

London College of Music Examinations

Piano Syllabus

Qualification specifications for:
Steps, Grades and Recital Grades

Valid from:
2026 until further notice

updated 13.05.2026

This syllabus was released on May 13, 2026

Piano Syllabus 2026
Catalogue no: LL538

© 2026 University of West London
All rights reserved

London College of Music Examinations
lcm.uwl.ac.uk

Contents

1. Information and general guidelines	2
1.1 Introduction	3
1.2 Syllabus validity	3
1.3 Exam entry	4
1.4 Exam options	4
1.5 Exam durations	5
1.6 Assessment and results	5
1.7 Performance guidelines	5
1.8 Publications	7
2. Exam requirements	8
2.1 Summary of exam requirements	9
2.2 Grade descriptions	12
2.3 Step 1	14
2.4 Step 2	15
2.5 Grade 1	16
2.6 Grade 2	20
2.7 Grade 3	24
2.8 Grade 4	27
2.9 Grade 5	30
2.10 Grade 7	38
2.11 Grade 8	42
2.12 Sight Reading parameters	46
2.13 Popular Piano repertoire list	48
2.14 Piano Duet	53
2.15 Piano Accompaniment	56
3. Assessment and regulations	59
3.1 Assessment objectives	60
3.2 How marks are awarded	62
3.3 Pass, Pass with Merit or Pass with Distinction	67
3.4 Regulated qualification information	68

Piano Syllabus 2026

1. Information and general guidelines

1.1 Introduction

London College of Music Examinations (LCME)

Since 1887, LCME has been empowering people through performance, providing a framework that helps candidates showcase their talent, build confidence and achieve their creative goals. As the only British exam board that is part of a university, LCME's qualifications are awarded by the University of West London, combining academic rigour with real-world relevance.

Our exams, conducted throughout the United Kingdom, the Republic of Ireland, and over 50 countries worldwide, are designed to nurture growth and excellence. Most of our graded and diploma exams are regulated by Ofqual and other UK regulators, opening doors to higher education and creative industry opportunities.

What makes LCME distinctive

LCME's inclusive, flexible and forward-thinking approach to graded and diploma qualifications makes a distinctive contribution to performing arts and communication education, emphasising:

- creative thinking and self-expression
- critical engagement with performed repertoire, encouraging performers to showcase their skills with confidence
- a comprehensive, diverse, and culturally relevant range of tasks and repertoire
- assessment in innovative areas, preparing candidates for a rapidly changing world
- flexible exam formats that adapt to individual learning journeys

Syllabus objectives

This syllabus will guide candidates on their journey to unlock their potential, overcome challenges, and showcase their skills with confidence. Candidates progressing through the levels will acquire comprehensive knowledge and experience across various styles and performance types. A course of study based on this syllabus provides:

- an empowering assessment system that adds value to career pathways and educational opportunities
- a balanced combination of performing skills and supporting knowledge
- creatively challenging learning opportunities that nurture growth and excellence
- structured mastery learning directly related to each grade's published repertoire
- a foundation for candidates to develop in-demand industry skills and technical concepts

1.2 Syllabus validity

This syllabus is valid for Steps, Grades and Recital Grades in Piano from 1 September 2026 until further notice. The 2021 syllabus will remain valid until 31 July 2027.

1.3 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an in-person or digital exam are available on our website: lcme.uwl.ac.uk

Age groups and requirements for prior learning

LCME graded 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 exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Equality, Reasonable Adjustment and Special Consideration

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equality, Reasonable Adjustment and Special Consideration policy available on our website: lcme.uwl.ac.uk

1.4 Exam options

	Grades	Recital Grades
Technical Work	✓	✗
Performance	3 pieces	4 or 5 pieces
Discussion	✓	Optional for Component 2
Sight Reading	Optional for Component 4	Optional for Component 2
Keyboard Harmony Test	Optional for Component 4	Optional for Component 2
Aural Tests	✓	Optional for Component 2
Structure	Grades 1 to 8	Grades 1 to 8
Prerequisites	✗	✗
Assessment	In-person and Digital	In-person and Digital
Grading	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

Introductory examinations

LCME also offers two levels of introductory examinations in Piano: 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 durations

Steps 1 and 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
15 mins	20 mins	20 mins	20 mins	25 mins	25 mins	30 mins	30 mins	35 mins

1.6 Assessment and results

Marking

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained examiners and are held online and at approved centres in the UK and throughout the world. Candidates will be assessed on their technical accomplishment, musical knowledge, musicality and communication. In awarding marks, examiners will take into account the extent to which each of these assessment objectives is demonstrated within each exam component.

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 soon after the examination and certificates for successful candidates are normally dispatched within eight weeks of the date of the examination.

Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the relevant policies available on our website: lcme.uwl.ac.uk

Exam regulations

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

1.7 Performance guidelines

Instruments

Both acoustic pianos and good quality digital pianos may be used for exams up to and including 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 must be in good working order, operating noiselessly and effectively.

Technical Work

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.

Repeats

Da capo and dal segno signs must be observed. Repeats in the LCME handbooks must not be performed, unless directed in the score. In other repertoire short repeats (two systems or fewer) must be observed but longer repeats must not be performed.

Use of music in the examination

Copies of the music must be brought to the exam and be shown to the examiner if requested. Legal downloads and sheet music apps are acceptable. Da capo and dal segno signs should be followed and tablets/e-readers may be used if necessary. Whilst the use of photocopied music (other than for music and editions which are out of copyright) is not permitted in the examination, candidates may photocopy a page of a work for ease of performance due to a difficult page turn. Popular piano repertoire must be performed from the listed edition. Other editions are advisory and any reliable edition may be used. If free downloads are used, pieces must have no copyright restrictions in the country where the music is downloaded.

Fingering

Fingering suggestions included in the handbooks should not be considered mandatory. Candidates are free to use the fingering that works best for them.

Aural Tests

- 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.
- Candidates may request any test to be given one repeat playing without loss of marks.
- Examiners will use a piano or pre-recorded audio to conduct the tests. If a piano is used, they will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
- The printed wording given for each test is a guide only; examiners are encouraged to conduct the tests in a conversational manner.

Discussion

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. The candidate is not required to perform on their instrument or to sing, but may do so if this helps to clarify the answer.

Keyboard Harmony Test

Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. The examiner will count in 1 bar at the start of the test. All parameters are cumulative. Knowledge from earlier grades is assumed at later grades.

1.8 Publications

The following materials are available to purchase or download.

Physical publications

• LCME repertoire handbooks

Hard-copy handbooks containing the repertoire needed for each level are available from all major retailers: [click here to purchase](#)

• Piano Anthology series

Further repertoire for Lists B and C, across all grades, can be found in the piano anthology series of books available from all major retailers: [click here to purchase](#)

Digital publications

• LCME repertoire handbooks

Piano 2026 repertoire handbooks are also available as PDF downloads to purchase from digital retailers: [click here to download](#) ↓

• Technical Work material

A free booklet with scales, arpeggios and other sample materials for Component 1 (Technical Work) for all grades is available on the LCME website: [click here to download](#) ↓

• Sight Reading sample tests

A free booklet with sample materials for Component 4, option 1 (Sight Reading) for all grades is available on the LCME website: [click here to download](#) ↓

• Keyboard Harmony sample tests

A free booklet with sample materials for Component 4, option 2 (Keyboard Harmony) for all grades is available on the LCME website: [click here to download](#) ↓

• Aural Tests

A free booklet with sample materials for Component 5 (Aural Tests) for all grades is available on the LCME website: [click here to download](#) ↓

• Popular Piano repertoire

For a list with links to purchase, see [page 48](#).

2. Exam requirements

2.1 Summary of exam requirements

This overview outlines the components that candidates will encounter in the exam. For detailed information, please refer to the requirements on the following pages.

Steps 1 and 2

• Component 1: Exercises

Performance of the scales and exercises listed as per the requirements of the grade.

• Component 2: List A Pieces

Performance of any two of the pieces from List A.

• Component 3: List B Pieces

Performance of any two of the pieces from List B.

• Component 4: Discussion

The candidate and examiner will engage in conversation about basic notational elements found in the music performed.

Component weightings

Exercises	List A Pieces	List B Pieces	Discussion
25%	20%	40%	15%

Grades 1 to 8

• Component 1: Technical Work

- Option 1: Scales and arpeggios
- Option 2: Study

• Component 2: Performance

Performance of three pieces from Lists A, B and C, with up to two substitutions from the Popular Piano list. At least one piece must be from the LCME Piano Handbook 2026.

• Component 3: Discussion

The candidate and examiner will engage in conversation about the music performed including notational elements, instrument specific knowledge and techniques applied in the performance, as appropriate to the grade.

• Component 4: Sight Reading or Keyboard Harmony Test

Candidates choose to perform either a previously unseen piece or a keyboard harmony test.

• Component 5: Aural Tests

Candidates identify and describe musical elements including pitch and rhythmic patterns, intervals, cadences, dynamics, and formal structures, as appropriate to the grade.

Component weightings

Technical Work	Performance	Discussion	Sight Reading or Keyboard Harmony Test	Aural Tests
15%	60%	7%	10%	8%

Recital Grades: 1-8

Recital grades are performance-focused graded exams, using the same repertoire and supplementary test requirements, with the format set out below.

• 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 pieces from different lists. Where a study is listed for the equivalent grade, this may not be included in the programme. Candidates may select any number of pieces from the Popular Piano repertoire on [page 48](#).

• Component 2: Performance or one supplementary test

Candidates choose one of the following options:

- Option 1: Performance of an additional piece from any list of the same grade, including the Popular Piano repertoire or an own choice piece of similar standard
- Option 2: Performance of one supplementary test, in accordance with the requirements for the equivalent graded exam: Discussion, Sight Reading, Keyboard Harmony Tests, or Aural Tests.

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5
20%	20%	20%	20%	20%

If a supplementary test is selected in component 2 weightings are as follows:

Performance 1	Performance 2	Performance 3	Performance 4	Supplementary Test
22%	22%	22%	22%	12%

Performance durations

When selecting pieces for Recital Grades candidates should ensure that the total examination duration, including pauses between pieces, does not exceed the following timings:

Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
20 mins	20 mins	20 mins	25 mins	25 mins	30 mins	30 mins	35 mins

Regulation

Recital Grades are regulated by Ofqual and attract UCAS points in the same way as LCME's standard graded examinations.

Recorded Exams

Requirements for Recorded exams are outlined in the requirements document available on our website: [click here](#). Candidates must consult this syllabus for full details.

Regulation

Recorded Exams are regulated by Ofqual and attract UCAS points in the same way as LCME's standard graded examinations.

2.2 Grade descriptions

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.

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 which might conceivably include repertoire which could 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 is at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures 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 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 is technically some way inside the continuum of professional repertoire. The number of keys and time signatures which extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material includes a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation are consistent and considerable. The repertoire of scales and arpeggios in Component 1 is expanded to comprise a 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.

Step 1

A handbook containing all the required materials for this level is available to purchase in both physical and digital formats: [Piano Handbook 2026: Step 1 \(LCME\)](#) | [digital download](#)

Component 1: Scales and Exercises

25 marks

Performance from memory of a selection (at the examiner's discretion) of the following five-finger scales:

- C and G major; A minor: over a perfect 5th, hands separately and together

Performance of any four of the following exercises:

- Hop and Jump
- Magic Mirror
- Raspberry Smoothie
- Bamboo Breeze
- Popcorn Poppin'
- Mysterious Echo
- Woodpecker
- Footsteps

Component 2: List A Pieces

20 marks

Performance of any two of the following:

- Kaeru No Uta
- Blueberry Jam
- Twinkle Twinkle Little Star
- Seadog Shanty
- Cloudfall
- Calypso Song

Component 3: List B Pieces

40 marks

Performance of any two of the following:

- Return of the Knights
- Tabby Cat Blues
- Ode to Joy
- Lilly's Lullaby
- Mysterious Path
- Pineapple Island

Component 4: Discussion

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: stave, bass and treble clef, barlines, time signature, note and rest types and values

Step 2

A handbook containing all the required materials for this level is available to purchase in both physical and digital formats: [Piano Handbook 2026: Step 2 \(LCME\)](#) | [digital download](#)

Component 1: Scales and Exercises

25 marks

Performance from memory of a selection (at the examiner's discretion) 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:

- Jumping Jacks
- Back Chat
- Seesaw
- Cascade
- The Detective
- Call and Response
- Evening Song
- Quaver Chase

Component 2: List A Pieces

20 marks

Performance of any two of the following:

- Little Clouds Lullaby
- Lazy Day Blues
- Étude in C major
- Hornpipes Ahoy!
- Ruffs and Reef
- Make a Wish

Component 3: List B Pieces

40 marks

Performance of any two of the following:

- Aura Lee
- Rock 'n' Bread Roll!
- Rainbow Waltz
- The King's Caper
- Le baptême
- Minuetto in C major

Component 4: Discussion

15 marks

Candidates should be able to:

- recognise and identify the following elements in the performed music: the stave, treble and bass clefs, barlines, time signatures, note and rest types and their values (including dotted rhythms), the placement and function of key and time signatures, and accidentals

Grade 1

Component 1: Technical Work

15 marks

Candidates 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 items 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 major	1 octave	hands together ♩ = 69
D major A, D minor (harmonic or melodic, candidate's choice)	2 octaves	hands separately ♩ = 69
Contrary motion scale		
C major	1 octave	hands together ♩ = 69
Broken chords		
C major; A minor	1 octave	hands separately ♩ = 100
Arpeggios		
C major; A minor	1 octave	hands separately ♩ = 100

A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Study

Pam Wedgwood **The Snake Charmer**




Piano Handbook 2026: Grade 1 (LCME) |  [digital download](#)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
Ignatius Sancho	Les Matadors	Piano Handbook 2026: Grade 1 (LCME)  digital download
Samuel Arnold	Gigue	Piano Handbook 2026: Grade 1 (LCME)  digital download
Béla Bartók	Conversation III & IV	Piano Handbook 2026: Grade 1 (LCME)  digital download
Georges Bizet	March of the Toreadors	Just For Kids... The Superhero Piano Book (<i>Faber Music</i>)
George Frideric Handel	See the Conquering Hero	Just For Kids... The Superhero Piano Book (<i>Faber Music</i>)
Barbara Kreader	Rustic Dance	Piano Lessons Book 4 (<i>Hal Leonard</i>)
Minuet in C	The Highlander	Piano Adventures Literature Book 1 (<i>Hal Leonard</i>)
Alexander Reinagle	Minuet in C	24 Short and Easy Pieces (<i>Schott</i>)
Pam Wedgwood	The Detective	Piano For Fun (<i>Faber Music</i>)

List B

Composer	Title	Publication
Victoria Proudler	The Wellerman	Piano Handbook 2026: Grade 1 (LCME) ↓ ↕ digital download
Florence Price	A Morning Sunbeam	Piano Handbook 2026: Grade 1 (LCME) ↓ ↕ digital download
Robert Schumann	Little Piece	Piano Handbook 2026: Grade 1 (LCME) ↓ ↕ digital download
Mike Cornick	Waltz	Jazz After Hours (Universal Edition)
James W Johnson arr Claibourne	Lift Every Voice and Sing	Piano Music of Black Composers Level 1 (Hal Leonard)
Andrew Lloyd Webber	Close Every Door	Graded Piano Player Book 1 (Faber Music)
Karen Marshall	Eve's Fiddle	Get Set! Piano Tutor Book 2 (Collins)
Alan Menken	Beauty and the Beast	Gradebusters Piano Mixtape Grades 1–5 (Hal Leonard)
Fritz Spindler	Song without Words	The Intermediate Pianist Book 1 (Faber Music)

List C

Composer	Title	Publication
Keith Beniston	Moody Boogie	Piano Handbook 2026: Grade 1 (LCME) ↓ ↕ digital download
Alan Gritton	Creepy Crawly	Piano Handbook 2026: Grade 1 (LCME) ↓ ↕ digital download
Christopher Norton	Stairway	Piano Handbook 2026: Grade 1 (LCME) ↓ ↕ digital download
Alison Bowditch	Feeling Lucky	Upbeat For Piano Level 1 (Subject Publications)
Katrina Fox	Struttin' his Fluff	Pawprints (bhpliano.co.uk)
Roman Ledenev	A Jolly Game	The Russian School of Piano Playing Vol 1 (Boosey & Hawkes)
Karen Marshall	The Sorcerer's Mirror	Get Set! Piano Pieces Book 2 (Collins)
Victoria Proudler	Sunshine Stroll	Piano Grades are Go! Initial to Grade 1 (EVC)
John Williams arr Walker	Hedwig's Theme (Harry Potter)	Just For Kids... The Magic Piano Book (Faber Music)

Component 3: Discussion

7 marks

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed, 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 and articulation 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, etc.), or for a digital piano, settings, controls, speaker, etc.)
- describe and demonstrate good posture (sitting position, height of piano bench, distance from keys, basic hand position)
- demonstrate how to achieve dynamic variation on the piano

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.

Option 1: Sight Reading


Candidates perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

Candidates perform a harmonic accompaniment to a 4-bar melody played by the examiner using triads in the right hand and the corresponding bass note in the left hand. Chords will be specified.

The following parameters offer guidance as to what may be tested in the exam:

- chords I and V in the keys of C and G major
- either root positions or inversions at candidate's choice
- $\frac{4}{4}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) 

Component 5: Aural Tests

8 marks

Aural 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:

- **Test 1a** **2 marks**

To identify the time signature as '2' or '3' time.

- **Test 1b** **2 marks**

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.

Aural Test 2: Pitch

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

- **Test 2a** **1 mark**

To identify as 'first' or 'second' which of the two notes is either the higher or the lower, at the examiner's discretion.

- **Test 2b** **1 mark**

The two notes will be played again. Candidates will be asked to sing back one of the two notes (either the first or the second, at the examiner's discretion).

• **Test 2c**

2 marks

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.

A free digital booklet with sample materials for this component is available on the LCME website:

[click here to download](#) 

Grade 2

Component 1: Technical Work

15 marks

Candidates 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 items below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.


Requirements	Range	Details
Scales		
F major	2 octaves	hands separately ♩ = 72
G, D, A major; A, E, D minor (harmonic or melodic, candidate's choice)	2 octaves	hands separately and together ♩ = 72
Contrary motion scales		
C, G major	2 octaves	hands together ♩ = 72
Chromatic Scale		
Beginning on D	1 octave	hands separately ♩ = 72
Broken chords (3-note patterns)		
G major; E minor	1 octave	hands separately ♩ = 40
Arpeggios		
C major; A minor	2 octaves	hands separately ♩ = 60

A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Study

Félix Le Couppey Study 1 from L'Alphabet Op17




Piano Handbook 2026: Grade 2 (LCME) |  digital download

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
W A Mozart	German Dance, Sleighride	Piano Handbook 2026: Grade 2 (LCME)  digital download
Friedrich Burgmüller	Arabesque Op 100 No 2	Piano Handbook 2026: Grade 2 (LCME)  digital download
Elisabetta de Gambarini	Minuetto	Piano Handbook 2026: Grade 2 (LCME)  digital download
J S Bach	Musette in D BWV Anh 126	EPTA UK Teachers' Choice Piano Collection Book 1 (Faber Music)
Anonymous	Allegro in A minor	Diverse: Studio 21 2nd Series Vol 1 (Universal Edition)
Glenda Austin	Hayride Howdown	The Willis Student Recital Collection (Willis Music)

List A

George Frideric Handel	La Rejouissance	The Foundation Pianist Book 2 (<i>Faber Music</i>)
Joseph Haydn	Gipsy Dance	Faber Music Piano Anthology (<i>Faber Music</i>)
Jean-Philippe Rameau	Menuet en Rondeau	Menuet en Rondeau (<i>Hal Leonard</i>)

List B

Composer	Title	Publication
M H "Mel" Bonis	Madrigal	Piano Handbook 2026: Grade 2 (LCME) ↕ digital download
Carl Reinecke	Prelude	Piano Handbook 2026: Grade 2 (LCME) ↕ digital download
Cornelius Gurlitt	Night Journey	Piano Handbook 2026: Grade 2 (LCME) ↕ digital download
William Gillock	Moonlight	The Willis Student Recital Collection (<i>Willis Music</i>)
Lionel Bart	Where is Love? (Oliver)	Graded Piano Player Book 1 (<i>Faber Music</i>)
Elissa Milne	Lost	Little Peppers (<i>Faber Music</i>)
Lin-Manuel Miranda	How Far I'll Go (Moana)	Gradebusters Grade 2 - Piano (<i>Hal Leonard</i>)
Lynn Freeman Olson	Cloud Paintings	The Willis Student Recital Collection (<i>Willis Music</i>)
Dobrinka Taneva	The Garden	Mosaic Vol 2 (<i>Musica Ferrum</i>)

List C

Composer	Title	Publication
Glenda Austin	Jivin' Around	Piano Handbook 2026: Grade 2 (LCME) ↕ digital download
Dmitri Kabalevsky	Folk Dance	Piano Handbook 2026: Grade 2 (LCME) ↕ digital download
Mona Rejino	Clowns on Unicycles	Piano Handbook 2026: Grade 2 (LCME) ↕ digital download
Gustav Holst	Mars, the Bringer of War	The Foundation Pianist Book 2 (<i>Faber Music</i>)
Frank Mills	Music Box Dancer	Romantic Pop Piano Collection 1-5 (<i>Bosworth</i>)
Pam Wedgwood	Tarantella	Up-Grade! Piano Grades 1-2 (<i>Faber Music</i>)
Sergei Prokofiev arr Barratt	The Cat from Peter and the Wolf	Grade by Grade Piano Grade 2 (<i>Boosey & Hawkes</i>)
Teresa Richert	On the Move	Just Kidding (<i>Teresa Richert</i>)
Medieval Christmas carol arr Blackwell	Gaudete	The Foundation Pianist Book 2 (<i>Faber Music</i>)

Component 3: Discussion

7 marks

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed, 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., or for a digital piano, settings, controls, speaker, etc.)
- describe and demonstrate good posture (sitting position, height of piano bench, distance from keys, basic hand position)
- demonstrate how to achieve dynamic variation on the piano

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.

Option 1: Sight Reading


Candidates perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

Candidates perform a harmonic accompaniment to a 4-bar melody played by the examiner using triads in the right hand and the corresponding bass note in the left hand. Chords will be specified.

In addition to the parameters listed at grade 1, you may be tested on the following:

- chords I and V in the keys of C, D and G major
- either root positions or inversions at candidate's choice
- $\frac{3}{4}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) 

Component 5: Aural Tests

8 marks

Aural 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:

- **Test 1a** **1 mark**

To identify the time signature as '3' or '4' time.

- **Test 1b** **1 mark**

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

- **Test 1c** **2 marks**

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.

Aural 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:

- **Test 2a** **1 mark**

To identify the note as 'bottom, middle or top', 'doh, mi or sol' or 'root, 3rd or 5th'.

- **Test 2b** **1 mark**

The triad will be played again. Candidates will be asked to state if the triad is major or minor. 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.

• **Test 2c**

2 marks

The examiner will then play any one of these notes again. Candidates will be asked the following to identify the note by letter name, by tonic sol-fa name or by number (1, 2, 3, 4 or 5). The test will be repeated in a different key.

A free digital booklet with sample materials for this component is available on the LCME website:

[click here to download](#) 

Grade 3

Component 1: Technical Work

15 marks

Candidates 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 items 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, F, Bb, Eb major G, C minor (harmonic or melodic, candidate's choice)	2 octaves	hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 84
Contrary motion scales		
E, Eb major	2 octaves	hands together, <i>piano</i> and <i>forte</i> ♩ = 84
Chromatic scales		
Beginning on A and on F#	2 octaves	hands separately, <i>piano</i> and <i>forte</i> ♩ = 84
Broken chords (4-note patterns)		
F major; D minor	2 octaves	hands separately, <i>forte</i> ♩ = 72
Arpeggios		
G, D major; E minor	2 octaves	hands separately, <i>forte</i> ♩ = 72


A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Study

Carl Czerny

Op 261 No 22




Piano Handbook 2026: Grade 3 (LCME) |  [digital download](#)

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
Muzio Clementi	Allegro	Piano Handbook 2026: Grade 3 (LCME)  digital download
Anna Robinson	Unleashed	Piano Handbook 2026: Grade 3 (LCME)  digital download
Carl Reinecke	Vivace	Piano Handbook 2026: Grade 3 (LCME)  digital download
Anna Robinson	Sunrise Walk (Bark Prelude)	Pooches at the Piano (<i>Flying Ivories Music</i>)
Alexander Goedicke	Sonatina in C major Op 36 No 20	60 Simple Piano Pieces for Beginners (<i>Michael Kravchuk</i>)
J S Bach	Menuet in G Minor BWV Anh 115	Menuet in G Minor (<i>Schirmer</i>)

List A

Albert Loeschhorn	Study in F Op 65 No 25	Real Repertoire Studies Grades 2-4 (<i>Faber Music</i>)
Charles Mayer	Study in A Minor Op 340 No 2	Best of Grade 3 Piano (<i>Faber Music</i>)
Teresa Richert	Sniffing Around	The Puppy Inventions - Intermediate Piano Solos (<i>Red Leaf Piano Works</i>)

List B

Composer	Title	Publication
Friedrich Burgmüller	Sighing	Piano Handbook 2026: Grade 3 (LCME) ↕ digital download
Jakub Metelka	Snowflake	Piano Handbook 2026: Grade 3 (LCME) ↕ digital download
Elena Kats-Chernin	Eliza's Aria	Piano Handbook 2026: Grade 3 (LCME) ↕ digital download
Mike Cornick	Blues in Two	Best of Grade 3 Piano (<i>Faber Music</i>)
Trad arr Johnson	Hand Drum Song	Chinese Folk Songs Collection (<i>Hal Leonard</i>)
Adele/Greg Kurstin arr Keveren	Water Under the Bridge	Water Under the Bridge (<i>Hal Leonard</i>)
Carolyn C Setliff	Full of Grace	The Willis Student Recital Collection (<i>Willis Music</i>)
Nikki Iles	Willow	Best of Grade 3 Piano (<i>Faber Music</i>)
Camille Saint-Saëns	L'éléphant	Carnival of the Animals (<i>Schott Music Digital</i>)

List C

Composer	Title	Publication
Heather Hammond	Blast Off	Piano Handbook 2026: Grade 3 (LCME) ↕ digital download
John McLeod	Dragon Dance	Piano Handbook 2026: Grade 3 (LCME) ↕ digital download
Nannie Louise Wright	The Banjo	Piano Handbook 2026: Grade 3 (LCME) ↕ digital download
Béla Bartók	Dance Song	For Children (<i>Boosey & Hawkes</i>)
Mikhail Glinka	Mazurka in C	Mazurka in C major (<i>Michael Kravchuk</i>)
W A Mozart	Presto in Bb K15 II	Succeeding with the Masters 2 (<i>FJH Music Company</i>)
Pam Wedgwood	Funk it!	Easy Jazzin' About (<i>Faber Music</i>)
Robert Schumann	The Wild Horsemen Op 68 No 8	Music through Time Book 2 (<i>OUP</i>)
Melanie Spanswick	Woman in White	Ghostly Piano Tales (<i>Schott</i>)

Component 3: Discussion

7 marks

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

- identify intervals up to and including a fifth by numerical value only ('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

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.

Option 1: Sight Reading

Candidates perform a short, previously unseen piece of music. Up to one minute is allowed


to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

Candidates perform a 8-bar harmonic accompaniment to a melody played by the examiner using triads in the right hand and the corresponding bass note in the left hand. Chords will be specified.

In addition to the parameters listed at previous grades, you may be tested on the following:

- chords I, IV and V in the keys of C, D, G, A and F major
- either root positions or inversions at candidate's choice
- $\frac{4}{4}$ and $\frac{3}{4}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) 

Component 5: Aural Tests

8 marks

Aural 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:

- **Test 1a** **1 mark**

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.

- **Test 1b** **2 marks**

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 to indicate which bar has been played. The test will be repeated, using a different example.

Aural 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:

- **Test 2a** **2 marks**

To identify the interval, by numerical value only (2nd, 3rd, 4th, 5th). The test will be repeated, using a different interval.

- **Test 2b** **3 marks**

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short, unharmonised melody in the same key (approximately 3 bars in length) will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to sing back the melody.

A free digital booklet with sample materials for this component is available on the LCME website: [click here to download](#) 

Grade 4

Component 1: Technical Work

15 marks

Candidates 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 items 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, Ab, Db major; B, F#, 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, 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 scales		
Beginning on D and Ab	2 octaves	hands together, <i>piano</i> and <i>forte</i> ♩ = 96
Broken chords (4-note pattern)		
C major, A minor	2 octaves	hands separately, <i>forte</i> ♩ = 76
Arpeggios		
A, E major	2 octaves	hands together, <i>forte</i> ♩ = 76
Bb, Eb major; F#, D, G minor	2 octaves	hands separately, <i>forte</i> ♩ = 76

A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Study

Louise Farrenc Étude, Op 50 No 1




Piano Handbook 2026: Grade 4 (LCME) |  digital download

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
J S Bach	Invention 1 in C	Piano Handbook 2026: Grade 4 (LCME)  digital download
Georg Benda	Sonatina III in A minor	Piano Handbook 2026: Grade 4 (LCME)  digital download
Henry Purcell	Rondeau	Piano Handbook 2026: Grade 4 (LCME)  digital download
Melody Bober	The Chase	The Willis Student Recital Collection (<i>Willis Music</i>)
Cornelius Gurlitt	Impromptu Op 224 No 5	Hours With The Masters Book 2 Grade 3 (<i>Hal Leonard</i>)

List A

Domenico Scarlatti	Sonata in G Kk391 L79	Domenico Scarlatti Sonata in G (<i>Faber Music</i>)
Robert Schumann	Sonata in G Op 118 No 1 1st movt	Intermediate Piano Sonata Collection (<i>Faber Music</i>)
Bernard Stevens	Syncopation	Five by Ten Grade 3 (<i>Lengnick</i>)
Daniel Gottlob Türk	Gigue	Keith Snell Piano Repertoire Baroque & Classical Level 4 (<i>Kjos Music Company</i>)

List B

Composer	Title	Publication
George Gershwin	Embraceable You	Piano Handbook 2026: Grade 4 (LCME) ↓ digital download
Gennary Karganoff	Valse Miniature	Piano Handbook 2026: Grade 4 (LCME) ↓ digital download
Traditional arr Önaç	Deep River	Piano Handbook 2026: Grade 4 (LCME) ↓ digital download
Béla Bartók	Romance, Sz 42 II:19	For Children Vol 2 (<i>Boosey & Hawkes</i>)
Heather Hammond	Upon Reflection	EPTA Teachers' Choice Piano Collection 1 (<i>Faber Music</i>)
Helen Madden	Returning	Jazz and Contemporary Pieces for Piano Volume 1 (<i>Clifton Edition</i>)
Jakub Metelka	Little Nocturne	Modern Piano Studies (<i>Bärenreiter</i>)
Igor Stravinsky	Larghetto	Les Cinq Doigts No 4 (<i>Chester Music</i>)
Sam Wedgwood	Follow the Wind	Sam Wedgwood's Project Piano Ballads Book 3 (EVC)

List C

Composer	Title	Publication
Angeline Bell	Mango Merengue	Piano Handbook 2026: Grade 4 (LCME) ↓ digital download
Dennis Alexander	El Zapateado	Piano Handbook 2026: Grade 4 (LCME) ↓ digital download
William Gillock	Journey in the Night	Piano Handbook 2026: Grade 4 (LCME) ↓ digital download
June Armstrong	Pegasus	Stars: Fourteen Constellations (<i>Pianissimo Publishing</i>)
Malcolm Arnold	Giants	8 Children's Pieces for Piano (<i>Queen's Temple Publications</i>)
Eric Baumgartner	Goblin Dance	The Willis Student Recital Collection (<i>Willis Music</i>)
Louise Chamberlain	Tickety-Boo	Step it up! (<i>Faber Music</i>)
Elena Gnesina	The Spinning Top	Her Story: The Piano Collection (<i>Faber Music</i>)
Martha Mier	Mr Trumpet Man	Jazz, Rags & Blues 4 (<i>Alfred Music</i>)

Component 3: Discussion

7 marks

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

- identify intervals up to and including an octave by numerical value only ('fourth', 'seventh' etc)
- demonstrate basic knowledge of composers of (or artists associated with) the music performed, including their nationality and approximate dates
- discuss their approach to learning the pieces and identify any particular difficulties (musical or technical) which were encountered
- name another instrument in the keyboard family and be able to describe some similarities and differences with the piano (dynamic capabilities, sound production, range, action, etc.)

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.


Option 1: Sight Reading

Candidates perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

The candidate performs a previously unseen 4-bar melody in the right hand with harmonic accompaniment in the left hand, over a bass line played by the examiner. Chords will be specified. In addition to the parameters listed at previous grades, you may be tested on the following:

- chords I, IV and V in the keys of C, D, G, A, and F major
- appropriate right-hand chord voicings should be used
- $\frac{4}{4}$, $\frac{3}{4}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) 

Component 5: Aural Tests

8 marks

Aural 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:

• Test 1a

2 marks

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 must be conducted with a 2-beat pattern).

• Test 1b

2 marks

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 to clap or tap back the rhythm of the phrase.

Aural 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:

• Test 2a


2 marks

To identify the interval, by type and numerical value (major 2nd, minor 3rd, perfect 4th, major 7th etc.) The test will be repeated, using a different interval.

• Test 2b

2 marks

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 to identify which version was played.

A free digital booklet with sample materials for this component is available on the LCME website: [click here to download](#) 

Grade 5

Component 1: Technical Work

15 marks

Candidates 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 items 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, B, F#, Bb major; C#, Bb (harmonic minor) A, D, C (melodic minor)	2 octaves	hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 108
Staccato scales		
G, E, Ab major	2 octaves	hands separately, <i>piano</i> and <i>forte</i> ♩ = 108
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	2 octaves	hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 108
Chromatic contrary scales		
Beginning on C/E and F#/A#	2 octaves	hands together, <i>piano</i> and <i>forte</i> ♩ = 108
Broken chords (4-note pattern)		
G major, E minor	2 octaves	hands together, <i>piano</i> and <i>forte</i> ♩ = 90
Arpeggios		
C, B, Ab, Db major; C, B, G#, C# minor	2 octaves	hands separately and together, <i>piano</i> and <i>forte</i> ♩ = 90

A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Study

Stephen Heller

Study in A flat, Op 47/23



Piano Handbook 2026: Grade 5 (LCME) |  digital download

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
J S Bach	Prelude in D major	Piano Handbook 2026: Grade 5 (LCME)  digital download
Amy Beach	Promenade	Piano Handbook 2026: Grade 5 (LCME)  digital download

List A

G F Handel	Toccata in G minor	Piano Handbook 2026: Grade 5 (LCME) ↓ digital download
Muzio Clementi	Sonatina in C Op 36 No 3, 1st movt	Sonatine Album (Peters)
Jacques Duphly	Rondeau	Duphly Pièces de Clavecin Vol 1 (Heugel)
Anthony Hedges	Concert Piece No 1	5 Concert Pieces (Universal Edition)
W A Mozart	Viennese Sonatina K439b No 2 Menuetto and Trio	6 Viennese Sonatinas K439b (Universal Edition AG)
Jean-Philippe Rameau	La Joyeuse Rondeau	La Joyeuse (Schott)
John Thompson	Scherzando in G major	The Willis Student Recital Collection (Willis Music)

List B

Composer	Title	Publication
Stephen Schwartz	For Good	Piano Handbook 2026: Grade 5 (LCME) ↓ digital download
Sergey Prokofiev	The Moon Strolls Over the Meadows	Piano Handbook 2026: Grade 5 (LCME) ↓ digital download
Charles Camilleri	Cantilena	Piano Handbook 2026: Grade 5 (LCME) ↓ digital download
Angeline Bell	Lounging by the Pool	My Seaside Notebook (Musica Ferrum Editions)
Ludovico Einaudi	Night	Ludovico Einaudi: Graded Pieces For Piano (Chester Music)
Naoko Ikeda	The Glacial Mermaid	The Willis Student Recital Collection (Willis Music)
Pam Wedgwood	My Valentine	After Hours Book 1 (Faber Music)
Robert Schumann	Von Fremden Landen und Menschen Op 15 No 1	Kinderszenen (Scenes from Childhood) Op 15 (Bärenreiter)
Ralph Vaughan Williams	A Winter Piece for Genia	Birthday Gifts (Stainer & Bell)

List C

Composer	Title	Publication
Franz Schubert	Valse Sentimentale	Piano Handbook 2026: Grade 5 (LCME) ↓ digital download
Dmitri Kabalevsky	Cavalerie	Piano Handbook 2026: Grade 5 (LCME) ↓ digital download
Victoria Proudler	Turnabout Rag	Piano Handbook 2026: Grade 5 (LCME) ↓ digital download
Eric Baumgartner	Bossa Rio	The Willis Student Recital Collection (Willis Music)
Friedrich Burgmüller	La Tarantella Op 100 No 20	25 Progressive Studies Op 100 (Schirmer)
Cécile Chaminade	Scherzo-Valse Op 126 No 6	Scherzo-Valse (Peters)
Brian Chapple	The Blue Pool	On the Cool Side (Chester Music)
John Crawford/Tim Richards	Milonga for Astor	Exploring Latin Piano (Schott)
Edvard Grieg	Norsk (Norwegian Melody) Op 12 No 6	A Piano Treasury (Peters)

Component 3: Discussion

7 marks

In addition to the requirements for grades 1 to 4, candidates may be asked 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 harmony occurring in the music (either as chords or as melodic patterns)
- identify the historical period (Renaissance, Baroque, etc.) or genre (jazz, latin, pop, rock etc.) of the music performed
- describe ways a pianist can perform as part of an ensemble (accompanying, duet, chamber ensemble, concerto, jazz band, rock band, etc.)

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.


Option 1: Sight Reading

Candidates perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

The candidate performs a previously unseen 8-bar melody in the right hand with harmonic accompaniment in the left hand, over a bass line played by the examiner. Chords will be specified. In addition to the parameters listed at previous grades, you may be tested on the following:

- chords I, IV and V in the keys of C, D, G, A, F, Bb and Eb major
- appropriate right-hand chord voicings should be used
- $\frac{4}{4}$, $\frac{3}{4}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) 

Component 5: Aural Tests

8 marks

Aural 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:

• Test 1a

2 marks

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 may be conducted with a 2-beat or 6-beat pattern as appropriate).

• Test 1b

2 marks

An unharmonised version of a short phrase (approximately 2 bars) from the passage will be played twice. Candidates will be asked to identify and describe the note values (rhythmic values of the notes) in the phrase.

Aural 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:

• **Test 2a**

2 marks

To identify the interval, by type and numerical value (major 2nd, perfect 4th, diminished 5th, major 7th etc). The test will be repeated, using a different interval.

• **Test 2b**

2 marks

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 to identify the cadence, either by its conventional name, or as 'finished' (perfect and plagal) or 'unfinished' (imperfect or interrupted). The test will be repeated, using a different example.

A free digital booklet with sample materials for this component is available on the LCME website:

[click here to download](#) 

Grade 6

Component 1: Technical Work

15 marks

Candidates prepare either Option 1: Scales and Arpeggios, or Option 2: Studies.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the items 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, F, Bb, Eb, Ab major; E, F, Bb, Eb, G# minor (harmonic & 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		
Bb, Ab, Db 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 scales		
Beginning on E and Bb	2 octaves	hands together, <i>piano</i> and <i>forte</i> ♩ = 76
Arpeggios		
E, F, Bb, Eb, Ab major; E, F, Bb, Eb, G# minor	4 octaves	hands separately and together, <i>forte</i> ♩ = 48

A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Studies

Candidates perform both of the following studies:

Hélène de Montgeroult	6th Étude des deux mains	Piano Handbook 2026: Grade 6 (LCME)  digital download
Jeffery Wilson	Thirds and Sixths	Piano Handbook 2026: Grade 6 (LCME)  digital download

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
W A Mozart	Rondo, K.545	Piano Handbook 2026: Grade 6 (LCME)  digital download

List A

Aram Khachaturian	Étude from Pictures of Childhood	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
Maria T Agnesi-Pinottini	Allegro Moderato	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
Ludwig van Beethoven	Bagatelle in A, Op 33 No 4	Bagatelles Op 33 (Henle Verlag)
Carl Philipp Emanuel Bach	Presto in C minor Helm 66/VI H230	Presto in C minor (Hal Leonard)
Louis-Claude Daquin	Le vent en Couroux	Pièces de Clavecin (Faber Music)
J S Bach	Invention in A minor BWV 784	Invention A minor BWV 784 (Schott)
W A Mozart	Viennese Sonatina K439b No 6	6 Viennese Sonatinas K439b (Universal Edition AG)
Domenico Scarlatti	Sonata in C minor Kk11 L352	Two Sonatas for Keyboard (Bärenreiter)

List B

Composer	Title	Publication
Friedrich Burgmüller	L'Orage	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
Emily Pedersen	Now Think	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
Bohuslav Martinů	The Sick Puppet	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
Johannes Brahms	Waltz in B minor, Op 39 No 11	Romantic Real Repertoire (Faber Music)
Frank Bridge	Miniature Pastoral No 3	Miniature Pastorals (Boosey & Hawkes)
Edvard Grieg	Lonely Wanderer, Op 43 No 2	A Piano Treasury (Peters)
Agathe Backer Grøndahl	Summer Song, Op 45 No 3	At the Piano with Women Composers (Alfred Publishing)
Naoko Ikeda	Shooting Stars in Summer	The Willis Student Recital Collection (Willis Music)
Franz Liszt	Klavierstück No 2 S189a/1	Album Leaves and Short Piano Pieces (Schott)

List C

Composer	Title	Publication
Frédéric Chopin	Mazurka in G minor	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
Philip Lane	Private Detective	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
William Gillock	A Memory of Vienna	Piano Handbook 2026: Grade 6 (LCME) ↕ ↕ digital download
Klaus Badelt	He's a Pirate (Pirates Of The Caribbean Theme)	He's A Pirate (Faber Music)
Valerie Capers	Mister Satchmo	Portraits in Jazz (OUP)
Nikki Iles	Balulalow	Jazz On A Winter's Night (OUP)
John Lunn	Fashion (Downton Abbey Theme)	Fashion (Hal Leonard)
Christopher Norton	Hungarian Stomp	Microjazz Collection 3 (Boosey & Hawkes)
Pam Wedgwood	Sirius	Piano Dreaming (Faber Music)

Component 3: Discussion

7 marks

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

- identify melodic and harmonic features occurring in the music (sequence, melodic inversion, circle of 5ths, 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
- describe their approach to learning the music, including the use of certain techniques, and aspects of interpretation
- demonstrate a self-critical awareness of their own performance, indicating which aspects of their performance they were happy or unhappy with, and why
- describe any techniques or exercises they have focused on in their practice, the purpose of doing so, 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 be applied

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.

Option 1: Sight Reading


Candidates perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

Candidates perform an 8-bar accompaniment to a melody played by the examiner, using appropriate harmonic language and texture. A stylistic suggestion will be provided. Chords will be specified.

In addition to the parameters listed at previous grades, you may be tested on the following:

- chords I, IV and V in A, D and E minor
- use of inversions and appropriate right-hand figuration is expected
- $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{2}{4}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) 

Component 5: Aural Tests

8 marks

Aural 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:

- **Test 1a** **1 mark**

To identify the time signature.

- **Test 1b** **1 mark**

To identify whether the passage is in a major or minor key.

- **Test 1c** **1 mark**

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).

• **Test 1d** **1 mark**

An unharmonised version of a short phrase (1 to 2 bars) from the passage will be played. Candidates will be asked to clap or tap back the rhythm of the phrase.

• **Test 1e** **2 marks**

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).

Aural 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:

• **Test 2a** **1 mark**

To identify the cadence by its conventional name.

• **Test 2b** **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 to identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice).

A free digital booklet with sample materials for this component is available on the LCME website:

[click here to download](#) 

Grade 7

Component 1: Technical Work

15 marks

Candidates prepare either Option 1: Scales and Arpeggios, or Option 2: Studies.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the items 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, B, F#, Db major; D, A, B, 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		
D, A, B, F#, Db 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 3rds		
G, D major; C# harmonic minor	1 octave	hands separately, <i>piano</i> and <i>forte</i> , <i>legato</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
Arpeggios		
C, D, A, E, B, F#, F, Db 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> , <i>legato</i> ♩ = 52
Diminished 7th arpeggio		
Beginning on C#, D, Eb	3 octaves	hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 52

A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Studies

Candidates perform both of the following studies:

Louise Farrenc	Étude in D minor	Piano Handbook 2026: Grade 7 (LCME)  digital download
Hélène de Montgeroult	7th Étude des deux mains	Piano Handbook 2026: Grade 7 (LCME)  digital download

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
J S Bach	Sinfonia, BWV 796	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Ludwig van Beethoven	Allegro cantabile, WoO47 No 1	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Louis-Claude Daquin	Le Coucou	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Muzio Clementi	Sonata in G WO14 2nd movt	Sonata in G WO14 (Henle Verlag)
François Couperin	Les Sylvains Rondeau	Clavichord Pieces Volume 1 (Kalmus Edition)
Edward Gregson	Adam's Allemande	An Album for my Friends (Novello)
Marianne Martinez	Sonata in E major 1st movt	Women Composers (Schott)
W A Mozart	Sonata in F K280 3rd movt	Sonata in F K280 (Henle Verlag)
Domenico Scarlatti	Sonata in E Kk380 L23	48 Sonatas and Pieces (Schott)

List B

Composer	Title	Publication
Clara Schumann	Eintritt	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Elfrida Andrée	Om Kvällen	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Alec Rowley	Into the Icy Blast	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Amy Beach	Scottish Legend Op 54 No 1	Women Composers Piano Anthology (Faber Music)
J S Bach/Charles-Valentin Alkan	Siciliano from Flute Sonata BWV 1031	Sonate Siciliano (MuseScore)
Fanny Hensel	Melodie, Op 4 No 2	Piano Music by Female Composers (Schott)
Paula Szalit	Rêverie, Op 2 No 1	Rêverie Op 2 No 1 (Rick Robertson)
Alan Richardson	Sonatina in F 2nd movt	Sonatina in F (Josef Weinberger)
Nitzan Vardi	Nocturne As They Come and Go	22 Nocturnes for Chopin (EVC)

List C

Composer	Title	Publication
Ernesto Nazareth	Odeon	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Nikki Iles	Mwanzo	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Felix Mendelssohn	Song Without Words, Tarantella, Op 102 No 3	Piano Handbook 2026: Grade 7 (LCME) ↓ ↕ digital download
Cécile Chaminade	Scarf Dance, Op 37 No 3	At the Piano with Women Composers (Alfred Publishing)
Cheryl Frances-Hoad	Commuterland	Commuterland (Cadenza Music)
Frédéric Chopin	Mazurka in A minor, Op 68 No 2	20 Selected Mazurkas (Schott)
John McLeod	Dance to your Shadow	Hebridean Dances (Scottish Music Centre)
Mark Tanner	Look Before you Leap	Jazz hands Book 4 (Syrinx Music)
Mark-Anthony Turnage	Edward's Refrain	True Life Stories (Schott)

Component 3: Discussion

7 marks

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

- identify more complex harmony, 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 (or artists associated with) the music performed
- demonstrate historical and stylistic knowledge of the styles and genres performed
- demonstrate a widening musical awareness a little beyond the music performed
- explain how different styles and historical periods have a bearing on approaches to performance

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.

Option 1: Sight Reading


Candidates perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

Candidates perform an 8-bar accompaniment to a melody played by the examiner, using appropriate harmonic language and texture. A stylistic suggestion will be provided. Chords will be specified.

In addition to the parameters listed at previous grades, you may be tested on the following:

- chords I, IV and V in major or i, iv and V in minor, in keys up to three sharps and three flats
- use of inversions and appropriate right-hand figuration is expected
- $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{6}{8}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) 

Component 5: Aural Tests

8 marks

Aural Test 1

• Test 1a

2 marks

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)

• Test 1b

4 marks

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

Aural Test 2

• Test 2a

2 marks

The key-chord of a major or minor key will be played, followed by a short harmonised passage in the same key. The passage will finish with a harmonised cadence in the home key. You will be asked to identify the cadence as either perfect, imperfect, plagal or interrupted. The test will be repeated using a different example.

A free digital booklet with sample materials for this component is available on the LCME website:

[click here to download](#) 

Grade 8

Component 1: Technical Work

15 marks

Candidates prepare either Option 1: Scales and Arpeggios, or Option 2: Studies.

Option 1: Scales and arpeggios

The examiner will ask for a selection of the items 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, F, Bb, Eb, Ab major; C, G, F, Bb, Eb, G# minor (harmonic and melodic)	4 octaves	hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> ♩ = 88
Contrary motion scales		
C, G, F, Bb, Eb, Ab major; C, G, F, Bb, Eb, G# harmonic minor	2 octaves	hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> and <i>staccato</i> , ♩ = 88
Scales in thirds		
C, A, Eb major; D harmonic minor	2 octaves	hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 120
Chromatic Scale in minor thirds		
Beginning on D/F	1 octave	hands separately, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 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> , ♩ = 88
Arpeggios		
C, G, F, Bb, Eb, Ab major C, G, F, Bb, Eb, G# minor	4 octaves	root position, 1st inversion and 2nd inversion, hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 60
Dominant 7th Arpeggios		
In the keys of C, F#, Bb, Eb, Ab, Db major	4 octaves	hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 60
Diminished 7th Arpeggios		
Beginning on F#, G, Ab, A, Bb, B	4 octaves	hands separately and together, <i>piano</i> and <i>forte</i> , <i>legato</i> ♩ = 60

A free digital booklet with materials for this component is available on the LCME website:

[click here to download](#) 

Option 2: Studies

Candidates perform both of the following studies:

Louise Farrenc	Étude	Piano Handbook 2026: Grade 8 (LCME)  digital download
Sterndale Bennett	Op 11 no 5	Piano Handbook 2026: Grade 8 (LCME)  digital download

Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. Up to two pieces may be substituted with selections of the same grade from the Popular Piano list (see [page 48](#)). In addition, further

List B and List C options can be found in the *Piano Anthology series (LCME)* for the appropriate grade and list. At least one piece must be from the *Piano Handbook 2026 (LCME)*.

List A

Composer	Title	Publication
Ludwig van Beethoven	Allegro, Op 2 No 1	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Clara Schumann	Prelude & Fugue in G minor, Op 16 No 1	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Joseph Haydn	Rondo, Hob XVI/48	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Julian Nott, Paul Ayres	A Miniature Prelude Adagio & Fugue (Peppa Pig)	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
J S Bach	Prelude and Fugue in C minor No 2 BWV 847	The Well-Tempered Clavier Book 1, BWV 846-869 (Bärenreiter)
Claude Debussy	Dr Gradus ad Parnassum	Dr Gradus ad Parnassum (Editions Bourges)
Girolamo Frescobaldi	Toccatà Terza F203	Toccatte e partite d'intavolatura, Libro 1 (Bärenreiter)
Dmitri Kabalevsky	Prelude and Fugue in C Op 61 No 2	6 Preludes and Fugues (Schirmer)
W A Mozart	Sonata in D K284 1st movt	Sonata in D K 284 (Henle Verlag)
Edvard Grieg	Holberg Suite Op 40 Prelude	Holberg Suite (Peters)
Jean-Philippe Rameau	Les Cyclopes	Les Cyclopes & Les Sauvages for Keyboard (Bärenreiter)
Erik Satie	Sonatine bureaucratique	(Schott Music)
Domenico Scarlatti	Sonata in D Kk443 L418	Scarlatti Sonata in D Kk443 (Peters)
Franz Schubert	Sonata in E D459 1st movt	Miscellaneous Piano Works (Peters)

List B

Composer	Title	Publication
Isaac Albéniz	Sous le Palmier	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
John Ireland	The Darkened Valley	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Anatoly Lyadov	Prelude in Db	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Bosba Panh	Le peu de temps qu'il nous reste	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Anton Arensky	Impromptu, Op 25 No 1	Four Pieces (Jurgenson)
Natalie Boulanger	D'un vieux jardin, No 1	Trois Morceaux Pour Piano (Schirmer)
Johannes Brahms	Intermezzo, Op 118 No 1	Brahms Selected Piano Pieces (Bärenreiter)
Ferruccio Busoni	Prelude in G sharp minor Op 37 No 12	Busoni 24 Preludes Op 37 Vol 1 (Ricordi)
George Gershwin	The Man I Love	Meet George Gershwin at the Keyboard (Faber Music)
Kate Jenkins	Nocturne Cerddorieth I Bronwyn	22 Nocturnes for Chopin (EVC)
Olivier Messiaen	Plainte calme Prélude No 7	The Best of Olivier Messiaen (Editions Durand)
Zoe Rahman	Nocturne	22 Nocturnes for Chopin (EVC)
Maria Szymanowska	Nocturne in B flat major	Szymanowska Nocturne (Schott)
Judith Weir	Chorale for Steve	Judith Weir Chorale for Steve (Chester Music)

List C

Composer	Title	Publication
Béla Bartók	From the Diary of a Fly	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Christopher Norton	Jingo	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download
Teresa Carreño	Mi Teresita	Piano Handbook 2026: Grade 8 (LCME) ↕ digital download

List C

Nora Douglas Holt	Nora's Dance	Piano Handbook 2026: Grade 8 (LCME) digital download
Lennox Berkeley	Six Preludes No 1	Prelude No 1 (<i>Hal Leonard</i>)
William Bolcom	Graceful Ghost Rag	Graceful Ghost Rag (<i>Hal Leonard</i>)
Ronald Center	Toccata	Giglot and Toccata (<i>Roberton Publications</i>)
Frédéric Chopin	Waltz in B minor, Op 69 No 2	(<i>Schirmer</i>)
Edward Gregson	Six Little Piano Pieces No 2	Six Little Piano Pieces (<i>Novello</i>)
Nikolai Kapustin	Sonatina Op 100	Sonatina Op 100 (<i>Schott</i>)
Aram Khachaturian	Dance	Two Pieces No 2 (<i>Boosey & Hawkes</i>)
Florence Price	Nimble Feet	Dances in the Canebreaks (<i>Clar Nan Editions</i>)
Peter Sculthorpe	Djillie, 3 Pieces, No 1	Three Pieces for Piano (<i>Faber Music</i>)
Adaline Shepherd	Wireless Rag	Wireless Rag (<i>Standard Music Publishing Co</i>)

Component 3: Discussion

7 marks

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

- identify any interval by number and type
- demonstrate knowledge of other music by the same composers or associated with the same artists
- 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
- identify at least two well-known pianists and discuss their significance, approaches to performance, and any influence on the candidate's own playing
- demonstrate an understanding of the history and development of the piano

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates prepare either Option 1: Sight Reading, or Option 2: Keyboard Harmony Test.

Option 1: Sight Reading

Candidates perform a short, previously unseen piece of music. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish. Sight reading parameters for each grade are listed on [page 46](#).

Option 2: Keyboard Harmony Test

The candidate harmonises a given melody using chords over a bass line. Only the opening tonic chord is given, with all other harmonic choices made by the candidate. The harmony used must be diatonic, and aligned to the key of the melody. The accompaniment may be extended with a brief introduction, varied textures, or cadential embellishments.

In this grade the candidate must:

- chords I–ii–IV–V in major or i–iv–V–VI in minor, in keys up to three sharps and three flats
- use of inversions and appropriate right-hand figuration is expected
- $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{6}{8}$

Free digital booklets with sample materials for this component are available on the LCME website: [click here to download](#) ↓

Component 5: Aural Tests

8 marks

Aural Test 1

• Test 1a

4 marks

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

Aural Test 2

• Test 2a

4 marks

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 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

A free digital booklet with sample materials for this component is available on the LCME website: [click here to download](#) ↓

2.12 Sight Reading parameters

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.

Grade	Keys	Time Signature	Note Values & Rhythms	Range/ Positions
1	C, G, F major	$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$	<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 the 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	Bb major; B minor	$\frac{2}{2}$	<ul style="list-style-type: none"> changes of tonality within a piece 	
7	Eb, E major	$\frac{9}{8}$	<ul style="list-style-type: none"> more rapid semiquaver movement semiquaver rests 	
8	Ab 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
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
some hand position changes, hands together	phrasing and staccato markings	<ul style="list-style-type: none"> <i>dim.</i> and <i>cresc.</i> Tempo indication in Italian or English with metronome speeds 	
greater independence of hands		dynamics of <i>pp</i>	
left hand melody	more differences in articulation and balance between left and right hand	simple Italian markings (e.g. <i>cantabile</i> , <i>subito</i>)	
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.)	maximum of 14 bars
part writing			
more complex use of accidentals and modulations	use of trills at cadence points		

2.13 Popular Piano repertoire list

Graded exam candidates may replace up to two pieces with selections from this list (same grade), while Recital Grade candidates may select any number of pieces. Unless otherwise stated as “any reliable edition”, candidates are required to use the editions specified below.

Grade 1

Title	Composer	Publication
Christopher Norton	Coconut Rag	Microjazz Collection 2 (Boosey & Hawkes)
Reena Esmail	Dark and Light	Piano Time 2 (OUP)
Rodgers & Hammersmith arr Faber & Faber	Do-Re-Mi	ChordTime Piano Popular Level 2B (<i>Faber Piano Adventures</i>)
Paul Harris	Ghostly Conversations	Music Through Time Book 1 (OUP)
Christopher Norton	Inter-city Stomp	Microjazz Collection 2 (Boosey & Hawkes)
Traditional arr Hall	Jamaican Rumba	Piano Time 2 (OUP)
Pam Wedgwood	Minnie Mouse Hits Town!	Piano for Fun (<i>Faber Music</i>)
Zenobia Powell Perry	Orrin and Echo	The Joy of Graded Piano – Grade 1 (<i>Yorktown Music Press</i>)
arr Faber & Faber	Over the Rainbow	Piano Adventures Popular Repertoire Level 2B (<i>Faber Piano Adventures</i>)
Victoria Proudler	Pachelbel Moment	Piano Grades are Go! (EVC)
Heather Hammond	Penny Blue	Get Set! Piano Tutor 2 (<i>Collins Music</i>)
Béla Bartók	Quasi Adagio	For Children Book 1 (Boosey & Hawkes)
Andrew Eales	Snowflakes	The Joy of Graded Piano – Grade 1 (<i>Yorktown Music Press</i>)
John Williams arr Faber & Faber	Star Wars (Main Theme)	ChordTime Piano Popular Level 2B (<i>Faber Piano Adventures</i>)
ABBA	Super Trouper	Abba: Really Easy Piano (<i>Wise</i>)
William Gillock	Swinging Beat	Graded Gillock: Grades 1–2 (<i>Willis Music</i>)
Mozart arr Blackwell	That Sounds So Lovely from The Magic Flute	The Foundation Pianist Book 1 (<i>Faber Music</i>)
Scott Joplin arr Hammond	The Entertainer	Get Set! Piano Tutor Book 2 (<i>Collins Music</i>)
ABBA	Voulez-Vous	Abba: Really Easy Piano (<i>Wise</i>)

Grade 2

Title	Composer	Publication
Ludovico Einaudi	Andare	Graded Pieces For Piano Grades 1–2 (<i>Chester Music</i>)
Heather Hammond	Black Cat Swing	Intermediate Pianist Book 1 (<i>Faber Music</i>)
Victoria Proudler	Butterfly Mountain	Piano Grades are Go! Grades 2–3 (EVC)
George Frideric Handel	Hallelujah	Grade 2 Piano Solos (<i>Chester Music</i>)
Trad Maori arr Marshall	Hine E Hine	The Intermediate Pianist Book 1 (<i>Faber Music</i>)
Williams arr Carol Matz	Hogwarts Hymn	Famous & Fun Pop 4 (<i>Alfred</i>)
Lin Manuel Miranda	How Far I’ll Go	Gradebusters Mixtape Grades 1–5 (<i>Hal Leonard</i>)
Gershwin arr Watson	I Got Rhythm	Grade 2 Piano Solos (<i>Chester Music</i>)
Edvard Grieg arr Gritton	In the Hall of the Mountain King	Simply Classics Grades 2–3 (<i>Faber Music</i>)
Norman arr Matz	James Bond Theme	Famous & Fun Pop 4 (<i>Alfred</i>)
Taylor Swift	Love Story	Gradebusters Mixtape Grades 1–5 (<i>Hal Leonard</i>)

J S Bach	Minuet in G major, BWV Anh 114	The Anna Magdalena Book (<i>Any reliable edition</i>)
Ludovico Einaudi	Night	Graded Pieces For Piano Grades 1–2 (<i>Chester Music</i>)
Victoria Proudler	Rock Etude	Piano Grades are Go! Grades 2–3 (<i>EVC</i>)
Robert Schumann	Soldiers' March Op 68: No 2	Album for the Young (<i>Any reliable edition</i>)
Adele	Someone Like You	Gradebusters, Grade 2 (<i>Hal Leonard</i>)
Béla Bartók	Sorrow	For Children Vol 2 (<i>Boosey & Hawkes</i>)
Saint-Saëns arr Gritton	The Elephant	Simply Classics Grade 2–3 (<i>Faber Music</i>)
Andrew Lloyd Webber arr Bullard	Whistle Down the Wind	Pianoworks Collection 1 (<i>OUP</i>)

Grade 3

Title	Composer	Publication
Christina Perri	A Thousand Years	Gradebusters Grade 3 (<i>Hal Leonard</i>)
June Armstrong	Azure Blue	Razzamatazz (<i>June Armstrong</i>)
Nikki Iles	Caterpillar Blue	Tales From Alice (<i>EVC</i>)
Coldplay	Clocks	Coldplay: Really Easy Piano (<i>Wise</i>)
Carl Davis	Ethel and Ernest	The Piano Player: Movie Soundtracks (<i>Faber Music</i>)
Richard Rodgers and Sherman	Hushabye Mountain (Chitty Chitty Bang Bang)	The Graded Piano Player: Grade 2–3 (<i>Faber Music</i>)
ABBA	I Have a Dream	Really Easy Piano: 40 ABBA Songs (<i>Hal Leonard</i>)
J S Bach	Little Prelude in C BWV 939	(<i>Any reliable edition</i>)
Abba	Mamma Mia	Really Easy Piano Duets (<i>Wise</i>)
Scott Joplin arr Hall	Maple Leaf Rag	Music through Time Piano Book 2 (<i>OUP</i>)
Lalo Schifrin arr Kern	Mission: Impossible Theme	Popular Piano Solos Level 5 edition 2 (<i>Hal Leonard</i>)
Pachelbel arr Faber & Faber	Pachelbel Canon	Piano Adventures Level 3B (<i>Faber Piano Adventures</i>)
Frédéric Chopin arr Hall	Prelude	Music through Time Piano Book 2 (<i>OUP</i>)
Victoria Proudler	Rainbow's Ends	Piano Grades are Go! Grades 2–3 (<i>EVC</i>)
Rachel Forsyth arr Spanswick	Soggy Shoes Blues	Women Composers Book 1 (<i>Schott</i>)
Florence Price	Sunset	Florence Price: Rediscovered Gems for Piano Solo (<i>Hal Leonard</i>)
Nikki Iles	Tea Dance	Tales From Alice (<i>EVC</i>)
Tchaikovsky	The Sick Doll, Op 39 No 7	(<i>Any reliable edition</i>)
Robert Schumann	The Wild Horseman, Op 68 No 8	(<i>Any reliable edition</i>)
Vera Mohrs arr Spanswick	Two Cats Playing	Women Composers Book 1 (<i>Schott</i>)

Grade 4

Title	Composer	Publication
Saint-Saëns arr Blackwell	Aquarium	The Foundation Pianist Book 2 (<i>Faber Music</i>)
Dora Pejačević arr Marshall	Berceuse Op 2	HerStory: The Piano Collection (<i>Faber Music</i>)
J S Bach	Prelude in C, No 1 BWV 846	(<i>Any reliable edition</i>)
Melanie Spanswick	Karma	Digressions (<i>EVC</i>)

ABBA	Knowing Me, Knowing You	Really Easy Piano: 40 ABBA Songs (<i>Hal Leonard</i>)
Donaldson arr Blackwell	My Baby Just Cares for Me	The Foundation Pianist Book 2 (<i>Faber Music</i>)
Tim Minchin	Naughty (from Matilda the musical)	Gradebusters Grade 4 (<i>Hal Leonard</i>)
Martha Mier	Persistent Rhythm	Jazz, Rags & Blues 3 (<i>Alfred</i>)
Poppy Ackroyd	Rain	The Joy of Graded Piano – Grade 4 (<i>Yorktown Music Press</i>)
Yiruma arr Rejino	River Flows in You	Popular Piano Solos – Level 5, 2nd Edition (<i>Hal Leonard</i>)
Samantha Ward	Rockin Fingers	Women Composers Book 1 (<i>Schott</i>)
Clementi	Rondo from Sonatina in G Op 36 No5	The Best of Grade 4 (<i>Faber Music</i>) or (<i>Any reliable edition</i>)
Victoria Proudler	Summer Rain	Piano Grades are Go! Grades 4–5 (<i>EVC</i>)
ABBA	Take a Chance on Me	Really Easy Piano: 40 ABBA Songs (<i>Hal Leonard</i>)
Max Richter	The Departure	The Piano Player: Movie Soundtracks (<i>Faber Music</i>)
Trad arr Turner	The Sailor's Hornpipe	Play it Again: Piano Book 1 (<i>Schott</i>)
Kabalevsky	Toccatina Op 27	The Best of Grade 4 (<i>Faber Music</i>) or (<i>Any reliable edition</i>)
Victoria Proudler	Toccatina in A minor	Piano Grades are Go! Grades 4–5 (<i>EVC</i>)
Florence Price	When Dusk Falls	Florence Price: Rediscovered Gems for Piano Solo (<i>Hal Leonard</i>)
Angeline Bell	Whirlpool	My Seaside Notebook (<i>Edition Musica Ferrum</i>)

Grade 5

Title	Composer	Publication
Rachel Portman	Apple Tree	The Joy of Graded Piano – Grade 5 (<i>Yorktown Music Press</i>)
Victoria Proudler	Aurora	Piano Grades are Go 4–5 (<i>EVC</i>)
Paul de Senneville	Ballade Pour Adeline	Contemporary Piano Masters (<i>Hal Leonard</i>)
Ludovico Einaudi	Elegy for the Arctic (shorter version)	Extra Elements Album (<i>Chester Music</i>)
Naoka Ikeda	Foggy Blues	Naoka Ikeda Graded Collection (<i>Hal Leonard</i>)
William Gillock	Jazz Prelude	The Willis Recital Collection (<i>Hal Leonard</i>)
Burgmuller	La Tarantella, Op 100	(<i>Any reliable edition</i>)
Florence Price	Levee Dance	HerStory: The Piano Collection (<i>Faber Music</i>)
Robert Schumann	Mignon, Op 68 No 35	Album for the Young Op 68 (<i>Any reliable edition</i>)
William Gillock	New Orleans Nightfall	The Best of Grade 5 (<i>Faber Music</i>)
Karen Marshall	Nuovi Inizi	Intermediate Pianist Book 3 (<i>Faber Music</i>)
Robert Schumann	Of Foreign Lands and People No 1	Kinderszenen Op 15 (<i>Any reliable edition</i>)
Heather Hammond	Rumba Rhythmique	Intermediate Pianist Book 3 (<i>Faber Music</i>)
George Frideric Handel	Sarabande from Suite in D minor, HWV 437	The Joy of Graded Piano – Grade 5 (<i>Yorktown Music Press</i>) or (<i>Any reliable edition</i>)
Alison Mathew	Shimmering Moonstone	Treasure Trove (<i>Edition Musica Ferrum</i>)
Ellmenreich	Spinning Song	The Intermediate Pianist Book 3 (<i>Faber Music</i>)
Edward MacDowell	To a Wild Rose	The Joy of Graded Piano – Grade 5 (<i>Yorktown Music Press</i>) or (<i>Any reliable edition</i>)
Ludovico Einaudi	Una Mattina	Contemporary Piano Masters (<i>Hal Leonard</i>)
W A Mozart	Variations on "Ah, vous dirai-je maman"	(<i>Any reliable edition</i>)

Elton John & Bernie Taupin	Your Song	Grade 5 Piano Solos (<i>Hal Leonard</i>)
----------------------------	-----------	--

Grade 6

Title	Composer	Publication
Folk Song arr Baumgartner	All through the Night	Favourite Melodies for Jazz Piano Solo (<i>Willis Music Company</i>)
Debbie Wiseman	Alleluia (O Clap Your hands) The Coronation	Ten (Memories for solo piano) (<i>Faber Music</i>)
Ola Gjeilo	City Lights	Night (<i>Chester Music</i>)
Karen Marshall	Clockwork	Advanced Pianist Book 1 (<i>Faber Music</i>)
Yann Tiersen	Comptine d'un autre été: L'après-midi	Contemporary Piano Masters – Intermediate/Advanced (<i>Hal Leonard</i>)
Powell and Gregson-Williams	Fairytale Opening	The Piano Player: Movie Soundtracks (<i>Faber Music</i>)
Peter Maxwell Davies	Farewell to Stromness	Real Repertoire, ed. Christine Brown (<i>Faber Music</i>)
Ludwig van Beethoven	Für Elise (complete)	(<i>Any reliable edition</i>)
Armstrong	Glasgow Love Theme (from Love Actually)	Contemporary Piano Masters – Intermediate/Advanced (<i>Hal Leonard</i>)
Hans Zimmer arr Harris	He's A Pirate	Essential Films (<i>Faber Music</i>)
Pam Wedgwood	My Favourite Things	After Hours Jazz (<i>Faber Music</i>)
Frédéric Chopin	Preludes Op 28, No 20 in C minor	(<i>Any reliable edition</i>)
W A Mozart	Sonata in C K545, movt 1	(<i>Any reliable edition</i>)
Dvorak arr Baumgartner	Song for the New World	Favourite Melodies for Jazz Piano Solo (<i>Willis Music Company</i>)
Alison Mathew	Sunlight Dancing Through Leaves	Landscapes (<i>Editions Musica Ferrum</i>)
Carl Davis	The Queen's Nose Theme	Carl Davis: The Piano Collection (<i>Faber Music</i>)
Debbie Wiseman	Together	Ten (Memories for solo piano) (<i>Faber Music</i>)

Grade 7

Title	Composer	Publication
Bacharach	(They Long To Be) Close To You	Popular Piano Solos Book 2 (<i>Hal Leonard</i>)
Mark Tanner	Bach to the Future	The Advanced Pianist Book 2 (<i>Faber Music</i>)
Anderson & Ulvaeus arr Keveren	Chiquitita (Bach's Two-Part Invention)	ABBA for Classical Piano (<i>Hal Leonard</i>)
Carl Davis	Cranford	Carl Davis: The Piano Collection (<i>Faber Music</i>)
Eric Satie	Danse de Travers (any two or complete)	(<i>Any reliable edition</i>)
Dario Marianelli	Dawn (from Pride and Prejudice)	Contemporary Piano Masters (<i>Hal Leonard</i>)
Francisca Gonzaga	Heloisa (Valsa de salão)	HerStory: The Piano Collection (<i>Faber Music</i>)
Joanna McGregor	Lowside Blues	Unbeaten Tracks: Grades 4–6 (Piano Solo) (<i>Faber Music</i>)
Justin Hurwitz	Mia & Sebastian's Theme	The Piano Player: Movie Soundtracks (<i>Faber Music</i>)
Benny Andersson	Midnattsdans	Benny Andersson Piano (<i>Hal Leonard</i>)
Ludwig van Beethoven	Moonlight Sonata, 1st movt	(<i>Any reliable edition</i>)
Pam Wedgwood	Night Owl	Piano Dreaming (<i>Faber Music</i>)

Frédéric Chopin	Raindrop Prelude, Op 28 No 15	(Any reliable edition)
CPE Bach	Solfeggietto	(Any reliable edition)
Elton John	Song for Guy	Popular Piano Solos Book 2 (Hal Leonard)
Francisca Gonzaga	Sospiro (Tango)	HerStory: The Piano Collection (Faber Music)
De Vries, Hooper, Armstrong, Atack, Weekes	Balcony Scene (Romeo + Juliet)	The Piano Player: Movie Soundtracks (Faber Music)
Carl Davis	The French Lieutenant's Women	Carl Davis: The Piano Collection (Faber Music)
Debbie Wiseman	The Traveller	Ten (Memories for solo piano) (Faber Music)
Alexis Ffrench	The Way It Was	Selections from Classical Soul Vol 1 (Hal Leonard)

Grade 8

Title	Composer	Publication
Freddie Mercury arr Keveren	Bohemian Rhapsody	Queen for Classical Piano (Hal Leonard)
Claude Debussy	Clair de lune	(Any reliable edition not simplified/arranged)
Felix Mendelssohn	Duetto Op 38 No 6	The Advanced Pianist Book 2 (Faber Music)
Debbie Wiseman	Falling Leaves of Autumn	Ten (Memories for solo piano) (Faber Music)
Alexis Ffrench	Footprints in the Sand	Alexis Ffrench: The Sheet Music Collection: Piano Solo (Hal Leonard)
Benny Andersson	I Wonder	Benny Andersson Piano (Hal Leonard)
François Couperin	Les Barricades Mystérieuses	The Advanced Pianist Book 2 (Faber Music)
Philip Glass	Metamorphosis Two	Contemporary Piano Masters – Intermediate/Advanced (Hal Leonard)
Alanna Crouch	Nocturne in Db major	22 Nocturnes for Chopin from Women Composers (EVC)
Nancy Litten	Nocturne: Fred & Bertie's Night-Time Stroll in F minor	22 Nocturnes for Chopin from Women Composers (EVC)
George Frideric Handel	Passacaglia in G minor Suite No 7 HWV 432	(Any reliable edition not simplified/arranged)
Hengeveld	Prelude from Partita Rhythmique	Hengeveld: Partita Rhythmique – Piano Solo (Broekmans)
W A Mozart	Rondo Alla Turca	(Any reliable edition)
Ludwig van Beethoven	Sonata Pathétique, Op 13 movt 2	(Any reliable edition)
W A Mozart arr Baumgartner	Symphonic Swing	Favourite Melodies for Jazz Piano Solo (Willis Music Company)
Benny Andersson	Thank You for the Music	Benny Andersson Piano (Hal Leonard)
Michael Nyman	The Heart Asks Pleasure First	Contemporary Piano Masters – Intermediate/Advanced (Hal Leonard)
Rachel Portman	Way Home (from Ask the River)	(Hal Leonard)
Brian May arr Keveren	We Will Rock You	Queen for Classical Piano (Hal Leonard)

2.14 Piano Duet

Performances will be assessed using the standard criteria but, in addition examiners will assess the technical accomplishment, musical knowledge, musicality and communication, demonstrated by both candidates performing as a balanced ensemble. Performers must change places for at least one of their items.

Regulation

Piano Duet exams are not regulated by Ofqual and do not carry UCAS points.

Grade 1

Performance of three pieces, one from each list: A, B and C. An own choice piece of comparable standard and length may be substituted in any two of components 1–3.

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

40 marks

Own choice piece of comparable standard and length.

Grade 2

Performance of three pieces, one from each list: A, B and C. An own choice piece of comparable standard and length may be substituted in any two of components 1–3.

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**40 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>)

Grade 3

Performance of three pieces, one from each list: A, B and C. An own choice piece of comparable standard and length may be substituted in any two of components 1–3.

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 Bk.2 (2005) (<i>OUP</i>)
arr Hall	All Through the Night	Mixed Doubles: Piano Time Duets Bk.2 (2005) (<i>OUP</i>)
Joan Last	The Jester	For You and Me Book 2 (<i>Forsyth</i>)

Component 3: Piece C**40 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 Bk.2 (2005) (<i>OUP</i>)
Joan Last	The Jester	For You and Me Book 2 (<i>Forsyth</i>)

Grade 5

Performance of three pieces, one from each list: A, B and C. An own choice piece of comparable standard and length may be substituted in any two of components 1–3.

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 mvt or Rondo	(<i>Peters</i>)

Component 2: Piece B

30 marks

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

Component 3: Piece C

40 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 Moszkowski	Spanish Dance, Op 12 No 2	Mixed Doubles: Piano Time Duets Book 2 (2005 edition)

Grade 7

Performance of three pieces, one from each list: A, B and C. An own choice piece of comparable standard and length may be substituted in any one of components 1–3.

Component 1: Piece A

30 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

30 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

30 marks

Own choice piece of comparable standard and length

Component 4: Sight Reading or Keyboard Harmony Test

10 marks

Candidates choose from one of the available options, as for the standard grade 7.

2.15 Piano Accompaniment

This syllabus is intended to encourage pianists to become involved in ensemble playing from an early stage. As well as developing musicianship and sensitivity, pianists will gain an awareness of repertoire beyond the piano.

Candidates may accompany pieces chosen from LCME 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).

Regulation

Piano Duet exams are not regulated by Ofqual and do not carry UCAS points.

Grade 3

Component 1: Performance

75 marks

Accompanying any two of the following options or pieces (30 marks each):

Composer	Title	Publication
	a piece set for grade 1	any LCME Syllabus
	a contrasting piece set for grade 1	any LCME 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 LCME Piano Handbook 2026 grade 3/4 or grade 3 scales and arpeggios, or study.

Component 2: Discussion

7 marks

As for the standard grade 3 (see [page 25](#)).

Component 3: Solo Sight Reading or Keyboard Harmony Test

10 marks

Candidates choose from one of the available options, as for the standard grade 3.

Component 4: Aural Tests

8 marks

As for the standard grade 3 (see [page 26](#)).

Grade 5

Component 1: Performance

75 marks

Accompanying any two of the following options or pieces (30 marks each):

Composer	Title	Publication
	a piece set for grade 3	any LCME Syllabus
	a contrasting piece set for grade 3	any LCME 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 LCME Piano Handbook 2026 grade 5/6 or grade 5 scales and arpeggios, or study.

Component 2: Discussion

7 marks

As for the standard grade 5 (see [page 31](#)).

Component 3: Solo Sight Reading or Keyboard Harmony Test

10 marks

Candidates choose from one of the available options, as for the standard grade 5.

Component 4: Aural Tests

8 marks

As for the standard grade 5 (see [page 32](#)).

Grade 7

Component 1: Performance

75 marks

Accompanying any two of the following options or pieces (30 marks each):

Composer	Title	Publication
	a piece set for grade 5	any LCME Syllabus
	a contrasting piece set for grade 5	any LCME 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 LCME Piano Handbook 2026 grade 7/8 or grade 7 scales and arpeggios, or study.

Component 2: Discussion

7 marks

As for the standard grade 7 (see [page 35](#)).

Component 3: Solo Sight Reading or Keyboard Harmony Test

10 marks

As for the standard grade 7. Up to one minute is allowed to study the test, during which the candidate may try parts of it if they wish.

Component 4: Aural Tests

8 marks

As for the standard grade 7 (see [page 36](#)).

3. Assessment and regulations

3.1 Assessment objectives

Assessment objectives

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

- **Technical accomplishment:** the extent to which the instrument or voice 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 on their instrument or voice

Coverage of the assessment objectives

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

	Technical accomplishment	Musicality	Musical knowledge	Communication
Technical Work	✓	✓	✓	
Performance	✓	✓	✓	✓
Discussion		✓ (Grades 4 to 8)	✓	
Sight Reading or Keyboard Harmony Test	✓	✓	✓	✓
Aural Tests		✓ (Grades 7 and 8)	✓	

Approximate weighting of the assessment objectives

The following tables show the approximate weighting of the relevant assessment objectives within each component of the exam.

Technical Work

Grades 1–3	Technical accomplishment (75%)	Musicality (10%)	Musical knowledge (15%)
Grades 4–5	Technical accomplishment (75%)	Musicality (10%)	Musical knowledge (15%)
Grades 6–8	Technical accomplishment (75%)	Musicality (10%)	Musical knowledge (15%)

Performance

Grades 1–3	Technical accomplishment (65%)	Musicality (15%)	Musical knowledge (10%)	Communication (10%)
Grades 4–5	Technical accomplishment (55%)	Musicality (20%)	Musical knowledge (12.5%)	Communication (12.5%)
Grades 6–8	Technical accomplishment (40%)	Musicality (30%)	Musical knowledge (15%)	Communication (15%)

Discussion

Grades 1–3	Musical knowledge (100%)		
Grades 4–5	Musicality (10%)	Musical knowledge (90%)	
Grades 6–8	Musicality (20%)	Musical knowledge (80%)	

Sight Reading or Keyboard Harmony Test

Grades 1–3	Technical accomplishment (37.5%)	Musicality (10%)	Musical knowledge (42.5%)	Communication (10%)
Grades 4–5	Technical accomplishment (35%)	Musicality (12.5%)	Musical knowledge (40%)	Communication (12.5%)
Grades 6–8	Technical accomplishment (32.5%)	Musicality (15%)	Musical knowledge (37.5%)	Communication (15%)

Aural Tests

Grades 1–3	Musical knowledge (100%)		
Grades 4–5	Musical knowledge (100%)		
Grades 6–8	Musicality (10%)	Musical knowledge (90%)	

3.2 How marks are awarded

The following tables show the guidelines which the examiners use to award marks. The guidelines are not intended to be mutually exclusive, but 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.

Technical Work

The examiner will consider the performance of the requested scales and arpeggios, or study, and will award a mark, taking into account the following:

Assessment domain	Technical accomplishment	Musicality	Musical knowledge
Distinction 85–100%	<ul style="list-style-type: none"> Consistently accurate and fluent response Within the prescribed tempo range 	<ul style="list-style-type: none"> Musically shaped and phrased Performed at the requested dynamics 	<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 	<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 	<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 	<ul style="list-style-type: none"> Musical shape and phrasing need more attention 	<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 	<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:

Assessment domain	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 dynamics and articulation 	<ul style="list-style-type: none"> Mature and inventive 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 and creative 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 dynamics and 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 and creative skill Ability to engage the listener
Pass 65–74%	<ul style="list-style-type: none"> Fairly accurate, reasonably fluent but occasionally hesitant Dynamics and articulation of a generally acceptable standard 	<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 and technical inaccuracies Dynamics and 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"> Little understanding of musical notation 	<ul style="list-style-type: none"> 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 Dynamics and articulation not present or need much more work 	<ul style="list-style-type: none"> Musicality is not clearly evident 	<ul style="list-style-type: none"> Little or no 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, as appropriate to the grade:

Assessment domain	Musical Knowledge	Musicality
Distinction 85–100%	<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 knowledge of the musical context which, at Grades 7 and 8, extends beyond the confines of the repertoire performed Sound understanding of the technical capabilities of the instrument Confident responses, accurate and well communicated 	<ul style="list-style-type: none"> Clear understanding of matters relating to musicality and interpretation
Merit 75–84%	<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 musical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed Good understanding of the technical capabilities of the instrument Generally well-expressed answers, if a little hesitant 	<ul style="list-style-type: none"> Good understanding of matters relating to musicality and interpretation
Pass 65–74%	<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 musical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed Some understanding of the technical capabilities of the instrument Reasonable level of articulacy, perhaps combined with some hesitation; prompting may be required 	<ul style="list-style-type: none"> Some understanding of matters relating to musicality and interpretation
Below Pass 55–64%	<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 musical context, which at Grades 7 and 8 does not extend beyond the confines of the repertoire performed Insufficient understanding of the technical capabilities of the instrument Responses likely to be insufficiently articulate; significant hesitation, with prompting required 	<ul style="list-style-type: none"> Limited understanding of matters relating to musicality and interpretation
Below Pass 0–54%	<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 musical context, which at Grades 7 and 8 does not extend beyond or even as far as the confines of the repertoire performed Little or no understanding of the technical capabilities of the instrument Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required 	<ul style="list-style-type: none"> Little or no understanding of matters relating to musicality and interpretation

Sight Reading or Keyboard Harmony Test

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

Assessment domain	Technical accomplishment	Musicality	Musical knowledge	Communication
Distinction 85–100%	<ul style="list-style-type: none"> Confident and accurate execution of pitches, rhythms and harmony Appropriate and consistent tempo 	<ul style="list-style-type: none"> Fluent performance, characterised by expressive and appropriate stylistic detail 	<ul style="list-style-type: none"> Clear evidence of a thorough understanding of the musical notation or chord symbols 	<ul style="list-style-type: none"> The musical substance is conveyed with inventive confidence
Merit 75–84%	<ul style="list-style-type: none"> Mostly accurate execution of pitches, harmony and rhythms Workable and largely consistent tempo Principal, but not all, indications 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 or chord symbols 	<ul style="list-style-type: none"> Most aspects of the musical substance are conveyed through performance choices
Pass 65–74%	<ul style="list-style-type: none"> Modest level of accuracy in pitch, rhythm or harmony, but with limited reference to other indications 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 or chord symbols 	<ul style="list-style-type: none"> Some sense of the musical substance is conveyed through performance choices
Below Pass 55–64%	<ul style="list-style-type: none"> Some accurate playing, but also a number of errors Limited response to indications 	<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"> Some evidence of an understanding of musical notation or chord symbols 	<ul style="list-style-type: none"> The musical substance is insufficiently conveyed through performance choices
Below Pass 0–54%	<ul style="list-style-type: none"> Accuracy of notes or chords not present to any significant degree Little or no response to indications 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"> Limited or no evidence of an understanding of musical notation or chord symbols 	<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:

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

3.3 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 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 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 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 understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been 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 significantly below that required for the grade. Their 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.

3.4 Regulated qualification information

London College of Music Examination's graded and diploma examinations in most subjects are regulated in England by Ofqual and other UK regulators and have been placed on the Regulated Qualifications Framework (RQF). The table below shows the qualification number, RQF title and credit value of each grade and diploma. 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

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 1–3
2	Grades 4 and 5	GCSE Grades 4–9

3	Grades 6, 7 and 8	A Level
4	DipLCME in Music Performance and Teaching	First year undergraduate degree module
5	ALCME in Music Performance and Teaching	Second year undergraduate degree module
6	LLCME in Music Performance and Teaching	Final year undergraduate degree module
7	FLCME in Music Performance	Masters degree module

LCME qualifications and UCAS Tariff points

LCME advanced level qualifications at Grades 6, 7, and 8 in practical and theory subjects give you valuable UCAS Tariff points that can open doors to university courses in the UK. Learn more on our website: lcmewul.ac.uk/our-exams/ucas/

Applying to the London College of Music (University of West London)

You can use your LCME qualification Grade 8 to receive an offer for one of London College of Music's (LCM) undergraduate courses. If you hold any LCME diploma, you can secure a place on a postgraduate course, with no audition required.

Visit the LCME website to explore the courses that will shape your creative career and review the entry requirements: uwl.ac.uk/study/music



London College of Music Examinations

University of West London
St Mary's Road
London
W5 5RF

020 8231 2364
lcme.uwl.ac.uk