
- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in the arts, equipping candidates with added value to enhance career routes, educational opportunities and decision-making

1.2 Syllabus validity

This syllabus is valid for Steps, Grades, Recital Grades, Leisure Play and Performance Awards in Piano from October 2021 until further notice.

1.3 Changes to the syllabus

This syllabus replaces the *LCM Piano Syllabus (2018 - 2020)*. Major changes to the syllabus consist of:

- new repertoire
- a revised set of sight reading parameters
- revised topics for the discussion component

1.4 Exam options

The following is an overview of the four types of graded examination contained in this syllabus:

| | Grades | Recital Grades | Leisure Play | Performance Awards |
|-----------------------|---|---|---|---|
| Technical Work | ✓ | ✗ | ✗ | ✗ |
| Performance | 3 pieces | 4 or 5 pieces | 4 pieces | 3 pieces |
| Discussion | ✓ | Optional for Component 2 | ✗ | ✗ |
| Sight Reading | ✓ | Optional for Component 2 | ✗ | ✗ |
| Aural Tests | ✓ | ✗ | ✗ | ✗ |
| Structure | Grades 1 to 8 | Grades 1 to 8 | Grades 1 to 8 | Levels 1 to 8 |
| Prerequisites | ✗ | ✗ | ✗ | ✗ |
| Assessment | Examination | Examination | Examination | Recorded performance |
| Grading | Distinction: 85–100% Merit: 75–84% Pass: 65–74% | Distinction: 85–100% Merit: 75–84% Pass: 65–74% | Distinction: 85–100% Merit: 75–84% Pass: 65–74% | Distinction: 85–100% Merit: 75–84% Pass: 65–74% |
| Regulation | ✓ | ✓ | ✓ | ✗ |
| UCAS points | Grades 6 to 8 | Grades 6 to 8 | Grades 6 to 8 | ✗ |

Introductory examinations

LCME also offers three levels of introductory examinations in Piano: pre-preparatory, step 1 and step 2. The pass bands are the same as for the graded examinations (Distinction (85–100% of the total marks available), Merit (75–84%) and Pass (65–74%). These exams are not regulated by Ofqual.

1.5 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an exam are available on our website:

lcme.uwl.ac.uk

Age groups and requirements for prior learning

LCM Exams are open to all and there are no minimum age restrictions, however it is unlikely that candidates below the age of 12 will possess the musical maturity for success at grades 6 to 8. There are no prerequisite qualifications required for entering any step or graded exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Reasonable adjustments and special considerations

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equality of Opportunity, Reasonable Adjustment and Special Consideration policy available on our website.

1.6 Exam durations

| Pre-preparatory, Steps 1 and 2 | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|-----------------------------------|---------|---------|---------|---------|---------|---------|---------|---------|
| 10 mins | 15 mins | 15 mins | 15 mins | 20 mins | 20 mins | 25 mins | 25 mins | 30 mins |

1.7 Assessment and results

Marking

How marks are awarded

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, musicality, musical knowledge and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components; the assessment criteria used by the examiners for graded examinations is given in Section 8: Assessment. A Pass in each individual exam component is not required to Pass overall.

Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCME.

Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the Enquiries and Appeals policy and the Complaints procedure documents available on our website.

1.8 Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website.

1.9 Performance guidelines

A considerable and ever-expanding range of instruments is available on the market. Guidelines relating to the specifications of those which are acceptable, and their use in examinations, are as follows:

Instruments

Both acoustic pianos and good quality digital pianos may be used for exams up to grade 8. These must have a full 88-key range with full-size, weighted keys that are touch sensitive. Acoustic pianos must have been recently tuned and the pedal mechanism should be in good working order, operating noiselessly and effectively.

Technical Work

The first aim of playing scales and arpeggios is to achieve accuracy, evenness and clarity. For the guidance of candidates the recommended tempo range is shown. All scales and arpeggios must be played from memory. Music may be used for the exercises at steps 1 & 2 and for the studies at grades 1–8.

Page turning

Candidates are expected to turn their own pages. Whilst the use of photocopied music is not permitted in the examination, candidates may photocopy a page of a work for ease of performance due to a difficult page turn.

Pedalling

The use of the sustaining pedal, particularly in the higher grades, is only indicated when it is required for a specific effect. Unless specified, the pedal markings given are for guidance only, as the use of the pedal depends to a large extent on the characteristics of the piano, the acoustics of the room, and the interpretation of the piece.

Repeats

Da capo and dal segno signs should be observed. Short repeats (two systems or fewer) should also be observed but longer repeats should not be performed, unless otherwise stated.

Use of music in the examination

All sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. The music must be made available for the examiner's reference if requested. Whilst the use of photocopied music is not permitted in the examination, candidates may photocopy a page of a work for ease of performance due to a difficult page turn.

Editorial guidance

Editorial input has been kept to a minimum in order to reproduce the composers' intentions as clearly as possible. Therefore some of the editions included in the handbooks feature fingering suggestions, whilst other editions do not. Candidates are encouraged to add the fingering that works best for them.

2. Summary of subject content

Full information about each exam component is provided in Section 4: Exam requirements.

2.1 Introductory examinations

Exam components

Component 1: Exercises

Component 2: List A Pieces

Component 3: List B Pieces

Component 4: Recognition of Notes/Discussion Questions

Component weightings

| Exercises | List A Pieces | List B Pieces | Recognition of Notes/Discussion Questions |
|-----------|---------------|---------------|---|
| 25% | 20% | 40% | 15% |

2.2 Graded examinations

Exam components

Component 1: Technical Work

Option 1: Scales and arpeggios

Option 2: Study

Component 2: Performance

Component 3: Discussion

Component 4: Sight Reading

Component 5: Aural Tests

Component weightings

| Technical Work | Performance | Discussion | Sight Reading | Aural Tests |
|----------------|-------------|------------|---------------|-------------|
| 15% | 60% | 7% | 10% | 8% |

2.3 Recital Grades

The requirements for each exam component are the same as for the equivalent graded exam (see Section 4: Exam requirements, pages 16-33) unless specified otherwise below.

Exam components

Component 1: Performance

Candidates perform four pieces, selected from the set lists (A, B and C) for the equivalent grade; there is

no requirement to select the pieces from different lists. Where a study is listed for the equivalent grade, this may not be included in the programme. The Leisure Play Repertoire (page 34) may also be used for the relevant Recital Grade Examinations.

Component 2: Performance, Sight Reading or Discussion

Option 1: Performance of an additional piece (requirements as for Component 1)

Option 2: Sight Reading

Option 3: Discussion

Component weightings

| Performance 1 | Performance 2 | Performance 3 | Performance 4 | Performance 5 or Sight Reading or Discussion |
|---------------|---------------|---------------|---------------|--|
| 20% | 20% | 20% | 20% | 20% |

Regulation

Recital Grades are regulated by Ofqual and attract UCAS points in the same way as our graded examinations.

2.4 Leisure Play

Candidates perform four pieces. At least three of the pieces are to be selected from the listed repertoire for the equivalent grade; there is no requirement to select one piece from each of the set lists (A, B and C). The fourth piece is the candidate's own choice; this does not have to be selected from the repertoire lists and it may be an original or own composition. There is no requirement for own choice pieces to be pre-approved. Candidates should be aware that if the standard of an own choice piece is significantly easier than that of the equivalent grade, this may be reflected in the marking.

Component weightings

| Performance 1 | Performance 2 | Performance 3 | Performance 4 |
|---------------|---------------|---------------|---------------|
| 25% | 25% | 25% | 25% |

Regulation

Leisure Play exams are regulated by Ofqual and attract UCAS points in the same way as our standard examinations.

2.5 Performance Awards

Candidates submit a video file of their performance rather than attending an examination venue. There are eight levels, each equivalent to the standard of the graded exams (Performance Award Level 3 is equivalent to Grade 3). Performances are assessed by trained LCM examiners, using the same standards and criteria as are used for graded exams, offering candidates a reliable and independent assessment of their performance

standard, while benefiting from the flexibility allowed by the submission process. Candidates are awarded an overall mark for their performance.

Entry details

Candidates may enter for performance awards at any time; the standard closing dates are not applicable. To enter, candidates should visit lcme.uwl.ac.uk and click on the *upload work* link. Here the entry form should be completed, the exam fee paid and then the file can be uploaded.

Requirements

Requirements for performance awards are exactly the same as the requirements for the performance component of the equivalent graded examination. In addition, please note the following requirements:

- Candidates must provide details of the pieces they are performing; this information should be provided on the online form. Candidates are not required to submit scores of any pieces performed.
- Each piece must be recorded in a single, uninterrupted take.
- Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
- The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range etc.
- The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).
- When uploading a file to the website, the file must be either avi, flv, wmv, mov or mp4 format and should not exceed 150MB. The file must be labelled clearly with the candidate's name.
- The entry process includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

Assessment, awarding and reporting

The procedure for issuing results and certificates is the same as for graded examinations. Please note that the Performance Award syllabus is not regulated by Ofqual and does not attract UCAS points.

3.1 Introductory examinations

Pre-preparatory, Steps 1 and 2

The material selected for these grades is of an elementary nature. Time signatures will be simple, with the quaver generally being the shortest note. Only the most common key signatures will be used, with occasional accidentals.

3.2 Graded examinations

Grades 1 and 2

The musical material selected for these grades is of an essentially elementary nature. Only the most basic, and hence most common, time signatures and keys are used. Melodic and rhythmic material is simple. Indications of dynamics, phrasing and ornamentation will occur only sporadically in the music, and will be limited to the most basic types. The repertoire of scales and arpeggios in Component 1 is limited to the least demanding examples. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Grades 3 and 4

The musical material selected for these grades is of a more demanding nature. The number of keys and time signatures which may be used is increased. Melodic and rhythmic material is more complex. Indications of dynamics, articulation, phrasing and ornamentation will be a more regular feature of the music, and a wider variety of type will be used. The repertoire of scales and arpeggios in Component 1 is expanded in number, and includes more taxing examples. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher.

Grade 5

The musical material selected for grade 5 is of a significantly more demanding nature than for previous grades; it is the first grade where one might expect to encounter repertoire which might conceivably be performed at a professional recital. The number of keys and time signatures which may be used extends to all but the most unusual and unlikely examples. Melodic and rhythmic material may include a moderate degree of complexity. Dynamics, articulation, phrasing and ornamentation will be varied and will often demand a degree of subtlety in performance. The repertoire of scales and arpeggios in Component 1 is expanded in number to include more taxing examples. Musicality is judged to be an important element of assessment, and expectations of communication are higher.

Grades 6 and 7

The musical material selected for these grades may be described as being at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities. Melodic and rhythmic material may include a significant degree

of complexity. The music will include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of scales and arpeggios in Component 1 is expanded in number to include a large number of types; in addition, candidates may be asked to perform them with varying dynamics and articulations. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging sense of musical personality.

Grade 8

The musical material selected for this grade may be described as being technically some way inside the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material will include a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation will be consistent and considerable. The repertoire of scales and arpeggios in Component 1 is expanded in number to comprise an extremely wide range of type, requiring different playing styles and exploiting the full range of the instrument. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging or clear sense of musical personality.

4. Exam requirements

Pre-preparatory

All the required material for the exam is contained within **Piano Handbook 2021–2024: Pre-preparatory (LCM)**.

Component 1: Exercises

25 marks

Candidates play any five of the following:

- A Tappin’
- Chocolate Smoothie
- Downward Dog
- Mr Badger
- Pardon Me!
- The Trampoline
- Skipping
- Knock Knock (Who’s There?)

Component 2: List A Pieces

20 marks

Performance of any two of the following:

- 1, 2, 3, 4, 5, Once I Caught a Fish Alive
- Popcorn
- Monkey Goes Bananas
- Wintry Wood
- Happy Birthday To You

Component 3: List B Pieces

40 marks

Performance of any two of the following:

- Westminster Chimes
- Stuck Indoors
- Twinkle Twinkle Little Star
- The Grand Entrance
- On The Magic Carpet

Component 4: Recognition of Notes

15 marks

Candidates should be able to recognise notes C to G in the treble clef and C to F in the bass clef.

Step 1

All the required material for the exam is contained within **Piano Handbook 2021–2024: Step 1** (*LCM*).

Component 1: Exercises

25 marks

Performance from memory of a selection of the following five-finger scales:

- C and G major; A minor: hands separately and together

Performance of any four of the following exercises:

- Flow
- You Got Rhythm
- Larkin' About
- Waltzing Fairy
- Banana Milkshake
- Big Brown Bear
- Running Around
- Ebony Stroll

Component 2: List A Pieces

20 marks

Performance of any two of the following:

- Allegro in C
- Exploring Castle Ruins
- Out Of This World
- Miniature No. 1
- The Elephant
- Polly Put The Kettle On

Component 3: List B Pieces

40 marks

Performance of any two of the following:

- Study in C For Full and Brilliant Tone
- The Jolly Farmer
- Kittens Up A Tree
- Ketchup
- Hickory Dickory Dock
- Let It Go

Component 4: Discussion Questions

15 marks

Candidates should be able to recognise and identify the following in the music performed: staff, treble clef, barlines, time signature, pitch names, and note and rest types and values.

Step 2

All the required material for the exam is contained within **Piano Handbook 2021–2024: Step 2 (LCM)**.

Component 1: Exercises

25 marks

Performance from memory of a selection of the following scales:

- C , G and D major; A harmonic minor: one octave, hands separately and together

Performance of any four of the following exercises:

- Snakes and Ladders
- Spiral Staircase
- All Together Now!
- Playground Pranks
- Feeling a Little Sad
- An Empty Desert
- A Warm Sunny Day
- Bang on the Drum

Component 2: List A Pieces

20 marks

Performance of any two of the following:

- Little Story
- Melody in C
- Smooth and Crunchy
- Ghostly Goings-On
- The Wheels on the Bus
- The Sorcerer’s Apprentice

Component 3: List B Pieces

40 marks

Performance of any two of the following:

- Secret Passage
- M for Moonbeam
- Honey Bee Boogie
- If You’re Happy And You Know It
- Under The Sea
- Theme from Jupiter

Component 4: Discussion Questions

15 marks

Candidates should be able to recognise and identify the following in the music performed: staff, treble clef, barlines, time signature, pitch names, and note and rest types and values.

Grade 1

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|---|-----------|--------------------------|
| Scales | | |
| C, G, D, F major; A, D minor (harmonic or melodic, candidate's choice) | 2 octaves | hands separately ♩ = 69 |
| C, G, D major | 1 octave | hands together ♩ = 69 |
| Contrary motion scale | | |
| C major | 1 octave | hands together ♩ = 69 |
| Broken chords | | |
| C, G major; A minor (harmonic or melodic, candidate's choice) | 1 octave | hands separately ♩ = 100 |
| Arpeggios | | |
| C, F major; D minor | 1 octave | hands separately ♩ = 100 |

Option 2: Study

Louis Köhler

Study in C

Piano Handbook 2021–2024: Grade 1 (*LCM*)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021-2024*.

List A

| Composer | Title | Publication |
|----------------------|---------------------------------------|--|
| Johann S. Scholze | Dance Song | Piano Handbook 2021–2024: Grade 1 (<i>LCM</i>) |
| Charles H. Wilton | Andante | Piano Handbook 2021–2024: Grade 1 (<i>LCM</i>) |
| Diane Hidy | October Song | Piano Handbook 2021–2024: Grade 1 (<i>LCM</i>) |
| J. C. F. Bach | Schwäbisch [Tanz], Swabian Dance in D | Musikalische Nebenstunden BR-JCFB A 60 (<i>Jürgen Knuth IMSLP</i>) |
| Anton Diabelli | Lesson in C | Lesson in C from First Lessons Op. 125 No. 6 (<i>Durand or Peters</i>) |
| Dmitri Kabalevsky | Jumping | Pieces for Children Op. 39 No. 15 (<i>Boosey & Hawkes</i>) |
| Wolfgang A. Mozart | Allegro in F | K 1c (<i>Bärenreiter</i>) |
| Henry Purcell | Menuet in A minor | Z. 649 (<i>Ritter von Schleyer IMSLP or Dover</i>) |
| Dimitri Shostakovich | March | Children's Notebook Op. 69 No. 1 (<i>Schirmer</i>) |

List B

| Composer | Title | Publication |
|------------------|------------------------|--|
| Elie Siegmeister | Song of the Dark Woods | Piano Handbook 2021–2024: Grade 1 (<i>LCM</i>) |
| Chee-Hwa Tan | My Shadow | Piano Handbook 2021–2024: Grade 1 (<i>LCM</i>) |

| | | |
|-----------------------|------------------------|--|
| Friedrich Baumfelder | Das Kind ist müde | Piano Handbook 2021–2024: Grade 1 (LCM) |
| Yvonne Adair | Thumbelina | Sketches from Hans Andersen (OUP) |
| Aleksandr Goedicke | A Sad Song | Sixty Simple Pieces Op. 36 No. 9 (Peters) |
| Martha Mier | A Story from Long Ago | Romantic Sketches Book I (Alfred) |
| Feliks Rybicki | The Stream | I Begin to Play Op. 20 No. 21 (PWM) |
| Erik Satie | At Play with a Hoop | More Classics to Moderns Book 1 (Yorktown) |
| Béla Bartók | Children at Play | Piano Anthology Grades 1 & 2 (LCM) |
| William Boyce | March | Piano Anthology Grades 1 & 2 (LCM) |
| Aleksandr Grechaninov | Fairy Tale | Piano Anthology Grades 1 & 2 (LCM) |
| Eduard Horák | Cuckoo | Piano Anthology Grades 1 & 2 (LCM) |
| William Lloyd Webber | A Waltz for Springtime | Piano Anthology Grades 1 & 2 (LCM) |
| John Rowcroft | Rhapsody | Piano Anthology Grades 1 & 2 (LCM) |
| Audrey Sheard | Rocking Song | Piano Anthology Grades 1 & 2 (LCM) |
| Traditional arr. Wild | Morning Has Broken | Piano Anthology Grades 1 & 2 (LCM) |

List C

| Composer | Title | Publication |
|--------------------|--------------------------------|---|
| Anne Crosby Gaudet | Boogie Woogie Bear | Piano Handbook 2021–2024: Grade 1 (LCM) |
| Elias Davidsson | Yerevan Mourns | Piano Handbook 2021–2024: Grade 1 (LCM) |
| Louise Garrow | Tricky Traffic | Piano Handbook 2021–2024: Grade 1 (LCM) |
| Bruce Berr | Fiesta March | Imaginations in Style (Hal Leonard) |
| Melody Bober | Sneaky Sam | Grand Piano Solos Book 2, (Alfred) |
| Christopher Fisher | Chromatic Rag | Piano Safari Level 3, (Alfred) |
| Carol Klose | Ghosts of a Sunken Pirate Ship | Coral Reef Suite (Hal Leonard) |
| Mancini arr. Matz | The Pink Panther | (Alfred) |
| Pam Wedgwood | Minnie Mouse Hits Town | Up-Grade! 0-1 (PWM) |
| Louise Chamberlain | Baby Bossa Nova | Piano Anthology Grades 1 & 2 (LCM) |
| Brian Chapple | Copycat | Piano Anthology Grades 1 & 2 (LCM) |
| John Guilfoyle | Ticking Away | Piano Anthology Grades 1 & 2 (LCM) |
| Anthony Hedges | Pony Ride | Piano Anthology Grades 1 & 2 (LCM) |
| Pauline Hall | Cheerful Cha-cha-cha | Piano Anthology Grades 1 & 2 (LCM) |
| Pam Wedgwood | Pluto | Piano Anthology Grades 1 & 2 (LCM) |
| Pam Wedgwood | Saturday Shuffle | Piano Anthology Grades 1 & 2 (LCM) |

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 44.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 50. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

Grade 2

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|---|-----------|--------------------------------------|
| Scales | | |
| G, D, A, E, F major; A, E, D minor (harmonic or melodic, candidate's choice) | 2 octaves | hands separately and together ♩ = 72 |
| Contrary motion scale | | |
| C, G major | 2 octaves | hands together ♩ = 72 |
| Chromatic scale | | |
| Beginning on D | 1 octave | hands separately ♩ = 72 |
| Broken chords | | |
| G, F major; E, D minor | 1 octave | hands separately ♩ = 40 |
| Arpeggios | | |
| C major; A minor | 2 octaves | hands separately ♩ = 60 |

Option 2: Study

Friedrich Burgmüller La Candeur (Sincerity)

Piano Handbook 2021–2024: Grade 2 (*LCM*)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021–2024*.

List A

| Composer | Title | Publication |
|---------------------|---------------------|---|
| J. S. Bach | Minuet in C minor | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| Mélanie Bonis | La Puce | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| Joseph Haydn | Scherzo (3rd mvmt.) | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| Jeremiah Clarke | Trumpet Minuet in C | A Choice Collection of Ayres (<i>Les Éditions Outremontaises IMSLP</i>) |
| Louis-Claude Daquin | Gavotte en Rondeau | Les Plaisirs de la Chasse, Suite de la Réjouissance (<i>PWM</i>) |
| Georg F. Handel | Impertinence | Bourée in G minor HWV 494 (<i>Bärenreiter</i>) |
| Wolfgang A. Mozart | Minuet in D | K 94 (<i>Bärenreiter</i>) |
| Henry Purcell | Air in D minor | Z 676 (<i>PWM</i>) |
| Maria Szymanowska | Mazurka in C | Piano Literature Book 2 (<i>Faber</i>) |

List B

| Composer | Title | Publication |
|-----------------|-------------------------------------|--|
| Flor Peeters | Chagrin d'Enfant, Childhood Sorrows | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| Robert Schumann | Soldatenmarsch, (Soldier's March) | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| Pam Wedgwood | Summer Song | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |

| | | |
|-----------------------|-------------------------------------|---|
| Anne Crosby Gaudet | To Fly like an Eagle | <i>(Music Discoveries)</i> |
| Norman Dello Joio | Little Sister | Suite for the Young (<i>Hal Leonard</i>) |
| Aleksandr Grechaninov | Cradle Song | Children's Book Op. 98 No. 9 (<i>Schott</i>) |
| Michael Jordansky | Lullaby | Classics to Moderns Book 2, Yorktown (<i>Music Press</i>) |
| Nicolai Podgornov | The Little Flower | Graded Pieces Vol. 1 (<i>Universal</i>) |
| Arthur Somervell | Plaintive Waltz | Holiday Pictures (<i>free-scores.com</i>) |
| Béla Bartók | Dance With Me | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Hermann Berens | Puppet Waltz | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Pauline Hall | The Princess and the Spinning-wheel | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Aleksandr Grechaninov | Farewell | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Peter Wild | Conversation Piece | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Simone Plé | The Shepherd's Song | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Audrey Sheard | Playtime | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Kevin Wooding | Sweet Dreams | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |

List C

| Composer | Title | Publication |
|----------------------|---------------------|---|
| Nikki Iles | The Cheshire Cat | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| Wynn-Anne Rossi | Zingaro Dance | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| Vera Mohrs | Das Würstchen | Piano Handbook 2021–2024: Grade 2 (<i>LCM</i>) |
| June Armstrong | Seaweed | Sea World (<i>Pianissimo Publishing</i>) |
| Martha Mier | Sneaky Business | Jazz, Rags & Blues Book 1 (<i>Alfred</i>) |
| Vincent Persichetti | Fanfare | Little Piano Book Op. 60 No. 8 (<i>Presser</i>) |
| Arlen arr. Matz | Over the Rainbow | <i>(Alfred)</i> |
| Elie Siegmeister | Street Games | American Kaleidoscope (<i>Alfred</i>) |
| Sarah Watts | Swing City | Cool and Easy (<i>Kevin Mayhew</i>) |
| Brian Chapple | In the Pink | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Kenneth Gange | Sarah's Song | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Nicholas J. Grace | Cats at Play | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| P. Hall & P. Drayton | Playful Plesiosaurs | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Pauline Hall | Rattlesnake Rag | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Christopher Norton | Space Walk | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |
| Mátyás Seiber | Tango II (Habanera) | Piano Anthology Grades 1 & 2 (<i>LCM</i>) |

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 44.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 50–51. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

Grade 3

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|---|-----------|---|
| Scales | | |
| D, A, F, B \flat and E \flat major; E, G and C minor (harmonic or melodic, candidate's choice) | 2 octaves | hands separately and together <i>piano</i> and <i>forte</i> ♩ = 84 |
| Contrary motion scale | | |
| E and E \flat major | 2 octaves | hands together, <i>piano</i> and <i>forte</i> ♩ = 84 |
| Chromatic Scales | | |
| Beginning on A and F \sharp | 2 octaves | hands separately, <i>piano</i> and <i>forte</i> ♩ = 84 |
| Broken chords | | |
| G major; E and D minor | 2 octaves | hands separately, <i>forte</i> ♩ = 72 |
| Arpeggios | | |
| D and A major; G and C minor | 2 octaves | hands separately, <i>forte</i> ♩ = 72 |

Option 2: Study

Carl Czerny

Study in D

Piano Handbook 2021–2024: Grade 3 (*LCM*)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021-2024*.

List A

| Composer | Title | Publication |
|----------------------|-----------------|--|
| Friedrich Burgmüller | La Gracieuse | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Ahmet A. Saygun | Playful Kitten | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Georg P. Telemann | Très Vite | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Glenda Austin | Going Baroque | (<i>Willis Music</i>) |
| C. P. E. Bach | March in D | Anna Magdalena Bach Notebook BWV App 122 (<i>Jürgen Knuth IMSLP</i>) |
| Charles Dieupart | Passepied | Suite No. 2 in D (<i>PWM</i>) |
| Aleksandr Goedicke | Sonatina | Music Through Time (Book 3) (<i>OUP</i>) |
| Hugo Reinhold | Arietta | Miniatures Op. 39 No. 15 (<i>Schirmer</i>) |
| Teresa Richert | Sniffing Around | The Puppy Inventions (<i>Red Leaf Pianoworks</i>) |

List B

| Composer | Title | Publication |
|-----------------------|----------------------|---|
| Yoshinao Nakada | The Song of Twilight | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Carl Reinecke | Canzonetta | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Edmund Parlow | Fallende Blätter | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Béla Bartók | Round Dance | For Children Vol. I Sz 42 No. 17 (<i>Boosey & Hawkes</i>) |
| Joanne Bender | When the Rain Comes | Creatures Great and Small (<i>Red Leaf Pianoworks</i>) |
| Aleksandr Grechaninov | Returning Home | Grandfather's Album Op. 119 No. 16 (<i>Schott</i>) |

| | | |
|-----------------------|---------------------------------|--|
| Aram Khachaturian | Ivan Sings [Andantino] | Pictures of Childhood (<i>Boosey & Hawkes</i>) |
| Igor Stravinsky | Larghetto | Les Cinq Doigts W 49 No. 4 (<i>Chester</i>) |
| Hugo Reinhold | Silhouette | Miniatures Op. 39 No. 12 (<i>Schirmer</i>) |
| Béla Bartók | Jest | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Béla Bartók | No. 11 from 'For Children' | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Walter Carroll | The Elfin Harp | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Walter Carroll | Zephyr | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| José Ferrer | Sérénade Espagnole | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Cornelius Gurlitt | Impromptu | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| James Hook | Rondo | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Trad. Czech arr. Eben | Too Bad for You, I Love Another | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Pam Wedgwood | Masquerade | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Peter Wild | Sentimental Waltz | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |

List C

| Composer | Title | Publication |
|------------------------|-------------------------|--|
| Tan Dun | Eternal Vow | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Eugénie Rocherolle | Easy Walkin' Blues | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Sonny Chua | Dog Hungry | Piano Handbook 2021–2024: Grade 3 (<i>LCM</i>) |
| Brian Chapple | Blues | Lazy Days (<i>Chester</i>) |
| Margaret Goldston | Sparkling Brook | The Virtuoso Performer Book 1 (<i>Alfred</i>) |
| Naoko Ikeda | Aoi (Japanese Festival) | Miyabi Five Japanese Impressions (<i>Willis / Hal Leonard</i>) |
| Pál Kadosa | Homage a Bartók | 55 Small Piano Pieces (<i>UMP</i>) |
| Elvina Pearce | Jubilation | Diversions (<i>Alfred</i>) |
| Errollyn Wallen | Pizza with Kristin | Fingerprints (<i>PWM</i>) |
| Carol Barratt | Rip, Rag, Panic! | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Brian Chapple | Tango | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Brian Chapple | Spanish Tummy | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| William Christopherson | Highland Fling | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Gerard Hengeveld | Cha-cha-cha | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Michael Rose | Nimble as Ninepence | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Mátyás Seiber | Cake Walk | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Mátyás Seiber | Jazz-Etudiette | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Michel Jacques | Sticky Toffee | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Pam Wedgwood | The Blarney Stone | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |
| Martyn Williams | Prelude | Piano Anthology Grades 3 & 4 (<i>LCM</i>) |

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 44.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 51. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

Grade 4

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales, arpeggios and broken chords below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|--|-----------|---|
| Scales | | |
| E, B, B \flat , E \flat , A \flat , D \flat major; B, G, C, F minor (harmonic or melodic, candidate's choice) | 2 octaves | hands separately and together <i>piano</i> and <i>forte</i> ♩ = 96 |
| Contrary motion scales | | |
| G and D major; A harmonic minor | 2 octaves | hands together, <i>piano</i> and <i>forte</i> ♩ = 96 |
| Chromatic Scales | | |
| Beginning on any note | 2 octaves | hands separately, <i>piano</i> and <i>forte</i> ♩ = 96 |
| Chromatic contrary motion scale | | |
| Beginning on D and on A \flat | 2 octaves | hands together, <i>piano</i> and <i>forte</i> ♩ = 96 |
| Arpeggios | | |
| E \flat , A \flat major; B, F \sharp , C \sharp minor; | 2 octaves | hands separately, <i>forte</i> ♩ = 76 |
| C, E and B major | 2 octaves | hands together, <i>forte</i> ♩ = 76 |

Option 2: Study

Stephen Heller Study No.7 Piano Handbook 2021–2024: Grade 4 (*LCM*)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021-2024*.

List A

| Composer | Title | Publication |
|----------------------|---------------------------------|---|
| J. C. F. Bach | Polonaise in F | Piano Handbook 2021–2024: Grade 4 (<i>LCM</i>) |
| Louis Köhler | Chromatic Polka | Piano Handbook 2021–2024: Grade 4 (<i>LCM</i>) |
| Edvard Grieg | Elfin Dance | Piano Handbook 2021–2024: Grade 4 (<i>LCM</i>) |
| J. S. Bach | Minuet (5th mvt.) | French Suite No 2 in C minor BWV 813 (<i>Bärenreiter</i> <i>Henle</i>) |
| Muzio Clementi | Allegretto (1st mvt.) | Sonata in G Op. 36 No. 2 (<i>Henle</i>) |
| Georg F. Handel | Sonatina in B flat HWV 585 | (<i>Bärenreiter</i>) |
| Joseph Haydn | Allegro (1st mvt.) | Sonata [Divertimento] in G Hob XVI 8 (<i>Henle</i>) |
| Nikolai Myaskovsky | Elegiac Mood [Fugue in C minor] | Four Easy Polyphonic Pieces Op. 43 No. 2 (<i>Wise Music Classical</i>) |
| Gertrud Willert-Orff | Nos. 22 and 23 | Little Piano Pieces (<i>Schott</i>) |

List B

| Composer | Title | Publication |
|-----------------|--------|--|
| Samuil Maykapar | Clouds | Piano Handbook 2021–2024: Grade 4 (<i>LCM</i>) |

| | | |
|-----------------------|------------------------|---|
| Catherine Rollin | Prelude in D flat | Piano Handbook 2021–2024: Grade 4 (LCM) |
| Robert Schumann | Kleiner Morgenwanderer | Piano Handbook 2021–2024: Grade 4 (LCM) |
| Béla Bartók | Der Stämpfer | Romanian Folk Dances Sz 56 No. 3 (<i>Universal</i>) |
| Amy Beach | Secrets | Children’s Carnival Op. 25 No. 5 (<i>Alfred</i>) |
| Cécile Chaminade | Idyll | Album for the Young Op. 126 No. 1 (<i>Enoch or Rebecca Long ISMLP</i>) |
| Simone Plé | Devant l’icône | Les Joies et les Rêves (<i>Lemoine</i>) |
| Jean Sibelius | Valsette | Pensées lyriques Op. 40 No. 1 (<i>Breitkopf & Härtel</i>) |
| Pyotr Tchaikovsky | Mazurka | Children’s Album (à la Schumann) Op. 39 No. 10 (<i>Peters</i>) |
| Johann Burgmüller | Ballade | Piano Anthology Grades 3 & 4 (LCM) |
| Johann Burgmüller | Barcarolle | Piano Anthology Grades 3 & 4 (LCM) |
| Delibes (arr. Turner) | Pizzicato Polka | Piano Anthology Grades 3 & 4 (LCM) |
| Edward Elgar | Sonatina | Piano Anthology Grades 3 & 4 (LCM) |
| Dmitri Kabalevsky | A Sad Story | Piano Anthology Grades 3 & 4 (LCM) |
| Genari Karganov | Grandfather is Dancing | Piano Anthology Grades 3 & 4 (LCM) |
| Nicholas J. Grace | Scottish Seafarer | Piano Anthology Grades 3 & 4 (LCM) |
| William Lloyd Webber | Sentimental Waltz | Piano Anthology Grades 3 & 4 (LCM) |
| John Rowcroft | Tongue-Twister | Piano Anthology Grades 3 & 4 (LCM) |
| Colin Taylor | A Beach Picnic | Piano Anthology Grades 3 & 4 (LCM) |

List C

| Composer | Title | Publication |
|-------------------|-----------------------------|---|
| Florence B. Price | The Goblin and the Mosquito | Piano Handbook 2021–2024: Grade 4 (LCM) |
| Halim El-Dabh | Shall | Piano Handbook 2021–2024: Grade 4 (LCM) |
| Phillip Keveren | Way Cool | Piano Handbook 2021–2024: Grade 4 (LCM) |
| Brian Chapple | Walking the Dog | On The Cool Side (<i>Chester</i>) |
| Gerard Hengeveld | Blues | Melodie en Rhythme (<i>Broekmans & van Poppel</i>) |
| Robert Muczynski | Fables Op. 21 No. 3 | (<i>Schirmer</i>) |
| Beverly Porter | Jitterbug | Lady Bug and Friends (<i>Red Leaf Pianoworks</i>) |
| Judith Weir | To Judith from Judith | (<i>Chester</i>) |
| Arika Yuyama | Kaki-no-Tane | Confections, a Piano Sweet (<i>Ze-non, www.panamusica.co.jp</i>) |
| Martyn Williams | A Little Dance | Piano Anthology Grades 3 & 4 (LCM) |
| Brian Chapple | Lazy Days | Piano Anthology Grades 3 & 4 (LCM) |
| Brian Chapple | Tea with Aunt Maud | Piano Anthology Grades 3 & 4 (LCM) |
| Mike Cornick | Two-Part Invention | Piano Anthology Grades 3 & 4 (LCM) |
| Gerard Hengeveld | Argentijnse Tango | Piano Anthology Grades 3 & 4 (LCM) |
| Michel Jacques | Jelly Baby Jazz | Piano Anthology Grades 3 & 4 (LCM) |
| Roy Stratford | Warm Up | Piano Anthology Grades 3 & 4 (LCM) |

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 44-45.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 52. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

Grade 5

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales, arpeggios and broken chords below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|--|-----------|--|
| Scales | | |
| C, B, F#, F, B♭ major; F#, C#, B♭ harmonic minor; A, D, C melodic minor | 3 octaves | hands separately and together <i>piano</i> and <i>forte</i> ♩ = 80 |
| Staccato scales | | |
| G, E, A♭ major | 3 octaves | hands separately, <i>piano</i> and <i>forte</i> ♩ = 80 |
| Contrary motion scales | | |
| A, B, F major; E, D, C harmonic minor | 2 octaves | hands together, <i>piano</i> and <i>forte</i> ♩ = 108 |
| Chromatic scales | | |
| Beginning on any note | 3 octaves | hands separately and together <i>piano</i> and <i>forte</i> ♩ = 108 |
| Chromatic contrary motion scales | | |
| Beginning on C/E and F# /A# | 2 octaves | hands together, <i>piano</i> and <i>forte</i> ♩ = 108 |
| Arpeggios | | |
| B, F, B♭, A♭, D♭ major; B, F, B♭, G#, C# minor | 2 octaves | hands separately and together <i>piano</i> and <i>forte</i> ♩ = 90 |

Option 2: Study

Stephen Heller

Study in F No. 9

Piano Handbook 2021–2024: Grade 5 (LCM)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021-2024*.

List A

| Composer | Title | Publication |
|-------------------------|---|---|
| Elisabetta De Gambarini | Gigue [Lesson] in G Op. 2 No. 11 | Piano Handbook 2021–2024: Grade 5 (LCM) |
| Friedrich Kuhlau | Allegro from Sonatina in C Op. 20 No. 1 | Piano Handbook 2021–2024: Grade 5 (LCM) |
| György Ligeti | All'ungherese | Piano Handbook 2021–2024: Grade 5 (LCM) |
| Jiří Antonín Benda | Sonatina No. 6 in D minor | (MAB, <i>Bärenreiter</i>) |

| | | |
|-----------------------|-------------------------------|---|
| Anna 'di Venezia' Bon | Allegro non molto (1st mvnt.) | Sonata in B flat Op. 2 No. 2 (<i>Stefano Paparozzi IMSLP</i>) |
| Johann P. Kirnberger | Les Carillons | (<i>Les Éditions Outremontaises IMSLP</i>) |
| Jean-Philippe Rameau | La Joyeuse [Rondeau] | Pièces de Clavecin (<i>Bärenreiter</i>) |
| Domenico Scarlatti | Sonata in D minor K. 9 L. 413 | (<i>Heugel IMSLP</i>) |
| Dmitry Shostakovich | Polka | Dances of the Dolls (<i>Boosey & Hawkes</i>) |

List B

| Composer | Title | Publication |
|---------------------------------|--------------------------------------|---|
| Sophie-Carmen Eckhardt-Gramatté | "P": Poissarde | Piano Handbook 2021–2024: Grade 5 (<i>LCM</i>) |
| Aleksandr Scriabin | Prelude in E minor Op. 11 No. 4 | Piano Handbook 2021–2024: Grade 5 (<i>LCM</i>) |
| Franz Schubert | Waltz in B minor D 145, Op. 18 No. 6 | Piano Handbook 2021–2024: Grade 5 (<i>LCM</i>) |
| Gareth Balch | What to Do When it Rains | EPTA Teachers' Choice Piano Collection 2 (<i>PWM</i>) |
| Fryderyk Chopin | Prelude in E minor Op. 28 No. 4 | (<i>Henle or Peters</i>) |
| Heinrich Hofmann | Elegie Op. 77 No. 2 | (<i>Carl Rühle IMSLP</i>) |
| Anatoly Lyadov | Prelude in D minor Op. 40 No. 3 | (<i>Peters or Masters Music Publications IMSLP</i>) |
| Darius Milhaud | Modéré | Romances sans paroles Op. 129 No. 1 (<i>Salabert</i>) |
| Teresa Tagliapietro-Carreño | Petite Berceuse in B flat | Trois morceaux (<i>Urbánek IMSLP</i>) |
| Mike Cornick | Pensive Rag | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Heinrich Hofmann | Am Abend | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Alison Hounsome | Drifting | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Herbert Howells | A Sailor Tune | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| John McCabe | Champagne Waltz | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Dmitri Kabalevsky | Dance | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Sergei Prokofiev | Promenade | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Robert Schumann | Wiegenliedchen | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Igor Stravinsky | Allegro | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Martyn Williams | Compound Frolics | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |

List C

| Composer | Title | Publication |
|---------------------|--------------------------|--|
| MacCunn arr. Moores | Sutherland's Law Theme | Piano Handbook 2021–2024: Grade 5 (<i>LCM</i>) |
| Saman Shahi | Chaar-Mezrab | Piano Handbook 2021–2024: Grade 5 (<i>LCM</i>) |
| Kevin Olson | Time Traveler | Piano Handbook 2021–2024: Grade 5 (<i>LCM</i>) |
| Béla Bartók | Harmonics | Mikrokosmos Book 4 Sz. 107 No. 102 (<i>Boosey</i>) |
| Ernest Bloch | Joyous March | Enfantines B 49 No 5 (<i>Fischer</i>) |
| Sofia Gubaidulina | Sleigh with Little Bells | Musical Toys No. 11 (<i>Boosey & Hawkes</i>) |
| Lowell Liebermann | The Little Baby Rhino | Album for the Young Op. 43 No. 17 (<i>Presser</i>) |
| Lola Perrin | The Arrival | Piano Suite VIII (<i>lolaperrinsheetmusic.com</i>) |
| Eric Thiman | Flood Time | Water Pieces No. 5 (<i>Prowse</i>) |
| Michael Ball | Easy Music | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Brian Chapple | Blues | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Brian Chapple | Come Dancing | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Brian Chapple | On the Cool Side | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Brian Chapple | Washtub Rag | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Art Draper | Cheesecake Walk | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| John Guilfoyle | Downstream | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Marian Ingoldsbys | Rumba | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Jennifer Linn | La Poupée de Marcella | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Martha Mier | Taking it Easy | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Christopher Norton | Young at Heart | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Feliks Rybicki | The Owlglass | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 45.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 52-53. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

Grade 6

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Studies (both should be played).

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales, arpeggios and broken chords below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|--|-----------|---|
| Scales | | |
| E, B, F#, F, B♭, E♭, A♭, D♭ major; E, B, F#, F, B♭, E♭, G#, C# minor (harmonic and melodic) | 4 octaves | hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 76 |
| Staccato scales | | |
| G, D major; A, C harmonic minor | 4 octaves | hands separately, <i>piano</i> and <i>forte</i> ♩ = 76 |
| Contrary motion scales | | |
| B♭, A♭, D♭ major; B, G, F harmonic minor | 2 octaves | hands together <i>piano</i> and <i>forte</i> ♩ = 76 |
| Chromatic scales | | |
| Beginning on any note | 4 octaves | hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 76 |
| Chromatic contrary motion scales | | |
| Beginning on E, B♭ | 2 octaves | hands together, <i>piano</i> and <i>forte</i> ♩ = 76 |
| Arpeggios | | |
| G, A, B, F#, B♭, E♭, D♭ major; G, A, B, F#, B♭, E♭, C# minor | 4 octaves | hands separately and together, <i>forte</i> ♩ = 48 |
| Dominant 7th arpeggio | | |
| In the key of C major | 3 octaves | hands separately and together, <i>forte</i> ♩ = 48 |

Diminished 7th arpeggio

Beginning on C

3 octaves

hands separately and together, *forte* ♩ = 48

Option 2: Studies

Performance of both of the following studies:

Moritz Moszkowski Study in G minor No. 10

Piano Handbook 2021–2024: Grade 6 (LCM)

Victor Hollaender Frühlingslied Op. 3 No. 1

Piano Handbook 2021–2024: Grade 6 (LCM)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021-2024*.

List A

| Composer | Title | Publication |
|------------------------|---------------------------------------|---|
| J. S. Bach | Invention No. 14 in B flat BWV 785 | Piano Handbook 2021–2024: Grade 6 (LCM) |
| Jan L. Dussek | Rondo from Sonatina in F Op. 19 No. 3 | Piano Handbook 2021–2024: Grade 6 (LCM) |
| Alexander Tcherepnin | Bagatelle Op. 5 No. 9 | Piano Handbook 2021–2024: Grade 6 (LCM) |
| John Alcock | Almand from Suite No. 4 in D minor | (free-scores.com) |
| Thomas Arne | Presto (1st mvnt.) | Sonata No. 7 in A (Faber) |
| Thomas Chilcot | Jigg | Suite No. 3 in B flat (Heugel) |
| Felix Mendelssohn | Allegro assai in G minor | from Kinderstücke Op. 72 No. 5 (Henle) |
| Jean-Baptiste Loeillet | Corant (3rd mvnt.) | Lesson No. 1 in E minor (Patrick Roose IMSLP) |
| Melanie Spanswick | Dancing Through the Daffodils | No Words Necessary (Schott) |

List B

| Composer | Title | Publication |
|------------------------|-----------------------------------|---|
| Fryderyk Chopin | Mazurka in C Op. 67 No. 3 | Piano Handbook 2021–2024: Grade 6 (LCM) |
| Modest Mussorgsky | Une Larme | Piano Handbook 2021–2024: Grade 6 (LCM) |
| Toru Takemitsu | Clouds | Piano Handbook 2021–2024: Grade 6 (LCM) |
| Agathe Backer Grøndahl | Spanish | Small Fantasy Pieces Op. 55 No. 5 (Sigerland IMSLP) |
| Bohuslav Martinů | Columbine Dances | Puppets Book 1 H 137 (Bärenreiter) |
| Mai Fukasawa | And It Dropped and Became a Jewel | (tipamusic.com) |
| Sergey Prokofiev | Valse | Music for Children Op. 65 No. 6 (Boosey & Hawkes) |
| R. Nathaniel Dett | The Deserted Cabin | Magnolia Suite Part I (Summy IMSLP) |
| Pyotr Tchaikovsky | Baba Yaga | Children's Album (à la Schumann) Op. 39 No. 20 (Peters) |
| Isaac Albéniz | Capricho Catalán | Piano Anthology Grades 5 & 6 (LCM) |
| Richard R. Bennett | Saturday's Child | Piano Anthology Grades 5 & 6 (LCM) |
| Max Bruch | Klavierstück | Piano Anthology Grades 5 & 6 (LCM) |
| Reinhold Glière | Mazurka | Piano Anthology Grades 5 & 6 (LCM) |
| Edvard Grieg | Volkslied | Piano Anthology Grades 5 & 6 (LCM) |
| Dmitri Kabalevsky | Variations XI, XII and Coda | Piano Anthology Grades 5 & 6 (LCM) |
| Jules Massenet | Mélodie | Piano Anthology Grades 5 & 6 (LCM) |
| Henryk Pachulski | Prelude | Piano Anthology Grades 5 & 6 (LCM) |
| František Dušek | Sonata in F | Piano Anthology Grades 5 & 6 (LCM) |
| Sergei Prokofiev | Cortège de Sauterelles | Piano Anthology Grades 5 & 6 (LCM) |
| Nicolas Slonimsky | Modinha Russo-Brasileira | Piano Anthology Grades 5 & 6 (LCM) |

| | | |
|--------------------------------|-----------------|---|
| Trad. Irish Air (arr. Cornick) | Londonderry Air | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Robert Schumann | Fantasie-Dance | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |

List C

| Composer | Title | Publication |
|----------------------------|--------------------------------|---|
| André Previn | Like Blue | Piano Handbook 2021–2024: Grade 6 (<i>LCM</i>) |
| Gabriel Grovlez | Le Pastour | Piano Handbook 2021–2024: Grade 6 (<i>LCM</i>) |
| Lennox Berkeley | Allegro from Five Short Pieces | Piano Handbook 2021–2024: Grade 6 (<i>LCM</i>) |
| Chinese trad. (arr. Zhang) | Jingpo Shan Ge | (<i>People's Music Publishing House</i>) |
| Christine Donkin | A Kitten's Agenda | Imprints No. 5 (leadingnote.com) |
| Ernst Krenek | Glass Figures | Twelve Short Pieces Written in the Twelve-Tone Technique Op. 83 No. 8 (<i>Schirmer</i>) |
| Elissa Milne | Blackberry Jam | Getting to Grade Five (<i>Hal Leonard</i>) |
| Federico Mompou | Secreto | Impresiones íntimas No. 8 (<i>Union Musical Ediciones or Salabert</i>) |
| Yann Tiersen | Comptine d'un autre été | L'après-midi from Amélie (<i>Hal Leonard</i>) |
| Nicholas J. Grace | Traffic "Jam" | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Jennifer Linn | Un Phare dans le Brouillard | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Joplin (arr. Turner) | Elite Syncopations | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Christopher Norton | Prelude VI | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |
| Emerson Peters | Small Hours | Piano Anthology Grades 5 & 6 (<i>LCM</i>) |

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 45.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 53. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

Grade 7

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Studies (both should be played).

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales, arpeggios and broken chords below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements

Range Details

| Scales | | |
|--|-----------|--|
| C, D, A, E, B, F#, F, D♭ major; C, D, A, E, B, F#, F, C# minor (harmonic and melodic) | 4 octaves | hands separately and together <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> ♩ = 80 |
| Contrary motion scales | | |
| C, D, A, E, B, F#, F, D♭ major; C, D, A, E, B, F#, F, C# harmonic minor | 2 octaves | hands together, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> ♩ = 80 |
| Scales in thirds | | |
| G and D major | 1 octave | hands separately, <i>piano</i> and <i>forte</i> ♩ = 120 |
| Chromatic scale in minor thirds | | |
| Beginning on D/F | 2 octaves | hands together a minor third apart <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> ♩ = 80 |
| Chromatic contrary motion scales | | |
| Beginning on C, F# | 2 octaves | hands together, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> ♩ = 80 |
| Arpeggios | | |
| C, D, A, E, B, F#, F, D♭ major; C, D, A, E, B, F#, F, C# minor | 4 octaves | root position and 1st inversion, hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 52 |
| Dominant 7th arpeggio | | |
| In the keys of G, D, A, E, B, F major | 3 octaves | hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 52 |
| Diminished 7th arpeggio | | |
| Beginning on C#, D, E♭ | 3 octaves | hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 52 |

Option 2: Studies

Performance of both of the following studies:

| | | |
|----------------|---------------------------------|---|
| Louise Farrenc | Study in D Op. 26 No. 7 | Piano Handbook 2021–2024: Grade 7 (LCM) |
| Carl Czerny | Study in D minor Op. 740 No. 37 | Piano Handbook 2021–2024: Grade 7 (LCM) |

Component 2: Performance

60 marks

Performance of three pieces, one from List A, one from List B and EITHER a piece from List C OR an own choice piece. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021-2024*.

List A

| Composer | Title | Publication |
|----------------------------|---|--|
| Modesta Bor | Fuga No. 1 | Piano Handbook 2021–2024: Grade 7 (LCM) |
| Joseph Haydn | Moderato from Sonata in B flat Hob. XVI/2 | Piano Handbook 2021–2024: Grade 7 (LCM) |
| Dmitry Kabalevsky | Presto from Sonatina in C Op. 13 No. 1 | Piano Handbook 2021–2024: Grade 7 (LCM) |
| Marianna D'auenbrugger | Rondo (3rd mvnt.) | Sonata in E flat (<i>Artaria IMSLP</i>) |
| Georg F. Handel | Allemand | Suite No. 3 in D minor HWV 428 (<i>Bärenreiter</i>) |
| Fanny Hensel [Mendelssohn] | Praeludio | Klavierbuch in E minor (<i>Breitkopf & Härtel</i>) |
| Wolfgang A. Mozart | Presto (3rd mvnt.) | Sonata in F K 280 (<i>Bärenreiter</i> or <i>Henle</i>) |
| Pietro D. Paradies | Presto [Toccata] (2nd mvnt.) | Sonata No. 10 in D (<i>Schott</i>) |
| Domenico Scarlatti | Sonata in A K. 182 L. 139 | (<i>Heugel IMSLP</i>) |

List B

| Composer | Title | Publication |
|-----------------|--------------|---|
| Halfdan Kjerulf | Wiegenlied | Piano Handbook 2021–2024: Grade 7 (LCM) |
| Dora Pejačević | Lilies | Piano Handbook 2021–2024: Grade 7 (LCM) |
| William Baines | Water-Pearls | Piano Handbook 2021–2024: Grade 7 (LCM) |

| | | |
|-------------------------|----------------------------------|--|
| Mel Bonis | Au Crépescule Op. 111 | <i>(Hamelle IMSLP)</i> |
| Samuel Coleridge-Taylor | Andante in A flat | Three-Fours Valse-Suite Op. 71 No. 2 <i>(Schirmer or Augener IMSLP)</i> |
| Leoš Janáček | A Blown-Away Leaf | On an Overgrown Path JW VIII 17 No. 2 <i>(Bärenreiter)</i> |
| Philip Lane | Solitude | Piano Lollipops <i>(Goodmusic)</i> |
| Franz Liszt | Nos. 1 or 2 | Five Piano Pieces S 192 <i>(Neue Liszt-Ausgabe IMSLP)</i> |
| Karol Szymanowski | Andante ma non troppo | Preludes Op. 1 No. 8 <i>(Universal Edition)</i> |
| Béla Bartók | Merry Andrew | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Frédéric Chopin | Prelude No. 26 in A flat | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Claude Debussy | Rêverie | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| John Ireland | Holy Boy | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Howard Ferguson | Bagatelle No. 2 in F sharp Minor | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Gabriel Grovlez | Petites Litanies de Jésus | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Alexander Illynsky | Berceuse | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Max Reger | Versöhnung | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |

List C

| Composer | Title | Publication |
|----------------------|--|---|
| George Gershwin | 'S Wonderful from Funny Face | Piano Handbook 2021–2024: Grade 7 <i>(LCM)</i> |
| Richard Lambert | Ostinato Download | Piano Handbook 2021–2024: Grade 7 <i>(LCM)</i> |
| Dmitry Shostakovich | Prelude in E flat minor Op. 34 No. 14 | Piano Handbook 2021–2024: Grade 7 <i>(LCM)</i> |
| Hans Werner Henze | Ballade from Six Pieces for Young Pianists | Pollicino No. 1 <i>(Schott)</i> |
| Zenobia Powell Perry | Blaize | Piano Potpourri No. 6 <i>(jeanniegaylepool.com)</i> |
| Priaux Rainier | Barbaric Dance | Klaviermusik von Komponistinnen <i>(Schott)</i> |
| Scott Joplin | Magnetic Rag | <i>(Schirmer or Dover)</i> |
| Christopher Norton | Shiba Mo | Eastern Preludes Collection No. 13 <i>(Boosey & Hawkes)</i> |
| Carl Vine | Spartacus | Red Blues No. 4 <i>(PWM)</i> |
| Aaron Copland | No. 3 from 'Four Piano Blues' | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Jenny Gould | Stamp! | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Jennifer Linn | Le Chat et le Moucheron | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Christopher Norton | A Steady Hand | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Peter Warlock | Folksong Prelude No. 2 | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |
| Christopher Norton | Prelude II | Piano Anthology Grades 7 & 8 <i>(LCM)</i> |

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 45-46.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 53-54. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

Grade 8

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Studies (both should be played).

Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales, arpeggios and broken chords below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

| Requirements | Range | Details |
|---|-----------|---|
| Scales | | |
| C, G, E, B, F, B \flat , E \flat , A \flat major; C, G, E, B, F, B \flat , E \flat , G \sharp minor (harmonic and melodic) | 4 octaves | hands separately and together <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> \downarrow = 88 |
| Contrary motion scales | | |
| C, G, E, B, F, B \flat , E \flat , A \flat major; C, G, E, B, F, B \flat , E \flat , G \sharp harmonic minor | 2 octaves | hands together, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> \downarrow = 88 |
| Scales in thirds | | |
| C, A and E \flat major; D harmonic minor | 2 octaves | hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> \downarrow = 120 |
| Chromatic scale in minor thirds | | |
| Beginning on D/F | 1 octave | hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> \downarrow = 120 |
| Chromatic scale in major sixths | | |
| Beginning on F/D | 4 octaves | hands together a major 6th apart, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> \downarrow = 88 |
| Arpeggios | | |
| C, G, E, B, F, B \flat , E \flat , A \flat major; C, G, E, B, F, B \flat , E \flat , G \sharp minor | 4 octaves | root position and 1st inversion and 2nd inversion, hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> \downarrow = 60 |
| Dominant 7th arpeggio | | |
| In the keys of C, F \sharp , B \flat , E \flat , A \flat , D \flat major | 4 octaves | hands separately and together <i>piano</i> and <i>forte</i> , <i>legato</i> \downarrow = 60 |
| Diminished 7th arpeggio | | |
| Beginning on F \sharp , G, A \flat , A, B \flat , B | 4 octaves | hands separately and together <i>piano</i> and <i>forte</i> , <i>legato</i> \downarrow = 60 |

Option 2: Studies

Performance of both of the following studies:

| | | |
|--------------------|------------------------------------|---|
| Louise Farrenc | Study in C minor Op. 26 No. 25 | Piano Handbook 2021–2024: Grade 8 (LCM) |
| Aleksandr Scriabin | Study in C Sharp Minor Op. 2 No. 1 | Piano Handbook 2021–2024: Grade 8 (LCM) |

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *LCM Piano Handbook 2021-2024*.

List A

| Composer | Title | Publication |
|---------------------|---|---|
| William Alwyn | Prelude and Fugue formed on an Indian Scale | Piano Handbook 2021–2024: Grade 8 (LCM) |
| Ludwig V. Beethoven | Allegro from Sonata in F Op. 10 No. 2 | Piano Handbook 2021–2024: Grade 8 (LCM) |
| Domenico Scarlatti | Sonata in C minor K. 84 L. 10 | Piano Handbook 2021–2024: Grade 8 (LCM) |

| | | |
|------------------------|--|--|
| Jean Sibelius | Allegro moderato from Sonatina in F sharp minor Op. 67 No. 1 | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| C. P. E. Bach | Allegro assai (1st mvnt.) | Sonata in F minor H 173 Wq 57 No. 6 (<i>Packard Humanities Institute or Farrenc IMSLP</i>) |
| J. S. Bach | Fantasia (1st mvnt.) Partita No. 3 in A minor BWV 827 | (<i>Bärenreiter or Henle</i>) |
| Trygve Madsen | Prelude and Fugue in C Op. 101 No. 1 | (<i>Norsk Musicforlag</i>) |
| Wolfgang A. Mozart | Allegro (1st mvnt.) Sonata in B flat K 333 | (<i>Bärenreiter or Henle</i>) |
| Clara Schumann (Wieck) | Prelude and Fugue in D minor Op. 16 No. 3 | (<i>Bärenreiter</i>) |

List B

| Composer | Title | Publication |
|--------------------|--|--|
| Cécile Chaminade | Arabesque No. 1 in G minor Op. 61 | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| Ned Rorem | Barcarolle No. 1 | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| Sergey Rachmaninov | Mélodie in E from Morceaux de Fantaisie Op. 3 No. 3 | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| York Bowen | Prelude in E flat Op. 102 No. 7 | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| Johannes Brahms | Capriccio in B minor or Intermezzo in A minor Op. 76 Nos. 2, 7 | (<i>Henle</i>) |
| Betty Jackson King | Spring Intermezzo | Black Women Composers: A Century of Piano Music (<i>Hildegard</i>) |
| Anatoly Lyadov | Prelude in D flat major Op. 10 No. 1 | (<i>Muzgiz IMSLP</i>) |
| Nikolay Medtner | Arabesque in B minor An Idyll Op. 7 No. 1 | (<i>Simrock</i>) |
| Maurice Ravel | Menuet from Le Tombeau de Couperin M 68 | (<i>Peters</i>) |
| Béla Bartók | Dance in Bulgarian Rhythm No. 3 | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Béla Bartók | Suite Op. 14 (1st mvnt.) | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Frédéric Chopin | Nouvelle Etude No. 3 in A flat | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Lennox Berkeley | Prelude No. 5 | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Enrique Granados | Andaluza | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Sergie Rachmaninov | Prelude No. 12 | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Maurice Ravel | Menuet | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Florent Schmitt | Valse Viennoise | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |

List C

| Composer | Title | Publication |
|---------------------|---|---|
| Elena Kats-Chernin | Alexander Rag | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| Cheryl Frances-Hoad | Bar(tik)tok | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| Rodion Shchedrin | Humoresque | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| Joaquin Turina | Sacro-Monte | Piano Handbook 2021–2024: Grade 8 (<i>LCM</i>) |
| Eleanor Alberga | If the Silver Bird Could Speak | Piano Music of Africa and the African Diaspora 2 (<i>OUP</i>) |
| Aaron Copland | Jazzy from Three Moods No. 3 | (<i>Boosey & Hawkes</i>) |
| Constant Lambert | Elegiac Blues | (<i>Chester</i>) |
| Erwin Schulhoff | Tango from Five Jazz Studies No. 4 | (<i>Universal Edition</i>) |
| Zimmer arr. Radnich | Pirates of the Caribbean an Original Medley | (<i>Walt Disney Music</i>) |
| Claude Debussy | Minstrels | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Arnold arr. York | Scottish Dance No. 3 | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Chris Barnett | Ode to a Princess | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Ernest J. Moeran | Burlesque | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Christopher Norton | Sturdy Build | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |
| Francis Poulenc | Novellette No. 3 in E Minor | Piano Anthology Grades 7 & 8 (<i>LCM</i>) |

Component 3: Discussion**7 marks**

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 46.

Component 4: Sight Reading**10 marks**

Candidates will perform a short, previously unseen piece of music. 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. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests**8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 54-55. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

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.

This Leisure Play Repertoire may also be used for the relevant Recital Grade Examinations.

Grade 1

| Composer | Title | Publication |
|----------------------------------|---|---|
| A. Adkins & P. Epworth | Skyfall | Grade 1 Piano Solos (<i>Chester/Music Sales</i>) |
| B. Andersson & B. Ulvaeus | Super Trouper or Voulez-Vous | Really Easy Piano: Abba (<i>Wise/Music Sales</i>) |
| J. S. Bach arr. Agay | Sheep May Safely Graze | The Joy of Piano (<i>Yorktown/Music Sales</i>) |
| Jerry Bock | If I Were a Rich Man (from <i>Fiddler on the Roof</i>) | Complete Piano Player Songbook 2 (<i>Wise/Music Sales</i>) |
| Edvard Grieg | Morning (from Peer Gynt) | The Complete Piano Player: Book 3 (<i>Wise/Music Sales</i>) |
| Joplin arr. Duke | The Entertainer | Scott Joplin Classics (<i>Fentone</i>) |
| Lehár arr. Agay | The Merry Widow | The Joy of Piano (<i>Yorktown/Music Sales</i>) |
| K. Anderson-Lopez & Robert Lopez | Do You Want To Build A Snowman | Grade 1 Piano Solos (<i>Chester/Music Sales</i>) |
| Stephen Montague | A Jack O'Lantern Smiles | Autumn Leaves (<i>UMP</i>) |
| Christopher Norton | Coconut Rag or Inter-City Stomp | Microjazz Collection 2 (<i>Boosey & Hawkes</i>) |
| Rodgers arr. Heumann | Edelweiss (from <i>The Sound of Music</i>) or Oh What a Beautiful Mornin' (from <i>Oklahoma!</i>) | Music from the Shows (<i>Bosworth/Music Sales</i>) |
| Rosenberg | Let Her Go | Grade 1 Piano Solos (<i>Chester/Music Sales</i>) |
| Wesley Schaum | Bugle Blues or Go Man Go! | Rhythm and Blues Book 1 (<i>Bosworth/Music Sales</i>) |
| Mike Scott | How Long Will I Love You | Grade 1 Piano Solos (<i>Chester/Music Sales</i>) |
| J. Strauss arr. Agay | Waltzes | The Joy of Piano (<i>Yorktown/Music Sales</i>) |
| Tchaikovsky | Scene from Swan Lake | Grade 1 Piano Solos (<i>Chester/Music Sales</i>) |
| Traditional arr. Agay | Aunt Rhody Boogie | The Joy of Piano (<i>Yorktown/Music Sales</i>) |
| Traditional arr. Brown | Greensleeves or Home on the Range | The Student Piano Player (<i>Trevor Brown</i>) |
| Vivaldi | Autumn from <i>The Four Seasons</i> | I Can Play That! Classics (<i>Wise/Music Sales</i>) |
| Pam Wedgwood | Steady as a Rock or Test Drive | Easy Jazzin' About (<i>PWM</i>) |

Grade 2

| Composer | Title | Publication |
|----------------------------------|--------------------------------|--|
| B. Ranx, G. Goldsmith & P. Andre | Mysterious Girl | Really Easy Piano: Pop Hits (<i>Wise/Music Sales</i>) |
| A. Bricusse & L. Newley | Feeling Good | Grade 2 Piano Solos (<i>Chester/Music Sales</i>) |
| Leonard Cohen | Hallelujah | Grade 2 Piano Solos (<i>Chester/Music Sales</i>) |
| Phil Collins | Take a Look at Me Now | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |
| George Gershwin | Someone to Watch over Me | Really Easy Piano: Gershwin (<i>Wise/Music Sales</i>) |
| B. Graham & R. Lovland | You Raise Me Up | Grade 2 Piano Solos (<i>Chester/Music Sales</i>) |
| James Horner | My Heart Will Go On | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |
| J. Lennon & P. McCartney | Yesterday | Grade 2 Piano Solos (<i>Chester/Music Sales</i>) |
| Frank Loesser | Wonderful Copenhagen | The Joy of Musicals (<i>Yorktown/Music Sales</i>) |
| K. Anderson-Lopez & Robert Lopez | Let It Go | Grade 2 Piano Solo (<i>Chester/Music Sales</i>) |
| Gerald Martin | Mountain Dance | The Joy of Recital Time (<i>Yorktown/Music Sales</i>) |
| Stephen Montague | Chorale for a Millenium Sunset | Five Easy Pieces (<i>UMP</i>) |
| A. North & H. Zaret | Unchained Melody | The Complete Piano Player: Ballads (<i>Wise/Music Sales</i>) |
| Black Sabbath | Changes | Really Easy Piano: Pop Hits (<i>Wise/Music Sales</i>) |
| Franz Schubert | Ländler | Classics to Moderns Book 1 (<i>Yorktown/Music Sales</i>) |

| | | |
|-----------------|--------------------------|---|
| Traditional | The Irish Washerwoman | The Complete Piano Player: Book 3 (<i>Wise/Music Sales</i>) |
| Trad. arr. Agay | Country Gardens | The Joy of Recital Time (<i>Yorktown/Music Sales</i>) |
| Pam Wedgwood | Pink Lady or Summer Song | Jazzin' About (<i>PWM</i>) |
| Pam Wedgwood | Charleston | Up-Grade! Piano Grades 1–2 (<i>PWM</i>) |
| Pam Wedgwood | Sweet Marianne | Up-Grade! Piano Grades 2–3 (<i>PWM</i>) |

Grade 3

| Composer | Title | Publication |
|---------------------------|---|---|
| B. Andersson & B. Ulvaeus | Mamma Mia OR The Winner Takes it All | Really Easy Piano: Abba (<i>Wise/Music Sales</i>) |
| Luigi Boccherini | Minuet | The Complete Piano Player: Style Book (<i>Wise/Music Sales</i>) |
| Hoagy Carmichael | Stardust | The Complete Piano Player: Style Book (<i>Wise/Music Sales</i>) |
| Paul Desmond | Take Five | The Complete Piano Player: Style Book (<i>Wise/Music Sales</i>) |
| Dvorak arr. Heumann | Humoreske | Children's Classic Piano 2 (<i>Bosworth/Music Sales</i>) |
| Ray Henderson | Five Foot Two | What Jazz & Blues Can I Play? Grades 1, 2 & 3 (<i>PWM</i>) |
| Hill & Mann | Sometimes When We Touch | The Complete Piano Player: Ballads (<i>Wise/Music Sales</i>) |
| Elton John | Can You Feel the Love Tonight | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |
| Joplin arr. Schaum | Sycamore Rag | John W Schaum Presents: Scott Joplin - Ragtime Rage (<i>Bosworth</i>) |
| Michael Kamen | (Everything I Do) I Do It for You | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |
| Andrew Lloyd Webber | Don't Cry for Me Argentina (from Evita) | The Complete Piano Player: Book 4 (<i>Wise/Music Sales</i>) |
| Frederick Loewe | Wouldn't it be Lovely | What Else Can I Play Piano Grade 3 (<i>PWM</i>) |
| Henry Mancini | Moon River | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |
| Coldplay | Clocks | Really Easy Piano: Pop Hits (<i>Wise/Music Sales</i>) |
| Stephen Montague | Midnight Sun | Five Easy Pieces (<i>UMP</i>) |
| Wolfgang A. Mozart | Waltz | Children's Classic Piano 2 (<i>Bosworth/Music Sales</i>) |
| Puccini arr. Agay | Madame Butterfly Themes | The Joy of Piano (<i>Yorktown/Music Sales</i>) |
| Arnold Schonberg | I Dreamed A Dream | Grade 3 Piano Solos (<i>Chester/Music Sales</i>) |
| Sousa arr. Agay | The Washington Post | The Joy of Piano Entertainment (<i>Yorktown/Music Sales</i>) |
| J. Strauss arr. Agay | Echoes of Vienna | The Joy of Piano Entertainment (<i>Yorktown/Music Sales</i>) |
| Stephen Schwartz | Defying Gravity | Grade 3 Piano Solos (<i>Chester/Music Sales</i>) |
| B. Thiele & G. D. Weiss | What A Wonderful World | Grade 3 Piano Solos (<i>Chester/Music Sales</i>) |
| R. Williams & G. Chambers | Something Beautiful | Really Easy Piano: Pop Hits (<i>Wise/Music Sales</i>) |

Grade 4

| Composer | Title | Publication |
|---------------------------|--|--|
| B. Andersson & B. Ulvaeus | Knowing Me, Knowing You or Take a Chance On Me | Really Easy Piano: Abba (<i>Wise/Music Sales</i>) |
| Burt Bacharach | Raindrops Keep Falling on My Head | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |
| B., M. & R. Gibb | How Deep is Your Love? | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |
| N. Gimbel & C. Fox | Killing Me Softly With His Song | The Complete Piano Player: Ballads (<i>Wise/Music Sales</i>) |
| James Robinson | Guilty | Really Easy Piano: Pop Hits (<i>Wise/Music Sales</i>) |
| Edward MacDowell | To a Wild Rose | Classics to Moderns Book 4 (<i>Yorktown/Music Sales</i>) |
| Henry Mancini | Pink Panther Theme | The Complete Piano Player: Book 5 (<i>Wise/Music Sales</i>) |
| Felix Mendelssohn | Romanze | Classics to Moderns Book 4 (<i>Yorktown/Music Sales</i>) |
| Stephen Montague | Beyond the Milky Way | Five Easy Pieces (<i>UMP</i>) |
| Stephen Montague | Whirlwind at the Arsenal | Autumn Leaves (<i>UMP</i>) |
| Emerson Peters | Twilight Boulevard or Reflections | Ragtime Preludes (<i>Boosey & Hawkes</i>) |
| Arnold Schonberg | On My Own | Grade 4 Piano Solos (<i>Chester/Music Sales</i>) |
| Paul Simon | Mrs. Robinson | Really Easy Piano: Film Songs (<i>Wise/Music Sales</i>) |

| | | |
|-------------------------|-------------------------|--|
| Ray Stevens | Everything is Beautiful | Essential Songs: The 1970s (<i>Hal Leonard</i>) |
| Tchaikovsky | Rêverie | Classics to Moderns Book 4 (<i>Yorktown/Music Sales</i>) |
| Yann Tiersen | Comptine d'un autre été | Grade 4 Piano Solos (<i>Chester/Music Sales</i>) |
| J. Torres & R. Stephens | Wheels | The Complete Piano Player: Book 5 (<i>Wise/Music Sales</i>) |
| John Williams | Schindler's List | It's Easy to Play: Classical Chillou (<i>Wise/Music Sales</i>) |

Grade 5

| Composer | Title | Publication |
|--|---|--|
| Daniel Bedingfield | If You're Not The One | Really Easy Piano: Pop Hits (<i>Wise/Music Sales</i>) |
| A& M Bergman & M. Legrand | Sweet Gingerbread Man | Great Songs for Children: The Gingerbread Man Book (<i>Wise/Music Sales</i>) |
| Brahms arr. Keveren | Lullaby | Classical Jazz - 15 Masterworks in Jazz Style |
| Leslie Bricusse | My Kind of Girl | The Complete Piano Player: Ballads (<i>Wise/Music Sales</i>) |
| George Cory | I Left My Heart in San Francisco | The Greatest Love Songs of the 60s (<i>Music Sales</i>) |
| S. Curtis & J. Allison | (I Love You) More Than I Can Say | The Complete Piano Player: Ballads (<i>Wise/Music Sales</i>) |
| D. Ellington & B. Strayhorn | Satin Doll | Great Piano Solos: The Red Book (<i>Wise/Music Sales</i>) |
| Bobby Hebb | Sunny | The Lighter Side of Jazz (<i>Wise/Music Sales</i>) |
| James Horner | For The Love of a Princess | Grade 5 Piano Solos (<i>Chester/Music Sales</i>) |
| E. John & B. Taupin | Your Song | Grade 5 Piano Solos (<i>Chester/Music Sales</i>) |
| John Lennon | (Just Like) Starting Over | Lennon: Legend - The Very Best of John Lennon (<i>Wise/Music Sales</i>) |
| Johnny Mandel | The Shadow of Your Smile | Popular Piano Solos Book 2 (<i>Wise/Music Sales</i>) |
| Gerald Martin | Little Rhapsody on Gypsy Tunes | The Joy of Piano Entertainment (<i>Yorktown/Music Sales</i>) |
| J. McHugh & D. Fields | Don't Blame Me | The Frank Sinatra Anthology (<i>Wise/Music Sales</i>) |
| Stephen Montague | Remember, Remember the Fifth of November | Autumn Leaves (<i>UMP</i>) |
| Wolfgang A. Mozart | Eine Kleine Nachtmusik (1st movt.: Allegro OR 4th movt.: Rondo) | Eine Kleine Nachtmusik for Piano (<i>Bärenreiter</i>) |
| Emerson Peters | Wheeler Dealer | Ragtime Preludes (<i>Boosey & Hawkes</i>) |
| G. Mende, C. DeRouge, J. Rush & M. Applegate | The Power of Love | The Complete Piano Player: Ballads (<i>Wise/Music Sales</i>) |
| Paul de Senneville | Ballade Pour Adeline | The Complete Piano Player: Style Book (<i>Wise/Music Sales</i>) |
| Paul Simon | Bridge Over Troubled Water | Grade 5 Piano Solos (<i>Chester/Music Sales</i>) |
| Billy Strayhorn | Take the 'A' Train | Great Piano Solos: The Blue Book (<i>Wise/Music Sales</i>) |
| S. Wayne & A. Manzanero | It's Impossible (Somos Novios) | The Complete Piano Player: Ballads (<i>Wise/Music Sales</i>) |
| Pam Wedgwood | Chameleon or On the Edge! | Wedgwood Blue (<i>PWM</i>) |
| Vincent Youmans | More Than You Know | Great Piano Solos: The Red Book (<i>Wise/Music Sales</i>) |

Grade 6

| Composer | Title | Publication |
|-------------------------------------|--------------------------|--|
| B. Andersson & B. Ulvaeus | Thank You for the Music | Abba: The Singles (<i>Wise/Music Sales</i>) |
| J. S. Bach arr. Keveren | Air on the G String | Classical Jazz - 15 Masterworks in Jazz Style (<i>Hal Leonard</i>) |
| K. Badelt, H. Zimmer and G. Zanelli | He's a Pirate | Essential Film Collection (<i>PWM</i>) |
| Dave Brubeck | Take Five | Popular Piano Solos Book 1 (<i>Wise/Music Sales</i>) |
| Hoagy Carmichael | Stardust | Stage & Screen: The Black Book (<i>Wise/Music Sales</i>) |
| Charlie Chaplin | Smile | Stage & Screen: The Black Book (<i>Wise/Music Sales</i>) |
| Stephen Foster | Soirée Polka | from American Piano Repertoire Level 1 (<i>PWM</i>) |
| E. Grieg arr. Keveren | Morning (from Peer Gynt) | Classical Jazz - 15 Masterworks in Jazz Style (<i>Hal Leonard</i>) |
| Antônio C. Jobim | One Note Samba | 100 Piano Solos (<i>Wise/Music Sales</i>) |
| J. Kosma arr. Kember | Autumn Leaves | The Jazz Piano Master (<i>PWM</i>) |

| | | |
|----------------------------------|----------------------------|--|
| Porter arr. Kember | Ev'ry Time We Say Good-Bye | The Jazz Piano Master (<i>PWM</i>) |
| D. Raye, G. De Paul & P. Johnson | I'll Remember April | 100 Piano Solos (<i>Wise/Music Sales</i>) |
| Richard Rodgers, arr. Kember | My Favourite Things | The Jazz Piano Master (<i>PWM</i>) |
| P. de Rose arr. Booth | Deep Purple | Popular Piano Solos Book 4 (<i>Wise/Music Sales</i>) |
| S. Wedgwood | Let Down | Wedgwood Blue (<i>PWM</i>) |
| S. Wonder arr. Kember | Isn't She Lovely | The Jazz Piano Master (<i>PWM</i>) |

Grade 7

| Composer | Title | Publication |
|-----------------------|--|--|
| Burt Bacharach | Close To You | Popular Piano Solos Book 2 (<i>Wise/Music Sales</i>) |
| Joseph Brooks | You Light Up My Life | Popular Piano Solos Book 2 (<i>Wise/Music Sales</i>) |
| Mike Cornick | Time Warp | Best of Mike Cornick (<i>Universal Edition</i>) |
| George Gershwin | Fascinating Rhythm | Meet George Gershwin at the Keyboard (<i>PWM</i>) |
| Elton John | Song for Guy | Popular Piano Solos Book 2 (<i>Wise/Music Sales</i>) |
| Michel Legrand | I Will Wait for You or What are You Doing for the Rest of Your Life? | The Music of Michel Legrand (<i>Wise/Music Sales</i>) |
| Andrew Lloyd Webber | Starlight Express or Whistle Down the Wind | Andrew Lloyd Webber: More Piano Solos (<i>Really Useful Group/Music Sales</i>) |
| Stephen Montague | The Headless Horseman | Autumn Leaves (<i>UMP</i>) |
| F. Waller | Sneakin' Home | Joy of Jazz (<i>Yorktown/Music Sales</i>) |
| Pam Wedgwood | Wedgwood Blue | Wedgwood Blue (<i>PWM</i>) |
| C. Williams & T. Monk | Round Midnight | Popular Piano Solos Book 8 Jazz (<i>Wise/Music Sales</i>) |

Grade 8

| Composer | Title | Publication |
|------------------------|-------------------------------|---|
| H. Arlen arr. Shearing | Over the Rainbow | The Genius of George Shearing: Piano Solos (<i>Music Sales</i>) |
| George Botsford | Black and White Rag | The Complete Piano Player: Ragtime (arr. Baker) (<i>Wise/Music Sales</i>) |
| Mike Cornick | Bossa Nova | The Best of Mike Cornick (<i>Universal Edition</i>) |
| Neil Diamond | You Don't Bring Me Flowers | Popular Piano Solos Book 2 (<i>Wise/Music Sales</i>) |
| Duke Ellington | Don't Get Around Much Anymore | Popular Piano Solos Book 8 Jazz (<i>Wise/Music Sales</i>) |
| Erskine Hawkins | Tuxedo Junction | Popular Piano Solos Book 8 Jazz (<i>Wise/Music Sales</i>) |
| H. Warren arr. Iles | September in the Rain | Jazz in Autumn (<i>OUP</i>) |
| Astor Piazzolla | Street Tango | Vuelvo al Sur (<i>Boosey & Hawkes</i>) |
| David Raksin | Laura | Popular Piano Solos Book 2 (<i>Wise/Music Sales</i>) |
| Jack Strachey | These Foolish Things | Popular Piano Solos Book 2 (<i>Wise/Music Sales</i>) |
| Oliver Wedgwood | Caribbean Crush | Wedgwood Blue (<i>PWM</i>) |

Piano Duet

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.

Level 1

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

Component 1: Piece A

30 marks

| Composer | Title | Publication |
|---------------|-------------------------------|---|
| Stephen Baron | Ding Dong Bell or Viva España | Piano Explorer Book 3 (<i>Nymet Music</i>) |
| arr. Barratt | Any two pieces | Chester's Piano Duets Vol. 1 (<i>Chester/Music Sales</i>) |
| arr. Hall | The Irish Washerwoman | Duets with a Difference (<i>OUP</i>) |

Component 2: Piece B

30 marks

| Composer | Title | Publication |
|----------------------|-------------------|--|
| Antonio Diabelli | Andante Cantabile | Duets with a Difference (<i>OUP</i>) |
| Marjorie Helyer | Any piece | Contrasts (<i>Novello/Music Sales</i>) |
| Barbara Kirkby-Mason | Any piece | The First Duet Album (<i>Bosworth</i>) |

Component 3: Piece C

30 marks

Own choice piece of comparable standard and length.

Component 4: General Impression

10 marks

Level 2

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

Component 1: Piece A

30 marks

| Composer | Title | Publication |
|-------------------------------|---|---|
| Stephen Baron | Sonatina in G major or Chinese Rice-Picking Song | Piano Explorers Book 3 (<i>Nymet Music</i>) |
| G. -J. Gossec arr. Haywood | Gavotte | Mixed Doubles: Piano Time Duets Book 2 (<i>OUP</i>) |
| Christopher Norton | Any piece | Microjazz Duets Collection 1 (<i>Boosey & Hawkes</i>) |

Component 2: Piece B

30 marks

| Composer | Title | Publication |
|----------------------|----------------|--|
| Walter Carroll | Waltz or March | The Countryside (<i>Forsyth</i>) |
| Barbara Kirkby-Mason | Any piece | Second Duet Album (<i>Bosworth</i>) |
| Barbara Kirkby-Mason | Any piece | The First Duet Album (<i>Bosworth</i>) |

Component 3: Piece C**30 marks**

| Composer | Title | Publication |
|----------------------|----------------|---|
| Elsie Wells | Donkey Ride | Duets with a Difference (<i>OUP</i>) |
| arr. Hall | Camptown Races | Duets with a Difference (2005 edition) (<i>OUP</i>) |
| Barbara Kirkby-Mason | Any piece | The Third Duet Album (<i>Bosworth</i>) |

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****Level 3**

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

Component 1: Piece A**30 marks**

| Composer | Title | Publication |
|----------------------------|---------------------------|---|
| Antonio Diabelli | Allegretto Op. 149 No. 25 | Mixed Doubles: Piano Time Duets Book 2 (2005) (<i>OUP</i>) |
| Edvard Grieg, arr. Hall | Norwegian Dance No. 2 | Mixed Doubles: Piano Time Duets Book 2 (2005) (<i>OUP</i>) |
| Joan Last | Hopalong | For You and Me Book 2 (<i>Forsyth</i>) |
| Elsie Wells | Courante | Mixed Doubles: Piano Time Duets Book 2 (First edition or 2005 edition) (<i>OUP</i>) |

Component 2: Piece B**30 marks**

| Composer | Title | Publication |
|------------|-----------------------|--|
| Adam Carse | Graceful Dance | Mixed Doubles: Piano Time Duets Book 2 (2005) (<i>OUP</i>) |
| arr. Hall | All Through the Night | Mixed Doubles: Piano Time Duets Book 2 (2005) (<i>OUP</i>) |
| Joan Last | The Jester | For You and Me Book 2 (<i>Forsyth</i>) |

Component 3: Piece C**30 marks**

| Composer | Title | Publication |
|---------------|------------------------------------|--|
| Stephen Baron | You Got Rhythm? or Rainy Day Blues | Piano Explorers Book 3 (<i>Nymet Music</i>) |
| arr. Hall | Ten Green Bottles | Mixed Doubles: Piano Time Duets Book 2 (2005) (<i>OUP</i>) |
| Joan Last | The Jester | For You and Me Book 2 (<i>Forsyth</i>) |

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**

Level 5

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

Component 1: Piece A

30 marks

| Composer | Title | Publication |
|---------------------|--|---|
| Stephen Baron | Duet Piano Concerto for the Piano Beginner | Piano Explorers Book 4 (<i>Nymet Music</i>) |
| J. C. Bach | Rondo F | (<i>Schott/MDS</i>) |
| Ludwig V. Beethoven | Sonata in D Op. 6, 1st movement or Rondo | (<i>Peters</i>) |

Component 2: Piece B

30 marks

| Composer | Title | Publication |
|------------------------------|-------------------------------------|---|
| Christopher Norton | Any piece | Microjazz Duets Collection 2 - Level 4 (<i>Boosey & Hawkes</i>) |
| Christopher Norton | Any piece | Microjazz Duets Collection 3 - Level 5 (<i>Boosey & Hawkes</i>) |
| S. Prokofiev arr. Patrick | Winter Bonfire (Departure), Op. 122 | (<i>Roberton Publications</i>) |

Component 3: Piece C

30 marks

| Composer | Title | Publication |
|------------------|-----------------------------|---|
| arr. Bullard | Atholl Highlanders | Mixed Doubles: Piano Time Duets Book 2 (2005 edition) |
| arr. Hall | Casey Jones | Mixed Doubles: Piano Time Duets Book 2 (2005 edition) |
| Moritz Moskowski | Spanish Dance Op. 12, No. 2 | Mixed Doubles: Piano Time Duets Book 2 (2005 edition) |

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

Level 7

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

Component 1: Piece A

25 marks

Any one quick movement from the Sonatas of Mozart, or of the Classical repertoire of Diabelli, Clementi and Kuhlau. Repeats are not required.

Component 2: Piece B

25 marks

| Composer | Title | Publication |
|----------------|--------------------|---|
| Antonín Dvořák | Any Slavonic Dance | Op. 46 OR Op. 72 (<i>Richard Schauer</i>) |
| Claude Debussy | Any movement | Petite Suite (<i>UMP</i>) |
| Gabriel Fauré | Any movement | Dolly Suite (<i>UMO or Cramer</i>) |
| Philip Lane | Scherzo Burlesco | (<i>Roberton Publications</i>) |

Component 3: Piece C

25 marks

Own choice piece of comparable standard and length

Component 4: Sight Reading

15 marks

Component 5: General Impression

10 marks

Piano Accompaniment

This syllabus is intended to encourage pianists to become involved in ensemble playing at an early stage. As well as playing duets and trios, pianists can benefit a great deal from accompanying instrumentalists and singers. As well as developing musicianship and sensitivity, pianists will gain an awareness of repertoire beyond the piano.

Candidates may accompany pieces chosen from LCM syllabus lists as specified. Alternative pieces listed are taken from publications which include versions of the solo part for a number of different instruments. (Solo parts may need to be purchased separately).

Level 3

Component 1: Performance

30 marks each

Accompanying any two of the following options or pieces:

| Composer | Title | Publication |
|----------------------|-------------------------------------|---|
| | a piece set for grade 1 | any LCM Syllabus |
| | a contrasting piece set for grade 1 | any LCM Syllabus |
| Adam & Hannickel | Do, Lord OR Just as I Am | Tons of Tunes for Church (<i>Curnow</i>) |
| Scott Joplin | Magnetic Rag OR Pleasant Moments | Ragtime Favourites (<i>Fentone / De Haske</i>) |
| arr. Bulla | Immortal, Invisible | Easy Great Hymns (<i>Curnow CMP</i>) |
| arr. De Smet | Dixie | World Famous Melodies (<i>Fentone / De Haske</i>) |
| G. Verdi arr. Cowles | Grand March from Aida | World Famous Melodies (<i>Fentone / De Haske</i>) |

and any solo piece from *LCM Piano Handbook 2021–2024 Grade 5/6* OR grade 5 scales and arpeggios.

15 marks

Component 2: Discussion

7 marks

As for grade 3 (see page 44).

Component 3: Solo Sight Reading

10 marks

As for grade 5. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano*

Component 4: Aural tests

8 marks

As for grade 3 (see page 51). Sample tests are available in *LCM Piano Handbook 2021-2024: Grade 3* and *LCM Specimen Aural Tests*.

Level 5

Component 1: Performance

30 marks each

Accompanying any two of the following options or pieces:

| Composer | Title | Publication |
|-------------------------|--|---|
| | a piece set for grade 3 | any LCM Syllabus |
| | a contrasting piece set for grade 3 | any LCM Syllabus |
| Fons van Gorp | The Henley Regatta OR This is My Day | Master Swop (<i>De Haske</i>) |
| Scott Joplin | The Entertainer OR Rag Time Dance | Ragtime Favourites (<i>Fentone/De Haske</i>) |
| C. Kocher arr. Court | For the Beauty of the Earth | Easy Great Hymns (<i>Curnow CMP</i>) |
| L Mason arr. Johnson | When I Survey the Wondrous Cross | Easy Great Hymns (<i>Curnow CMP</i>) |
| arr. De Smet | Down by the Riverside OR When the Saints | World Famous Melodies (<i>Fentone/De Haske</i>) |

and any solo piece from *LCM Piano Handbook 2021–2024 Grade 5/6* OR grade 5 scales and arpeggios.

15 marks

Component 2: Discussion

7 marks

As for grade 5 (see page 45).

Component 3: Solo Sight Reading

10 marks

As for grade 5. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook 2021-2024: Grade 5*.

Component 4: Aural tests

8 marks

As for grade 5 (see page 52). Sample tests are available in *LCM Piano Handbook 2021-2024: Grade 5* and *LCM Specimen Aural Tests*.

Level 7

Component 1: Performance

30 marks each

Accompanying any two of the following options or pieces:

| Composer | Title | Publication |
|----------------------------------|-------------------------------------|---|
| | a piece set for grade 5 | any LCM Syllabus |
| | a contrasting piece set for grade 5 | any LCM syllabus |
| Georges de Bizet arr. De Smet | Toreador's Song | World Famous Melodies (<i>Fentone/De Haske</i>) |
| Fons van Gorp | In Search of the Light OR Por Favor | Master Swop (<i>De Haske</i>) |
| Scott Joplin | New Rag OR Maple Leaf Rag | Ragtime Favourites (<i>Fentone/De Haske</i>) |
| arr. de Smet | Any piece | Bach to Ravel (<i>Fentone/De Haske</i>) |
| Traditional | Londonderry Air | World Famous Melodies (<i>Fentone/De Haske</i>) |
| Allen Vizzutti | Any piece | Explorations (<i>De Haske</i>) |

and any solo piece from *LCM Piano Handbook 2021–2024 Grade 7/8* OR grade 7 scales and arpeggios.

15 marks

Component 2: Discussion

7 marks

As for grade 7 (see pages 45-46).

Component 3: Solo Sight Reading

10 marks

As for grade 7. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 7*.

Component 4: Aural tests

8 marks

As for grade 7 (see pages 53-54). Sample tests are available in *LCM Piano Handbook 2021-2024: Grade 7* and *LCM Specimen Aural Tests*.

5.1 Information

The knowledge required for the Discussion is cumulative; any knowledge required in earlier grades is required for later grades. There is no set form of words, or number of questions; examiners are encouraged to conduct the tests in a flexible and conversational manner. 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. 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.

5.2 Requirements

Grades 1 and 2

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. 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 barlines, 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)
- name different parts of the instrument (keys, pedals, strings, tuning pins, hammers etc.)
- describe good posture (sitting position, height of piano bench, distance from keys, basic hand position)

Grade 3

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. In addition to requirements to previous grades, candidates should be able to:

- identify intervals up to and including a fifth by numerical value only ('second', 'fourth' etc.)
- describe the mood or character of pieces using appropriate descriptive words ('fast and lively', 'gentle and 'flowing', 'like a dance', etc.)
- identify contrasts of mood within pieces
- be able to explain or demonstrate the difference between legato and staccato touch
- describe ways a piano player can perform within an ensemble (accompanying, duet, chamber ensemble, concerto, jazz band, etc)
- explain how to move smoothly and securely between two notes two octaves apart

Grade 4

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. In addition to requirements to previous grades, candidates should be able to:

- identify intervals up to and including an octave by numerical value only ('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 the piano and name its principal constituent parts
- name another instrument in the keyboard family and be able to describe some similarities and differences with the modern piano (dynamic capabilities, range, action, etc.)

Grade 5

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. In addition to requirements to previous grades, candidates should be able to

- identify intervals up to and including an octave by number and type (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

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. In addition to requirements to previous grades, candidates should be able to:

- identify melodic and harmonic features of the music (sequence, melodic inversion, circle of fifths, pedal points, etc.)
- demonstrate knowledge of formal structures (ternary, binary, rondo etc.)
- 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
- 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
- describe their approach to learning the music, including the use of certain techniques, and aspects of interpretation
- describe any techniques or exercises they have incorporated into their practice to train or strengthen their fingers and the effect this has had on their performance
- describe different kinds of pedalling techniques (full, half, *legato*, *una corda* etc) and in what contexts they might apply them

Grade 7

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. In addition to requirements to previous grades, candidates should be able 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, including general reference to their contemporaries

- demonstrate historical and stylistic knowledge of the music styles and genres performed
- explain how they might shape their performance to bring stylistic awareness to their playing and how different time periods have a bearing on tempo and dynamics (e.g. detached touch and terraced dynamics in Baroque music, refined *legato* and varied agogics and *rubato* in Romantic music)
- demonstrate a widening musical awareness a little beyond the music performed
- explain finger placement and posture on the keys and how these factors can change tone colours

Grade 8

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. In addition to requirements to previous grades, candidates should be able 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 of both the repertoire itself and their response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of their own playing
- demonstrate an understanding of the history and development of the piano
- describe how they would approach practising a passage of short, fast notes in order to achieve a controlled, even performance
- explain how to produce singing tone on the piano with reference to one of their pieces

6. Sight Reading

6.1 Information

The table below outlines the parameters introduced at each grade for the Sight Reading component. Knowledge of all parameters introduced at earlier grades is assumed.

6.2 Requirements

| Grade | Keys | Time Signatures | Note Values & Rhythms | Range/ Positions |
|-------|---|---|---|--|
| 1 | C, G, F major | $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$ | <ul style="list-style-type: none">• crotchets• minims• semibreves• whole bar and minim rests | a range of notes falling within a fifth in fixed hand position |
| 2 | | | <ul style="list-style-type: none">• crotchet rests | range of notes up to a sixth |
| 3 | A minor | | | range of notes up to an octave |
| 4 | E, D minor; accidentals as required by key | | <ul style="list-style-type: none">• quaver rhythms | range extended up to an eleventh in each hand |
| 5 | G, F# minor | $\frac{6}{8}$, $\frac{3}{2}$ | <ul style="list-style-type: none">• semiquavers• quaver rests | partial use of treble clef for left hand |
| 6 | B \flat major; B minor | $\frac{2}{2}$ | <ul style="list-style-type: none">• changes of tonality within a piece | |
| 7 | E \flat , E major | $\frac{9}{8}$ | <ul style="list-style-type: none">• more rapid semiquaver movement• semiquaver rests | |
| 8 | A \flat major | | <ul style="list-style-type: none">• changes of time signature• more complex use of accidentals and modulations | up to 3-part chords in either hand |

(continued on opposite page)

| Part Writing | Techniques & Articulation | Performance Directions | Length |
|--------------|---|--|--|
| 1 | movement mainly by step, any leaps limited to maximum of a fifth within each hand | <ul style="list-style-type: none"> dynamics of <i>p</i>, <i>mp</i>, <i>mf</i> and <i>f</i> simple tempo indications in English with metronome markings | maximum of 8 bars |
| 2 | some hand position changes, hands together | <ul style="list-style-type: none"> phrasing and staccato markings | <i>dim.</i> and <i>cresc.</i> |
| 3 | greater independence of hands | <ul style="list-style-type: none"> dynamics of <i>pp</i> | |
| 4 | | | |
| 5 | left hand melody | <ul style="list-style-type: none"> more differences in articulation and balance between left and right hand | simple Italian markings (e.g. <i>cantabile</i> , <i>subito</i>) |
| 6 | more contrapuntal writing and hand independence | | a variety of Italian tempo and character markings (e.g. <i>rit</i> , <i>poco più mosso</i> , <i>allegretto</i> , <i>scherzando</i> , etc.) |
| 7 | | | maximum of 14 bars |
| 8 | | <ul style="list-style-type: none"> use of trills at cadence points | |

7.1 Information

The following information should be read in conjunction with the requirements for the relevant grade.

1. In tests where a sung response is required candidates may use any clear and appropriate syllable or vowel sound ('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.
2. Candidates may request any test to be given one repeat playing without loss of marks.
3. Examiners will use a piano to conduct the tests and will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
4. The printed wording given for each test is a guide only; examiners are encouraged to conduct the tests in a conversational manner.

7.2 Requirements

Grade 1

Test 1 (Rhythm)

A short harmonised passage, approximately 6 to 8 bars in length, will be played. The passage will be in either $\frac{2}{4}$ or $\frac{3}{4}$ time. Candidates will be asked the following:

- 1a. To identify the time signature as '2' or '3' time (2 marks)
- 1b. To 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)

Test 2 (Pitch)

Two notes of different pitches will be played, one after the other. Candidates will be asked the following:

- 2a. To 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 the following:

- 2b. To 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, approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. Candidates will be asked to sing the missing final tonic. (2 marks)

Grade 2

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in either $\frac{3}{4}$ or $\frac{4}{4}$ time. Candidates will be asked the following:

- 1a. To identify the time signature as '3' or '4' time (1 mark)

- 1b. To beat (conduct) time, with a clear beat shape (conducting pattern), in time with the examiner's playing as the passage is repeated (1 mark)

The examiner will select one bar from the passage and play an unharmonised version of it. Candidates will then be asked to identify and describe the note values (rhythmic values) in the bar.

Test 2 (Pitch)

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked the following:

- 2a. To identify the note as 'bottom, middle or top', 'doh, mi or sol' or 'root, 3rd or 5th' (1 mark)

The triad will be played again. Candidates will be asked the following:

- 2b. To 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 the following:

- 2c. To identify the note by letter name, by tonic sol-fa name or by number (1, 2, 3, 4 or 5) (1 mark)

The test will be repeated in a different key (1 mark)

Grade 3

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in $\frac{6}{8}$ time. Candidates will be asked the following:

- 1a. To beat (conduct) time, with a clear beat shape (conducting pattern), 2 beats in the bar, in time with the examiner as the passage is repeated (1 mark)

Candidates will be shown a line of music containing four individual bars of music in $\frac{6}{8}$ time. One of the bars on that line will be played, twice. Candidates will be asked the following:

- 1b. To indicate which bar has been played (1 mark)

The test will be repeated, using a different example (1 mark)

Test 2 (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 the following:

- 2a. To 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 B \flat majors; A and E minors only) will be played, and the key stated. A short, unharmonised melody in the same key (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 the following:

- 2b. To sing back the melody (3 marks)

Grade 4

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in either $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ time. Candidates will be asked the following:

- 1a. To 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 they play the passage again (passages in $\frac{6}{8}$ time should be conducted with a 2-beat pattern) (1 mark)

An unharmonised version of a short phrase (approximately 2 bars) from the passage will be played twice. The phrase will include no rhythmic values shorter than a semiquaver but may include simple dotted patterns. Candidates will be asked the following:

- 1b. To clap or tap back the rhythm of the phrase (2 marks)

Test 2 (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 the following:

- 2a. To identify the interval, by type and numerical value (major 2nd, minor 3rd, perfect 4th, major 7th etc.) (1 mark)

The test will be repeated, using a different interval (1 mark)

Candidates will be shown three similar versions of a short melody. The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked the following:

- 2b. To identify which version was played (2 marks)

Grade 5

Test 1 (Rhythm)

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in either $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{6}{4}$ time. Candidates will be asked the following:

- 1a. To 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 they play the passage again (passages in $\frac{6}{8}$ or $\frac{6}{4}$ time should be conducted with a 2-beat or 6-beat pattern as appropriate) (2 marks)

An unharmonised version of a short phrase (approximately 2 bars) from the passage will be played twice. Candidates will be asked the following:

- 1b. To identify and describe the note values (rhythmic values of the notes) in the phrase in any order (for example: crotchets and quavers, or quarter notes and eighth notes) (2 marks)

Test 2 (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 the following:

- 2a. To identify the interval, by type and numerical value only (major 2nd, perfect 4th, diminished 5th, major 7th etc) (1 mark)

The test will be repeated, using a different interval (1 mark)

The key-chord of a major key will be played, followed by a short melody in the same key, approximately 2 bars in length, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked the following:

- 2b. To 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

Test 1 (Rhythm and Pitch)

A harmonised passage, in simple time, not more than six bars in length, containing some syncopated patterns, will be played, twice. Candidates will be asked the following:

- 1a. To identify the time signature (1 mark)
- 1b. To identify whether the passage is in a major or minor key (1 mark)
- 1c. To 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)

An unharmonised version of a short phrase (1 to 2 bars) from the passage will be played. Candidates will be asked the following:

- 1d. To clap or tap back the rhythm of the phrase (1 mark)
- 1e. To identify and describe the note values (rhythmic values) in the phrase in any order (for example crotchets and quavers, or quarter notes and eighth notes) (2 marks)

Test 2 (Pitch)

The key-chord of a major key will be played, followed by a short melody in the same key, approximately 2 bars in length, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked the following:

- 2a. To identify the cadence by its conventional name (1 mark)

The key-chord of a major key will be played and the key named. A short harmonised passage in the same key, approximately 4 bars in length, will then 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 the following:

- 2b. To 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

Test 1

1a. A harmonised passage, approximately 12 to 16 bars in length, in either simple or compound time, will be played. 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)

1b. Candidates will be given a copy of the score from Test 1a, 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)

Test 2

The key-chord of a major or minor key will be played, followed by a short melody in the same key, approximately 2 bars in length, 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

Test 1

A harmonised passage, approximately 12 to 16 bars in length, in either simple or compound time, will be played. 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, 1 to 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)

Test 2

Candidates will be given a copy of the score from Test 1, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, 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, up to 2 bars in length, played in two different styles by the examiner

(4 marks)

8.1 Assessment domains

Assessment objectives

Candidates will be assessed on their ability to demonstrate mastery of the following:

- **Technical accomplishment** (the extent to which tuning and tone is effectively controlled, assessed via the candidate's performance)
- **Musicality** (the ability to make sensitive and musical performance decisions)
- **Musical Knowledge** (the synthesis of theoretical, notational and contextual knowledge)
- **Communication** (the degree to which the performer communicates with and engages the listener through musical performance with their voice)

Coverage of the assessment domains

The following table shows the assessment domains which apply within each exam component:

| | Technical Accomplishment | Musicality | Musical Knowledge | Communication |
|-----------------------|-----------------------------|--------------------|----------------------|---------------|
| Technical Work | ✓ | ✓ | ✓ | ✗ |
| Performance | ✓ | ✓ | ✓ | ✓ |
| Discussion | ✗ | ✓ (Grades 4 to 8) | ✓ | ✗ |
| Sight Reading | ✓ | ✓ | ✓ | ✓ |
| Aural Tests | ✗ | ✓ (Grades 7 and 8) | ✓ | ✗ |

Approximate weighting of the assessment domains

The following table shows the approximate weighting of the relevant assessment domains within each component of the exam.

| | Technical Accomplishment | Musicality | Musical Knowledge | Communication |
|-----------------------|-----------------------------|------------|----------------------|---------------|
| Technical Work | 75% | 10% | 15% | |
| Performance | | | | |
| Grades 1 to 3 | 65% | 15% | 10% | 10% |
| Grades 4 and 5 | 55% | 20% | 12.5% | 12.5% |
| Grades 6 to 8 | 40% | 30% | 15% | 15% |
| Discussion | | | | |
| Grades 1 to 3 | | — | 100% | |
| Grades 4 and 5 | | 10% | 90% | |
| Grades 6 to 8 | | 20% | 80% | |
| Sight Reading | | | | |
| Grades 1 to 3 | 37.5% | 10% | 42.5% | 10% |
| Grades 4 and 5 | 35% | 12.5% | 40% | 12.5% |
| Grades 6 to 8 | 32.5% | 15% | 37.5% | 15% |
| Aural Tests | | | | |
| Grades 1 to 5 | | 10% | 90% | |
| Grades 6 and 8 | 45% | 15% | 25% | 15% |

8.2 How marks are awarded

The guidelines below are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements. The specific criteria for each component of the examination are as follows.

Technical Work

The examiner will consider the performance of the requested scales and arpeggios, and/or other tasks as detailed in the requirements, and will award a mark, taking into account the following:

| | Technical accomplishment | Musicality | Musical knowledge |
|-------------------------------|---|---|--|
| Distinction 85–100% | <ul style="list-style-type: none"> • Consistently accurate and fluent response • Within the prescribed tempo range • Even rhythm and articulation with consistent tone quality | <ul style="list-style-type: none"> • Musically shaped | <ul style="list-style-type: none"> • Secure knowledge of pitch content of specified exercises |
| Merit 75–84% | <ul style="list-style-type: none"> • Mostly accurate with occasional lapses • Within the prescribed tempo range • Moderate consistency rhythm, articulation and tone quality | <ul style="list-style-type: none"> • Evidence of musical shape and phrasing | <ul style="list-style-type: none"> • Mostly secure knowledge of pitch content of specified exercises |
| Pass 65–74% | <ul style="list-style-type: none"> • Reasonable level of accuracy • Some inconsistency of continuity produced by errors and/or restarts • Choice of tempo could be more appropriate and/or consistent • Some evidence of even rhythm, articulation and tone quality | <ul style="list-style-type: none"> • Some evidence of musical shape and phrasing | <ul style="list-style-type: none"> • Evidence of knowledge of pitch content of specified exercises |
| Below Pass 55–64% | <ul style="list-style-type: none"> • Containing restarts and errors • Variable and/or inappropriate tempo • Evenness of rhythm, articulation and/or tone quality need more work | <ul style="list-style-type: none"> • Musical shape and phrasing need more attention and work | <ul style="list-style-type: none"> • Some evidence of knowledge of pitch content of specified exercises |
| Below Pass 0–54% | <ul style="list-style-type: none"> • Many restarts and errors • Variable and/or inappropriate tempo • Tone quality, rhythm and/or articulation are not of a satisfactory standard | <ul style="list-style-type: none"> • Little or no evidence of musical shape or phrasing | <ul style="list-style-type: none"> • Little or no evidence of knowledge of pitch content of specified exercises |

Performance

The examiner will consider the performance of each of the pieces separately, and will award a mark for each piece. These marks will be combined to produce the mark for Performance, with equal weighting. In awarding the marks, the examiner will take into account the following:

| | Technical accomplishment | Musicality | Musical knowledge | Communication |
|-------------------------------|--|---|--|---|
| Distinction 85–100% | <ul style="list-style-type: none"> • High level of technical accomplishment, demonstrating accuracy and fluency • Well-developed and secure tone quality and/or articulation | <ul style="list-style-type: none"> • Mature sense of musical style and an ability to take charge of expressive elements • Confident and assured performance | <ul style="list-style-type: none"> • Secure understanding of musical notation | <ul style="list-style-type: none"> • Sense of individual interpretative skill • Clear ability to engage the listener fully |
| Merit 75–84% | <ul style="list-style-type: none"> • Ability to cope well with the technical demands of the music • Good standard of tone quality and/or articulation | <ul style="list-style-type: none"> • Evidence of musical shape and phrasing • Confident performance | <ul style="list-style-type: none"> • Secure understanding of musical notation should be evident | <ul style="list-style-type: none"> • Some sense of individual interpretative skill • Ability to engage the listener |
| Pass 65–74% | <ul style="list-style-type: none"> • Fairly accurate, reasonably fluent but occasionally hesitant • Tone quality and/or articulation of a generally acceptable standard for this level | <ul style="list-style-type: none"> • Some evidence of appropriate musicality • Reasonably confident performance | <ul style="list-style-type: none"> • Evidence of an understanding of musical notation | <ul style="list-style-type: none"> • Communication of something of the substance of the music • Basic ability to engage the listener |
| Below Pass 55–64% | <ul style="list-style-type: none"> • Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies • Tone and/or articulation need more development | <ul style="list-style-type: none"> • Some signs that a sense of musicality is potentially attainable | <ul style="list-style-type: none"> • Evidence of an understanding of musical notation | <ul style="list-style-type: none"> • Basic, but limited, communication of the substance of the music • Little evidence of an ability to engage the listener |
| Below Pass 0–54% | <ul style="list-style-type: none"> • Inaccuracies proportionately greater than correct playing and a lack of continuity which jeopardises the sense of performance • Tone and/or control of articulation need much more work | <ul style="list-style-type: none"> • Musicality is not clearly evident in the playing | <ul style="list-style-type: none"> • Some evidence of an understanding of musical notation | <ul style="list-style-type: none"> • Little communication of the substance of the music • Very limited, or no, ability to engage the listener |

Discussion

The examiner will consider the candidate's responses to questions, and participation in discussion, and will award a mark taking into account the following:

| | Musicality | Musical knowledge |
|-------------------------------|---|--|
| Distinction 85–100% | <ul style="list-style-type: none"> • Clear understanding of matters relating to musicality and interpretation | <ul style="list-style-type: none"> • Secure rudimentary and contextual knowledge in relation to the performances • Clear and considered personal response to learning and performing the repertoire • Broad, wide-ranging understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed. • Confident responses, accurate and well communicated |
| Merit 75–84% | <ul style="list-style-type: none"> • Good understanding of matters relating to musicality and interpretation | <ul style="list-style-type: none"> • Mostly assured in terms of rudimentary and contextual knowledge • Mostly well-considered personal response to learning and performing the repertoire • Significant understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed • Generally well-expressed answers, if a little hesitant |
| Pass 65–74% | <ul style="list-style-type: none"> • Some understanding of matters relating to musicality and interpretation | <ul style="list-style-type: none"> • Some understanding of rudimentary and contextual knowledge • Reasonably well-considered personal response to learning and performing the repertoire • Some understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed • Reasonable level of articulacy, perhaps combined with some hesitation; prompting may be required |
| Below Pass 55–64% | <ul style="list-style-type: none"> • Limited understanding of matters relating to musicality and interpretation | <ul style="list-style-type: none"> • Degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered • Insufficient personal response to the repertoire and understanding of the historical context, which at Grades 7 and 8 does not extend beyond the confines of the repertoire performed • Responses likely to be insufficiently articulate; significant hesitation, with prompting required |
| Below Pass 0–54% | <ul style="list-style-type: none"> • Little or no understanding of matters relating to musicality and interpretation | <ul style="list-style-type: none"> • Significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge • Little or no personal response to the repertoire or understanding of the historical context, which at Grades 7 and 8 does not extend beyond or even as far as the confines of the repertoire performed • Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required |

Sight Reading

The examiner will consider the performance of the sight reading, and will award a mark taking into account the following:

| | Technical accomplishment | Musicality | Musical knowledge | Communication |
|-------------------------------|---|--|--|---|
| Distinction 85–100% | <ul style="list-style-type: none"> • Confident and accurate execution of pitches and rhythms • Appropriate and consistent tempo | <ul style="list-style-type: none"> • Fluent performance, characterised by expressive and stylistic detail | <ul style="list-style-type: none"> • Clear evidence of a thorough understanding of the musical notation | <ul style="list-style-type: none"> • The musical substance is conveyed with confidence |

| | Technical accomplishment | Musicality | Musical knowledge | Communication |
|-----------------------------|---|---|---|--|
| Merit 75–84% | <ul style="list-style-type: none"> • Mostly accurate execution of pitches and rhythms • Workable and largely consistent tempo • Principal, but not all, markings observed | <ul style="list-style-type: none"> • Mostly fluent performance • Evidence of stylistic and expressive understanding | <ul style="list-style-type: none"> • Evidence of an understanding of the musical notation | <ul style="list-style-type: none"> • Most aspects of the musical substance are conveyed through performance |
| Pass 65–74% | <ul style="list-style-type: none"> • Modest level of accuracy in both pitch and rhythm, but with limited reference to other markings • Tempo is not fully consistent or appropriate | <ul style="list-style-type: none"> • Some fluency in performance • Basic sense of stylistic and expressive understanding | <ul style="list-style-type: none"> • Evidence of an understanding of musical notation | <ul style="list-style-type: none"> • Some sense of the musical substance is conveyed through performance |
| Below Pass 55–64% | <ul style="list-style-type: none"> • Some accurate playing, but also a number of errors • Limited response to markings | <ul style="list-style-type: none"> • Lack of fluency in the performance • Insufficient sense of stylistic or expressive understanding | <ul style="list-style-type: none"> • Evidence of an understanding of musical notation | <ul style="list-style-type: none"> • The musical substance is insufficiently conveyed through performance |
| Below Pass 0–54% | <ul style="list-style-type: none"> • Accuracy not present to any significant degree • Little or no response to markings • Little or no discernible sense of tempo | <ul style="list-style-type: none"> • Fluency not present to any significant degree • No. sense of stylistic or expressive understanding | <ul style="list-style-type: none"> • Some evidence of an understanding of musical notation | <ul style="list-style-type: none"> • No. sense of the musical substance conveyed in performance |

Aural Tests

The examiner will consider the candidate's responses to the tests, and will award a mark based on the following:

| | Musicality | Musical knowledge |
|-------------------------------|---|---|
| Distinction 85–100% | <ul style="list-style-type: none"> • Clear evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music | <ul style="list-style-type: none"> • Consistently accurate and prompt responses |
| Merit 75–84% | <ul style="list-style-type: none"> • Some evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music | <ul style="list-style-type: none"> • Accuracy in most of the tests but with a few incorrect responses |
| Pass 65–74% | <ul style="list-style-type: none"> • Basic evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music | <ul style="list-style-type: none"> • Reasonable standard of aural perception demonstrated throughout the tests |
| Below Pass 55–64% | <ul style="list-style-type: none"> • Insufficient evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music | <ul style="list-style-type: none"> • Insufficient standard of aural perception demonstrated throughout the tests |
| Below Pass 0–54% | <ul style="list-style-type: none"> • Inadequate evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music | <ul style="list-style-type: none"> • Inadequate standard of aural perception demonstrated throughout the tests |

8.3 Awards of Pass, Pass with Merit or Pass with Distinction

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at grades 6 to 8, a sense of individual personality in relation to, the repertoire.

Merit (75–84%)

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and at grades 6 to 8, an emerging sense of musical personality in relation to, the repertoire.

Pass (65–74%)

A candidate who achieves a Pass will have offered a mostly accurate, fluent and musical response in all or most of the components. They will have demonstrated an acceptable standard of technical accomplishment and will have shown some evidence of musicality. They will have demonstrated some knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a basic understanding of the repertoire, and ability to engage the listener.

Below pass, upper level (55–64%)

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged to be below the standard required to pass. They will have failed to communicate, through performance, a sufficient degree of understanding of the repertoire, or ability to engage the listener.

Below pass, lower level (0–54%)

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality in all or most of the components. Their standard of technical accomplishment will have been judged as significantly below that required for the grade. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener.

9. Regulated qualifications

9.1 Regulated qualification information

The table below shows the qualification number, title, Guided Learning Hours (GLH), Total Qualification Time (TQT) and credit value of each grade. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications: register.ofqual.gov.uk, for further details.

Graded examinations

| Level | Qualification Number | Qualification Title | GLH | TQT | Credit |
|---------|----------------------|---|-----|-----|--------|
| Grade 1 | 501/1985/0 | UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1) | 12 | 60 | 6 |
| Grade 2 | 501/2002/5 | UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2) | 18 | 90 | 9 |
| Grade 3 | 501/2004/9 | UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3) | 18 | 120 | 12 |
| Grade 4 | 501/2003/7 | UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4) | 24 | 150 | 15 |
| Grade 5 | 501/2006/2 | UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5) | 24 | 180 | 18 |
| Grade 6 | 501/2083/9 | UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6) | 36 | 220 | 22 |
| Grade 7 | 501/2082/7 | UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7) | 48 | 270 | 27 |
| Grade 8 | 501/2066/9 | UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8) | 54 | 320 | 32 |

9.2 RQF levels

The Regulated Qualifications Framework (RQF) has eight levels plus entry level. The table below shows the broad equivalences between UWLQ qualifications and other qualifications within the RQF and higher education.

| RQF Level | UWLQ Qualification | Equivalent Standard |
|-----------|--|---|
| 1 | Grades 1, 2 and 3 | GCSE Grades 3 to 1 |
| 2 | Grades 4 and 5 | GCSE Grades 9 to 4 |
| 3 | Grades 6, 7 and 8 | A Level |
| 4 | DipLCM in Music Performance and Teaching | First year undergraduate degree module |
| 5 | ALCM in Music Performance and Teaching | Second year undergraduate degree module |
| 6 | LLCM in Music Performance and Teaching | Final year undergraduate degree module |
| 7 | FLCM in Music Performance | Masters degree module |

9.3 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes regulated graded music examinations at Grades 6 to 8 in its tariff as follows:

| UCAS Points | LCM Practical Examinations | | | LCM Theory Examinations | | | A Levels | |
|-------------|----------------------------|-------------|-------------|-------------------------|-------------|-------------|----------|----------|
| | Grade 6 | Grade 7 | Grade 8 | Grade 6 | Grade 7 | Grade 8 | AS Level | A2 Level |
| 56 | | | | | | | | A* |
| 48 | | | | | | | | A |
| 40 | | | | | | | | B |
| 32 | | | | | | | | C |
| 30 | | | Distinction | | | | | |
| 24 | | | Merit | | | | | D |
| 20 | | | | | | | A | |
| 18 | | | Pass | | | | | |
| 16 | | Distinction | | | | | B | E |
| 14 | | Merit | | | | | | |
| 12 | Distinction | Pass | | | | | C | |
| 10 | Merit | | | | | Distinction | D | |
| 9 | | | | | | Merit | | |
| 8 | Pass | | | | Distinction | Pass | | |
| 7 | | | | | Merit | | | |
| 6 | | | | Distinction | Pass | | E | |
| 5 | | | | Merit | | | | |
| 4 | | | | Pass | | | | |

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