

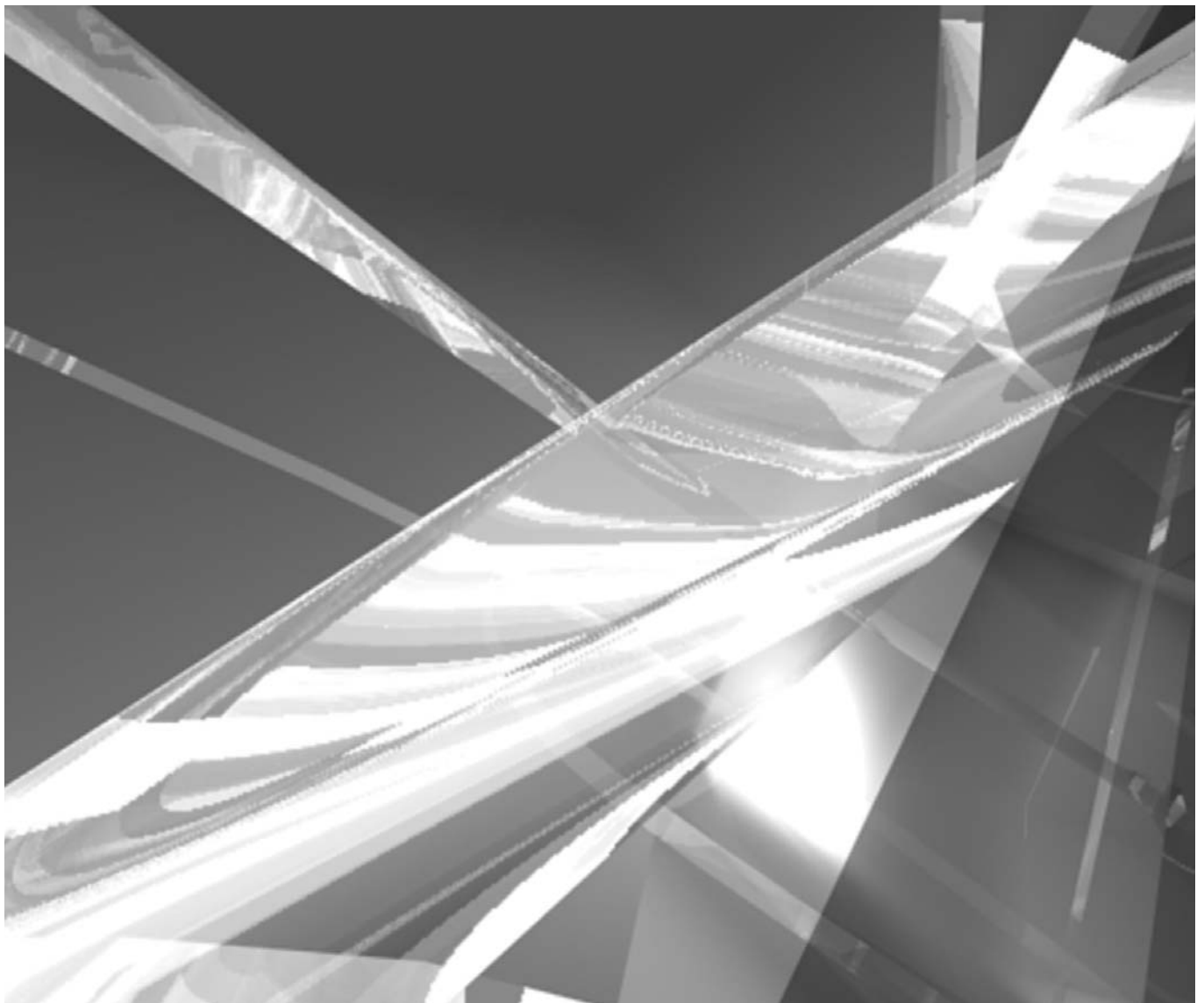


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Piano Grades repertoire list

1 January 2013 – 31 December 2017



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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, uwl.ac.uk/lcmexams, or on request from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2013 until 31 December 2017.

LCM Examinations

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- LL249 Piano Handbook: Pre-Preparatory
- LL250 Piano Handbook: Step 1
- LL251 Piano Handbook: Step 2
- LL252 Piano Handbook: Grade 1
- LL253 Piano Handbook: Grade 2
- LL254 Piano Handbook: Grade 3
- LL255 Piano Handbook: Grade 4
- LL256 Piano Handbook: Grade 5
- LL257 Piano Handbook: Grade 6
- LL258 Piano Handbook: Grade 7
- LL259 Piano Handbook: Grade 8
- LL189 Specimen Aural Tests (revised 2006)
- LL205 LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk).

A complete list of titles may be found on their website – www.music-exchange.co.uk

Recordings

Recordings of the piano grades repertoire are available for download from:

- www.LCMEbooks.org

Click on the 'Piano Grades Pieces' tab to purchase mp3 downloads of performances of the studies, handbook pieces and additional list pieces.

Other Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following may also be of interest:

- **Piano:** diplomas in performance (4 levels) and in teaching (3 levels).
- **Jazz Piano:** steps, graded exams, recital grades, leisure play exams and performance awards; diplomas in performance (4 levels) and in teaching (3 levels).
- **Electronic Keyboard:** steps, graded exams, recital grades, leisure play exams and performance awards; diplomas in performance (4 levels) and in teaching (3 levels).
- **Ensemble:** a flexible syllabus catering for all types of ensemble from duets and trios up to orchestras, choirs and concert bands. Six levels are offered, ranging from Grades 1-2 to DipLCM standard.
- **Theory:** step and 8 grades; 3 levels of theoretical diplomas.

Syllabuses are available free of charge via our website, uwl.ac.uk/lcmexams, or on request from LCM Exams.

Acknowledgements

Grateful thanks are due to **Peter Wild**, the principal syllabus compiler, and to **William Alexander**, editor of the handbooks.

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards.

Please refer to the relevant section of the *Music Grades Syllabus* for full details.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list and/or leisure play list, plus 1 own choice)	3 pieces
Viva Voce	✓	Optional for Component 2	✗	✗
Sight Reading	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%
Ofqual Accreditation	✓	✓	✗	✗

Introductory Examinations

Piano: Pre Preparatory

Candidates for Pre Preparatory will find all the required material for the examination in:

LCM Piano Handbook: Pre Preparatory (LL249)

Degree of difficulty: Five-finger position, without hand shifts. No accidentals.

In order to reassure candidates, a parent or teacher is allowed to be present (in a SILENT capacity).

Component 1 – Exercises

25 marks

Candidates should play ALL of the following:

Gliding with RH and LH

Couples

Pitter Patter

Slur and Bounce

Opposites

Stamping and Dancing

Component 2 – List A Pieces

20 marks

Candidates should play ANY TWO of the following:

Wheels on the Bus

Bobby Shaftoe

Ye Banks and Braes

Oh Susanna

Like the Blue Danube

Component 3 – List B Pieces

40 marks

Candidates should play ANY TWO of the following:

London Bridge

Hot Cross Buns

Little John

Oranges and Lemons

Old MacDonald

Component 4 – Recognition of Notes

15 marks

Notes C - G in the Treble Clef and C - F in the Bass Clef to be recognised.

Piano: Step 1

Candidates for Step 1 will find all the required material for the examination in:

LCM Piano Handbook: Step 1 (LL250)

Degree of difficulty: No shifting from the 5-finger position, except for a very occasional slight extension. Mostly simple time signatures with the quaver as the shortest note and principally using white keys.

Component 1 – Exercises

25 marks

Candidates should play ANY FIVE of the following:

Silky Smooth
Bouncing Bears
Contrary Cats
Copy Cat
Honking Horns
Three at a Time
A Little Dance
Sailing Along
Jumping Beans
Bacon and Eggs

Component 2 – List A Pieces

20 marks

Candidates should play ANY TWO of the following:

Lazy Llamas
Girls and Boys
Accents and Squashed Notes
Kum Ba Yah
Alouette

Component 3 – List B Pieces

40 marks

Candidates should play ANY TWO of the following:

Aura Lee
Sloop John B
Au Clair de la Lune
Lord of the Dance
Grand Old Duke

Component 4 – Questions on Rudiments

15 marks

Recognition and identification of staff, bar-lines, clefs, pitch names, note types and values, and rest values, all relating to the music performed.

Piano: Step 2

Candidates for Step 2 will find all the required material for the examination in:

LCM Piano Handbook: Step 2 (LL251)

Degree of difficulty: The music will be in the same keys as the scales, with occasional accidentals, passing of the thumb under the third finger, and third finger over the thumb, shifting of the hands, and occasional easy intervals.

Component 1 – Technical Work and Exercises

25 marks

Candidates will play the scales of C, G and D major (one octave from memory, hands together).

Candidates should play ANY FIVE of the following:

The Expander

Rocking

Rolling

Finger Frolics

Chords and Contraries

Accidental Fifths

Up and Away

Chinese Lanterns

Component 2 – List A Pieces

20 marks

Candidates should play ANY TWO of the following:

Syncopated Song

Big Contrasts

Country Gardens

Flutes and Drums

Viennese Polka

Component 3 – List B Pieces

40 marks

Candidates should play ANY TWO of the following:

Keel Row

Over the Waves

German Dance

Rover's Tune

Row, Row, Row Your Boat

Component 4 – Questions on Rudiments

15 marks

As for Step 1, but now including dotted note values and knowledge about the position and purpose of the key and time signatures, accidentals and basic dynamic signs. All questions will relate to the music performed.

Graded Examinations

Piano: Grade 1

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 1* (LL252).

Option 1: Scales, Broken Chords and Arpeggios

Scales

From memory. To be played legato. Minimum tempo: ♩ = 69.

Minors: harmonic or melodic, at the candidate's choice.

Key	Hands together in similar motion (1 octave)	Hands separately (2 octaves)	Contrary motion (1 octave)
C major	✓	✓	✓
G major	✓	✓	
D major	✓	✓	
F major		✓	
A minor		✓	
D minor		✓	

Broken chords (patterns as exemplified in handbook) and arpeggios

From memory. To be played legato. Minimum tempo: ♩ = 100.

Key	Broken chord, hands separately (see handbook)	Arpeggio, hands separately (1 octave)
C major	✓	✓
G major	✓	
F major		✓
A minor	✓	
D minor		✓

Option 2: Study

PEGLER

Inside Out *from* LCM Piano Handbook: Grade 1

LCM

Component 2 – Performance

60 marks

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

At least one piece MUST be taken from *LCM Piano Handbook: Grade 1* (LL252).

Candidates MUST bring to the exam an original, printed copy of the Handbook.

LIST A

DUNCOMBE

Trumpet Tune *from* LCM Piano Handbook: Grade 1

LCM

HAYDN

German Dance, Hob.IX/22 *from* LCM Piano Handbook: Grade 1

LCM

MOZART, L

Minuet in D *from* LCM Piano Handbook: Grade 1

LCM

D'ANGLEBERT

A French Minuet *from* Piano Progress Book 1

Faber

DIABELLI

Lesson in C *from* Essential Piano Repertoire Pre-Grade

Spartan Press

GURLITT

The Rocking Horse *from* The New Gurlitt Volume 1

Schott

MOZART

Allegro in F, K.1c *from* Best of Grade 1 Piano

Faber

SCHEIN

Allemande *from* Piano Progress Book 1

Faber

TELEMANN

Minuet *from* Piano Progress Book 1

Faber

LIST B

CLEMENTI	Sonatina in C, Op.36 No.3, slow movement <i>from</i> LCM Piano Handbook: Grade 1	<i>LCM</i>
SPINDLER	Song Without Words <i>from</i> LCM Piano Handbook: Grade 1	<i>LCM</i>
TRAD.	Scarborough Fair (arr. Wild) <i>from</i> LCM Piano Handbook: Grade 1	<i>LCM</i>
MAYKAPAR	In the Garden, Op.28 No.1 <i>from</i> Masterpieces with Flair Book 1	<i>Alfred</i>
MENKEN	Beauty and the Beast (arr. Walker) <i>from</i> The Princess Piano Book	<i>Faber</i>
RYBICKI	Longing <i>from</i> I Begin to Play	<i>PWM</i>
WALKER	Waltz for Cinderella's Mice <i>from</i> The Princess Piano Book	<i>Faber</i>
WEDGWOOD	Imaginary Friends <i>from</i> Piano for Fun	<i>Faber</i>
WEDGWOOD	The Mad Hatter's Funeral March <i>from</i> Piano for Fun	<i>Faber</i>

LIST C

BARON	Cowboy Song <i>from</i> LCM Piano Handbook: Grade 1	<i>LCM</i>
MILNE	Square-O <i>from</i> LCM Piano Handbook: Grade 1	<i>LCM</i>
WEDGWOOD	In the Hall of the Mountain Bear <i>from</i> LCM Piano Handbook: Grade 1	<i>LCM</i>
ARLEN	We're Off to See the Wizard (arr. Walker) <i>from</i> The Magic Piano Book	<i>Faber</i>
DAVID	Bibbidi Bobbidi Boo (arr. Walker) <i>from</i> The Princess Piano Book	<i>Faber</i>
NORTON	Rag Time <i>from</i> Microjazz Collection Book 1	<i>Boosey & Hawkes</i>
NORTON	Struttin' <i>from</i> Microjazz Collection Book 1	<i>Boosey & Hawkes</i>
TAKACS	Hiking Song <i>from</i> Von Nah und Fern, Op.111	<i>Universal Edition</i>
WEDGWOOD	Cool Calypso <i>from</i> Piano for Fun	<i>Faber</i>

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 1* (LL252).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 1* (LL252) and *Specimen Aural Tests* (LL189).

Piano: Grade 2

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 2* (LL253).

Option 1: Scales, Broken Chords and Arpeggios

Scales

From memory. To be played legato. Minimum tempo: ♩ = 72.

Minors: harmonic or melodic, at the candidate's choice.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	Contrary motion (2 octaves)
C major		✓
G major	✓	✓
D major	✓	
A major	✓	
E major	✓	
F major	✓	
A minor	✓	
E minor	✓	
D minor	✓	

Chromatic scale, hands separately, beginning on D (1 octave).

Broken chords (patterns as exemplified in handbook) and **arpeggios**

From memory. To be played legato. Minimum tempo: ♩ = 60.

Key	Broken chord, hands separately (see handbook)	Arpeggio, hands separately (2 octaves)
G major	✓	
F major	✓	
C major		✓
D minor	✓	
E minor	✓	
A minor		✓

Option 2: Study

LE COUPPEY Study No.17 from *LCM Piano Handbook: Grade 2*

LCM

Component 2 – Performance

60 marks

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

At least one piece **MUST** be taken from *LCM Piano Handbook: Grade 2* (LL253).

Candidates **MUST** bring to the exam an original, printed copy of the Handbook.

LIST A

BARON	Allegro Vivace (from Lucy Sonata) from <i>LCM Piano Handbook: Grade 2</i>	<i>LCM</i>
HASSLER	Scherzo in F from <i>LCM Piano Handbook: Grade 2</i>	<i>LCM</i>
MOZART, L	Minuet in A from <i>LCM Piano Handbook: Grade 2</i>	<i>LCM</i>
ATTWOOD	1st movement from Sonatina No.3 in F from <i>Easy Progressive Lessons</i>	<i>ABRSM</i>
BACH, J S	Polonaise in G minor (from The Notebook for Anna Magdalena Bach) from <i>Keynotes Grades 1-2</i>	<i>Faber</i>
DUVERNOY	Study in F, Op.176 No.17 from <i>The Best of Grade 2 Piano</i>	<i>Faber</i>
LE COUPPEY	Air Arabe from <i>Romantic Piano Anthology Book 2</i>	<i>Schott</i>
OESTEN	Spanish Dance from <i>Masterpieces with Flair</i>	<i>Alfred</i>
TELEMANN	Gigue from <i>Keynotes Grades 2-3</i>	<i>Faber</i>

LIST B

FUCHS	Sad at Heart <i>from</i> LCM Piano Handbook: Grade 2	LCM
MAYKAPAR	The Music Box <i>from</i> LCM Piano Handbook: Grade 2	LCM
WEDGWOOD	Faraway <i>from</i> LCM Piano Handbook: Grade 2	LCM
BIZET	Toreador's Song (from Carmen) <i>from</i> Music Through Time Book 1	OUP
MAIKAPAR	The Moth <i>from</i> The Best of Grade Two Piano	Faber
SHORE	Concerning Hobbits (arr. Carson-Turner) <i>from</i> Simply Film Grades 2-3	Faber
WEDGWOOD	Climate Change <i>from</i> It's Never Too Late to Play	Faber
WEDGWOOD	Moppet <i>from</i> It's Never Too Late to Play	Faber
ZILCHER	A Song of Happiness <i>from</i> Gradations	Boosey & Hawkes

LIST C

CHAMBERLAIN	Henry's Wilde <i>from</i> LCM Piano Handbook: Grade 2	LCM
CHAMBERS	Chinese Whispers <i>from</i> LCM Piano Handbook: Grade 2	LCM
MILNE	Skedaddle <i>from</i> LCM Piano Handbook: Grade 2	LCM
BARBERA / HANNA / CURTIN		
	The Flintstones Theme (arr. Carson-Turner) <i>from</i> Simply Film Grades 2-3	Faber
JOPLIN	The Easy Winners <i>from</i> Music Through Time Book 1	OUP
MILNE	Who's Been Bouncing on My Bed? <i>from</i> Easy Little Peppers	Faber
WEDGWOOD	Bling Bling <i>from</i> It's Never Too Late to Play	Faber
WEDGWOOD	Jammy Dodger <i>from</i> Really Easy Jazzin' About	Faber
WILLIAMS	Hedwig's Theme (arr. Carson-Turner) <i>from</i> Simply Film Grades 2-3	Faber

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 2* (LL253).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 2* (LL253) and *Specimen Aural Tests* (LL189).

Piano: Grade 3

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 3* (LL254).

Option 1: Scales, Broken Chords and Arpeggios

Scales

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 84.
Minor scales: harmonic or melodic, at the candidate's choice.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	Contrary motion (2 octaves)
D major	✓	
A major	✓	
F major	✓	
B \flat major	✓	
E \flat major	✓	✓
E major		✓
E minor	✓	
G minor	✓	
C minor	✓	

Chromatic scales

Hands separately, beginning on A and on F# (2 octaves).

Broken chords (patterns as exemplified in handbook) and arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 72.

Key	Broken chord, hands separately (2 octaves)	Arpeggio, hands separately (2 octaves)
G major	✓	
D major		✓
A major		✓
E minor	✓	
D minor	✓	
C minor		✓
G minor		✓

Option 2: Study

HELLER

Study in A minor, Op.125 No.2 *from* LCM Piano Handbook: Grade 3

LCM

Component 2 – Performance

60 marks

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

At least one piece **MUST** be taken from *LCM Piano Handbook: Grade 3* (LL254).

Candidates **MUST** bring to the exam an original, printed copy of the Handbook.

LIST A

CLEMENTI

Sonatina in C, Op.36 No.1, 2nd movement *from* LCM Piano Handbook: Grade 3

LCM

HASSLER

Andantino in A, Op.38 No.31 *from* LCM Piano Handbook: Grade 3

LCM

HAYDN

Allegro from Sonata in G, Hob.XVI/8 *from* LCM Piano Handbook: Grade 3

LCM

ANON.

Anglaise in D minor *from* The Best of Grade 3 Piano

Faber

DIEUPART

Passepied (from Suite No.2 in D) *from* The Best of Grade 3 Piano

Faber

HANDEL

Gavotte in G, HWV 491 *from* The Best of Grade 3 Piano

Faber

MOZART

Allegro in F, K.15a *from* The Best of Grade 3 Piano

Faber

SCARLATTI

Sonata in G *from* Keynotes Grades 3-4

Faber

ZILCHER

Scherzo *from* Fascinations

Boosey & Hawkes

LIST B

FUCHS	The Proud Horseman <i>from</i> LCM Piano Handbook: Grade 3	LCM
GURLITT	A Little Flower <i>from</i> LCM Piano Handbook: Grade 3	LCM
SMETANA	Toccata <i>from</i> LCM Piano Handbook: Grade 3	LCM
BARTOK	Play <i>from</i> For Children Vol.1	Boosey & Hawkes
FIBICH	Poco Allegretto <i>from</i> Fascinations	Boosey & Hawkes
GRETCHANINOV	On Horseback <i>from</i> Music Through Time Book 3	OUP
HOLST	I Vow To Thee, My Country (arr. Carson-Turner) <i>from</i> Classic FM Land of Hope and Glory	Faber
MAIKAPAR	A Passing Thought, Op.4 No.1 <i>from</i> The Best of Grade 3 Piano	Faber
TRAD.	Danny Boy (arr. Chamberlain) <i>from</i> Step It Up! Grades 3-4	Faber

LIST C

CORNICK	Blues in Two <i>from</i> LCM Piano Handbook: Grade 3	LCM
PEGLER	Hand Over <i>from</i> LCM Piano Handbook: Grade 3	LCM
SEIBER	Foxtrot II <i>from</i> LCM Piano Handbook: Grade 3	LCM
CORNICK	Ascension Rag <i>from</i> 30 Easy Piano Studies	Universal Edition
GILKYSON	The Bare Necessities (from The Jungle Book) (arr. Wedgwood) <i>from</i> Easy Jazzin' About Standards	Faber
GILLOCK	Carnival in Rio <i>from</i> Hello, Mr Gillock! Carl Czerny!	Breitkopf
JOPLIN	Maple Leaf Rag (arr. Wedgwood) <i>from</i> Easy Jazzin' About Standards	Faber
MILNE	Jungle Jingle <i>from</i> Even More Little Peppers	Faber
NEWMAN	You've Got a Friend in Me (arr. Carson-Turner) <i>from</i> Simply Film Grades 4-5	Faber

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 3* (LL254).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 3* (LL254) and *Specimen Aural Tests* (LL189).

Piano: Grade 4

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 4* (LL255).

Option 1: Scales and Arpeggios

Scales

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 96.

Minors: harmonic or melodic, at the candidate's choice, except where specified.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	In contrary motion (2 octaves)	In contrary motion (1 octave, harmonic only)
E major	✓		
B major	✓		
B♭ major	✓		
E♭ major	✓		
A♭ major	✓		
D♭ major	✓		
G major		✓	
D major		✓	
B minor	✓		
G minor	✓		
C minor	✓		
F minor	✓		
A minor			✓

Chromatic scales

Hands separately, beginning on any note (2 octaves).

In contrary motion, beginning on D and on A♭ (2 octaves).

Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 76.

Key	Hands together, in root position (2 octaves)	Hands separately, in root position (2 octaves)
C major	✓	
E major	✓	
B major	✓	
E♭ major		✓
A♭ major		✓
B minor		✓
F# minor		✓
C# minor		✓

Option 2: Study

KOHLER

Study in C, Op.63 No.1 *from* LCM Piano Handbook: Grade 4

LCM

Component 2 – Performance

60 marks

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

At least one piece MUST be taken from *LCM Piano Handbook: Grade 4* (LL255).

Candidates MUST bring to the exam an original, printed copy of the Handbook.

LIST A

BEETHOVEN	Lustig und Traurig <i>from</i> LCM Piano Handbook: Grade 4	LCM
BENDA	Presto <i>from</i> Sonata in A minor <i>from</i> LCM Piano Handbook: Grade 4	LCM
HAYDN	Allegro <i>from</i> Sonata in G, Hob.XVI/8 <i>from</i> LCM Piano Handbook: Grade 4	LCM
ALCOCK	Gavot (from Suite No.2 in Bb) <i>from</i> The Best of Grade 4 Piano	Faber
BACH, W F	Allegro <i>from</i> Keynotes Grade 3-4	Faber
BEETHOVEN	1st movement <i>from</i> Sonatina in F major	Peters
BURGMULLER	La Styrienne, Op.100 No.14 <i>from</i> Gradations	Boosey & Hawkes
GURLITT	Impromptu, Op.224 No.5 <i>from</i> Fascinations	Boosey & Hawkes
MOZART	Rondo in F <i>from</i> The Best of Grade 4 Piano	Faber

LIST B

LAMBERT	Criss-Cross <i>from</i> LCM Piano Handbook: Grade 4	LCM
REINHOLD	Hungarian Dance, Op.39 No.9 <i>from</i> LCM Piano Handbook: Grade 4	LCM
ROBINSON	La Jeune Demoiselle <i>from</i> LCM Piano Handbook: Grade 4	LCM
ARLEN	Over The Rainbow (arr. Carson-Turner) <i>from</i> Simply Film Themes Grade 4-5	Faber
CHAMBERLAIN	King of the Castle <i>from</i> Step it Up! Grade 3-4	Faber
HELLER	The Avalanche <i>from</i> Masterpieces with Flair Book 1	Alfred
KABALEVSKY	Toccatina, Op.27	Boosey & Hawkes
SCHONBERG	I Dreamed a Dream (arr. Wedgwood) <i>from</i> It's Never Too Late to Play Showtunes	Faber
SCULTHORPE	Sea Chant (from Two Easy Pieces) <i>from</i> Keynotes Grade 3-4	Faber

LIST C

CHAMBERLAIN	Tickety-Boo <i>from</i> LCM Piano Handbook: Grade 4	LCM
SHOSTAKOVICH	A Funny Story <i>from</i> Children's Notebook, Op.69 <i>from</i> LCM Piano Handbook: Grade 4	LCM
WEDGWOOD	Spider in the Bath <i>from</i> LCM Piano Handbook: Grade 4	LCM
GILLOCK	The Juggler <i>from</i> Hello, Mr Gillock! Carl Czerny!	Breitkopf
JOHN	Can You Feel the Love Tonight? (arr. Kember) <i>from</i> Play Broadway	Faber
JOPLIN	The Entertainer (arr. Wedgwood) <i>from</i> Up-Grade! Jazz Grade 2-3	Faber
MANCINI	The Pink Panther Theme (arr. Wedgwood) <i>from</i> Up-Grade! Jazz Grade 2-3	Faber
PORTER	Anything Goes (arr. Kember) <i>from</i> Play Broadway	Faber
TADMAN-ROBINS	Square Dance <i>from</i> Just for Starters	Encore

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 4* (LL255).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 4* (LL255) and *Specimen Aural Tests* (LL189).

Piano: Grade 5

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 5* (LL256).

Option 1: Scales and Arpeggios

Scales

From memory. To be prepared piano *and* forte, legato / staccato as specified.

Minimum tempo: ♩ = 80, contrary motions at ♩ = 108

Key	Hands together <i>and</i> separately in similar motion, legato only (3 octaves)	Hands separately, staccato only (3 octaves)	In contrary motion, legato only (2 octaves)
C major	✓		
F major	✓		✓
B \flat major	✓		
B major	✓		✓
F# major	✓		
G major		✓	
E major		✓	
A \flat major		✓	
A major			✓
B \flat minor	Harmonic only		
F# minor	Harmonic only		
C# minor	Harmonic only		
A minor	Melodic only		
D minor	Melodic only		Harmonic only
C minor	Melodic only		Harmonic only
E minor			Harmonic only

Chromatic scales

In similar motion, hands together, legato only, beginning on any note (3 octaves).

In contrary motion, legato only, beginning a major 3rd apart on C/E and on F#/A# (2 octaves).

Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 90.

Key	Hands together <i>and</i> separately, in root position (2 octaves)
B major	✓
D \flat major	✓
A \flat major	✓
B \flat major	✓
F major	✓
B minor	✓
C# minor	✓
G# minor	✓
B \flat minor	✓
F minor	✓

Option 2: Study

LOESCHHORN

Melodic Study Op.192 from *LCM Piano Handbook: Grade 5*

LCM

Component 2 – Performance

60 marks

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

At least one piece MUST be taken from *LCM Piano Handbook: Grade 5* (LL256).

Candidates MUST bring to the exam an original, printed copy of the Handbook.

LIST A

CLEMENTI	Un Poco Andante from Sonata in D, Op.25 No.6 <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
HAYDN	Presto from Sonata in D, Hob.XVI/37 <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
KUHLAU	Allegro Molto from Sonatina in F, Op.88. No.4 <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
BACH, J S	Gavotte from French Suite No.5 in G, BWV 816/4 <i>from The Best of Grade 5 Piano</i>	<i>Faber</i>
BENDA	Sonatina in F <i>from The Best of Grade 5 Piano</i>	<i>Faber</i>
BURGMULLER	La Tarantelle from 25 Etudes Faciles et Progressives <i>from The Best of Grade 5 Piano</i>	<i>Faber</i>
HANDEL	Sarabande and Variations I & II (from Suite No.9 in D minor) <i>from Keynotes Grades 3-4</i>	<i>Faber</i>
VOGEL	Andantino (from Sonata on Themes from The Magic Flute) <i>from Keynotes Grades 4-5</i>	<i>Faber</i>

LIST B

CUI	Spanish Puppets <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
GOUNOD	Funeral March of a Marionette (arr. Wild) <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
PEGLER	Silhouette Waltz <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
FAURE	Pavane <i>from Classic FM Smooth Classics</i>	<i>Faber</i>
GRIEG	Popular Melody (Folk Song), No.5 from Lyric Pieces, Op.12	<i>Peters</i>
HELLER	Study in Ab, Op.47 No.23 <i>from The Best of Grade 5 Piano</i>	<i>Faber</i>
MacDOWELL	To a Wild Rose, Op.51 No.1 <i>from Romantic Piano Repertoire Level 1</i>	<i>Faber</i>
PODGORNOV	Barcarola <i>from Nicolai Podgornov's Graded Pieces for Piano Level 1</i>	<i>Universal Edition</i>
SCHUMANN	Evening Song from Abendlied <i>from Contemplations</i>	<i>Boosey & Hawkes</i>

LIST C

NORTON	Mechanics Rag <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
PORTER	Night and Day (arr. Wedgwood) <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
TRAD.	Skye's the Limit (arr. Kershaw) <i>from LCM Piano Handbook: Grade 5</i>	<i>LCM</i>
BARTOK	No.12 <i>from For Children Volume 1</i>	<i>Boosey & Hawkes</i>
CORNICK	Re: Peter's Rag <i>from Piano Ragtime</i>	<i>Universal Edition</i>
EVANS	Dolphins <i>from Animal Tone Poems</i>	<i>Hal Leonard</i>
KABALEVSKY	A Little Joke <i>from Thirty Piano Pieces, Op.27</i>	<i>Boosey & Hawkes</i>
KABALEVSKY	A Warlike Dance <i>from Thirty Piano Pieces, Op.27</i>	<i>Boosey & Hawkes</i>
LERNER / LOEWE	Wouldn't it be Lovely (arr. Kember) <i>from Play Broadway</i>	<i>Faber</i>

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 5* (LL256).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 5* (LL256) and *Specimen Aural Tests* (LL189).

Piano: Grade 6

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 6 (LL257)*.

Option 1: Scales and Arpeggios

Scales

From memory. To be prepared piano *and* forte. Minimum tempo: ♩ = 76.

Key	Hands together <i>and</i> separately, in similar motion, legato only (4 octaves)	Hands separately, staccato only (4 octaves)	In contrary motion, legato only (2 octaves)
F major	✓		
B♭ major	✓		✓
E♭ major	✓		
A♭ major	✓		✓
D♭ major	✓		✓
E major	✓		
B major	✓		
F# major	✓		
G major		✓	
D major		✓	
E minor	Harmonic <i>and</i> Melodic		
B minor	Harmonic <i>and</i> Melodic		Harmonic only
F# minor	Harmonic <i>and</i> Melodic		
C# minor	Harmonic <i>and</i> Melodic		
G# minor	Harmonic <i>and</i> Melodic		
F minor	Harmonic <i>and</i> Melodic		Harmonic only
B♭ minor	Harmonic <i>and</i> Melodic		
E♭ minor	Harmonic <i>and</i> Melodic		
A minor		Harmonic only	
C minor		Harmonic only	
G minor			Harmonic only

Chromatic scales

In similar motion, hands together *and* separately, legato only, beginning on any note (4 octaves).

In contrary motion, legato only, beginning on E and on B♭ (2 octaves).

Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 48.

Key	Hands together <i>and</i> separately, in root position (4 octaves)
G major	✓
B♭ major	✓
A major	✓
E♭ major	✓
B major	✓
D♭ major	✓
F# major	✓
G minor	✓
B♭ minor	✓
A minor	✓
E♭ minor	✓
B minor	✓
C# minor	✓
F# minor	✓

Dominant 7th arpeggio, hands together *and* separately, in root position, in the key of C (3 octaves). This should start on the *dominant* of the specified key.

Diminished 7th arpeggio, hands together *and* separately, beginning on C (3 octaves).

Option 2: Studies

BURGMULLER	Velocity, Op.109 No.10 <i>from</i> LCM Piano Handbook: Grade 6	LCM
AND		
KOHLER	Second Study of Group III <i>from</i> LCM Piano Handbook: Grade 6	LCM

Component 2 – Performance

60 marks

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

At least one piece **MUST** be taken from *LCM Piano Handbook: Grade 6* (LL257).

Candidates **MUST** bring to the exam an original, printed copy of the Handbook.

LIST A

CORNICK	Rococo Plus <i>from</i> LCM Piano Handbook: Grade 6	LCM
HAYDN	Allegro from Sonata in G, Hob.XVI/G1 <i>from</i> LCM Piano Handbook: Grade 6	LCM
HUMMEL	Alla Polacca in Bb <i>from</i> LCM Piano Handbook: Grade 6	LCM
BACH, J S	Two-part Invention No.6 in E major, BWV 777	Bärenreiter
BEETHOVEN	Andante <i>from</i> Sonata in G major, Op.79 No.25	Henle
CLEMENTI	Lento e Patetico <i>from</i> Sonata in F# minor, Op.25 No.5	Schirmer / Music Sales
HAYDN	Finale (Presto) <i>from</i> Sonata in F major, Hob.XVI/23	Henle
HELLER	Vivace <i>from</i> Fascinations	Boosey & Hawkes
SCHUBERT	Allegretto in C minor, D.915	Bärenreiter

LIST B

MacMILLAN	Barncleupédie <i>from</i> LCM Piano Handbook: Grade 6	LCM
PUTZ	Sentimental Lady (Jazz Waltz) <i>from</i> LCM Piano Handbook: Grade 6	LCM
WILLIAMS	Retrospection <i>from</i> LCM Piano Handbook: Grade 6	LCM
CHOPIN	Mazurka in Ab major, Op.24 No.3	Henle
FRANCK	Petite Prélude <i>from</i> Romantic Piano Repertoire Level 1	Faber
MENDELSSOHN	Lieder ohne Worte in E major, Op.30 No.3	Dover
SCHUMANN	Knecht Ruprecht <i>from</i> Album for the Young, Op.68	Peters
TANNER	La Polonaise Pamplemousse <i>from</i> Eye Tunes Grades 5-6	Spartan Press
TCHAIKOVSKY	March <i>from</i> Die Jahreszeiten, Op.37bis	Henle

LIST C

DEBUSSY	Le Petit Nègre <i>from</i> LCM Piano Handbook: Grade 6	LCM
NORTON	Hungarian Stomp <i>from</i> LCM Piano Handbook: Grade 6	LCM
TURINA	The Trained Dog <i>from</i> LCM Piano Handbook: Grade 6	LCM
BADELT / ZIMMER	He's a Pirate (from Pirates of the Caribbean) <i>from</i> The Essential Film Collection	Faber
BOURNE	Indians <i>from</i> Unbeaten Tracks	Faber
CASELLA	Bolero <i>from</i> Pezzi Infantili	Universal Edition
DAVIS	Pride and Prejudice: Main Theme (arr. Harris) <i>from</i> Classic Period Dramas	Faber
RODGERS	My Favorite Things (arr. Wedgwood) <i>from</i> After Hours Jazz Book 1	Faber
SONDHEIM	Not While I'm Around (from Sweeney Todd) (arr. Kember) <i>from</i> Play Broadway	Faber

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 6* (LL257).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 6* (LL257) and *Specimen Aural Tests* (LL189).

Piano: Grade 7

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 7* (LL258).

Option 1: Scales and Arpeggios

Scales

From memory. To be prepared piano *and* forte.

Minimum tempo: ♩ = 80, except for hands separately in 3rds, which should be at a minimum tempo of ♩ = 60.

Key	Hands together <i>and</i> separately in similar motion, legato <i>and</i> staccato (4 octaves)	In contrary motion, legato <i>and</i> staccato (2 octaves)	In 3rds, hands separately, legato only (1 octave)
C major	✓	✓	
D major	✓	✓	✓
A major	✓	✓	
E major	✓	✓	
B major	✓	✓	
F# major	✓	✓	
F major	✓	✓	
D _b major	✓	✓	
G major			✓
A minor	Harmonic <i>and</i> Melodic	Harmonic only	
E minor	Harmonic <i>and</i> Melodic	Harmonic only	
B minor	Harmonic <i>and</i> Melodic	Harmonic only	
D minor	Harmonic <i>and</i> Melodic	Harmonic only	
F# minor	Harmonic <i>and</i> Melodic	Harmonic only	
C minor	Harmonic <i>and</i> Melodic	Harmonic only	
C# minor	Harmonic <i>and</i> Melodic	Harmonic only	
F minor	Harmonic <i>and</i> Melodic	Harmonic only	

Chromatic scales

In similar motion, hands a minor 3rd apart, legato *and* staccato, beginning on D/F (2 octaves).

In contrary motion, legato only, beginning on C and on F# (2 octaves).

Arpeggios

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 52.

Key	Hands together <i>and</i> separately, in root position (4 octaves)	Hands together <i>and</i> separately, in 1st inversion (4 octaves)
C major	✓	✓
D major	✓	✓
A major	✓	✓
E major	✓	✓
B major	✓	✓
F# major	✓	✓
F major	✓	✓
D _b major	✓	✓
C minor	✓	✓
D minor	✓	✓
A minor	✓	✓
E minor	✓	✓
B minor	✓	✓
F# minor	✓	✓
F minor	✓	✓
C# minor	✓	✓

Dominant 7th arpeggios, hands together *and* separately, in root position in the keys of G, F, D, A, E and B (3 octaves). These should start on the *dominant* of the specified key.

Diminished 7th arpeggios, hands together *and* separately beginning on C#, D and E_b (3 octaves).

Option 2: Studies

GOUNOD AND HELLER	May Morning <i>from</i> LCM Piano Handbook: Grade 7 Study in C minor, Op.46 No.26 <i>from</i> LCM Piano Handbook: Grade 7	LCM LCM
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Component 2 – Performance

60 marks

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

At least one piece **MUST** be taken from *LCM Piano Handbook: Grade 7* (LL258).

Candidates **MUST** bring to the exam an original, printed copy of the Handbook.

LIST A

BACH	Corrente from Partita No.5, BWV829 <i>from</i> LCM Piano Handbook: Grade 7	LCM
MOZART	Allegro from Sonata in C, K.279 <i>from</i> LCM Piano Handbook: Grade 7	LCM
RIGBY	Vamping Haydn <i>from</i> LCM Piano Handbook: Grade 7	LCM
BACH	Prelude from Prelude & Fugue in A minor <i>from</i> Das Wohltemperierte Klavier Book 1, BWV865	Henle
HAYDN	Scherzando <i>from</i> Sonata in C# minor, Hob.XVI/36	Henle
HOFMANN	Hungarian <i>from</i> Animations	Boosey & Hawkes
MOZART	3rd movement (Allegretto) <i>from</i> Sonata in Bb, K.570	Henle
SCARLATTI	Sonata in C, Kp.159 <i>from</i> 200 Sonate, Parte Prima	EMB
VON WILM	Butterfly <i>from</i> Animations	Boosey & Hawkes

LIST B

MacDOWELL	Summer Song <i>from</i> LCM Piano Handbook: Grade 7	LCM
McBIRNIE	Interlude for Z.E.D. <i>from</i> LCM Piano Handbook: Grade 7	LCM
TRAD.	Molly Malone (arr. Pegler) <i>from</i> LCM Piano Handbook: Grade 7	LCM
ALKAN	La Vision, Op.63 No.1 <i>from</i> Romantic Piano Repertoire Level 1	Faber
GRIEG	Puck <i>from</i> Lyric Pieces, Op.71 No.3	Henle
MASSENET	Papillons Noirs <i>from</i> Romantic Piano Repertoire Level 1	Faber
MENDELSSOHN	Venetian Gondola Song <i>from</i> Lieder Ohne Worte, Op.30 No.6	Dover
POTT	Villanelle <i>from</i> The Fand Grade 5 Piano Album	Fand Music Press
SCHUMANN	Glückes Genug <i>from</i> Kinderszenen, Op.15	Henle

LIST C

FAURE	Romance sans Paroles in Ab, Op.17 No.3 <i>from</i> LCM Piano Handbook: Grade 7	LCM
GERSHWIN	Let's Call the Whole Thing Off (arr. Wedgwood) <i>from</i> LCM Piano Handbook: Grade 7	LCM
SKRYABIN	Prelude in Bb, Op.17 No.6 <i>from</i> LCM Piano Handbook: Grade 7	LCM
DEBUSSY	The Little Shepherd <i>from</i> Children's Corner Suite	Peters
NORTON	Boogie <i>from</i> Microjazz Collection 3	Boosey & Hawkes
PROKOFIEV	Visions Fugitives No.1	Boosey & Hawkes
RODGERS & HART	My Funny Valentine (arr. Wedgwood) <i>from</i> After Hours Jazz Book 2	Faber
SATIE	Gnossienne No.3	Schott
TANNER	Wind Over Goonhilly <i>from</i> Eye Tunes Book 6	Spartan Press

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 7* (LL258).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 7* (LL258) and *Specimen Aural Tests* (LL189).

Piano: Grade 8

Component 1 – Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Both may be found in *LCM Piano Handbook: Grade 8 (LL259)*.

Option 1: Scales and Arpeggios

Scales

From memory. To be prepared piano *and* forte.

Minimum tempo: ♩ = 88, except for hands separately in 3rds which should be at a minimum speed of ♩ = 60.

Key	In similar motion, hands together <i>and</i> separately, legato <i>and</i> staccato (4 octaves)	In 3rds, hands separately, legato only (2 octaves)	In contrary motion, legato <i>and</i> staccato (2 octaves)
C major	✓	✓	✓
G major	✓		✓
E major	✓		✓
B major	✓		✓
F major	✓		✓
B♭ major	✓		✓
E♭ major	✓	✓	✓
A♭ major	✓		✓
A major		✓	
C minor	Harmonic <i>and</i> Melodic		Harmonic only
G minor	Harmonic <i>and</i> Melodic		Harmonic only
E minor	Harmonic <i>and</i> Melodic		Harmonic only
B minor	Harmonic <i>and</i> Melodic		Harmonic only
F minor	Harmonic <i>and</i> Melodic		Harmonic only
B♭ minor	Harmonic <i>and</i> Melodic		Harmonic only
E♭ minor	Harmonic <i>and</i> Melodic		Harmonic only
G# minor	Harmonic <i>and</i> Melodic		Harmonic only
D minor		Harmonic only	

Chromatic Scales

In minor 3rds, hands separately, legato only, starting on D/F (1 octave).

Hands a major 6th apart, legato *and* staccato, starting on F/D (4 octaves).

Arpeggios

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 60.

Key	In root position, hands together <i>and</i> separately, (4 octaves)	In 1st inversion, hands together <i>and</i> separately, (4 octaves)	In 2nd inversion, hands together <i>and</i> separately, (4 octaves)
C major	✓	✓	✓
G major	✓	✓	✓
E major	✓	✓	✓
B major	✓	✓	✓
F major	✓	✓	✓
B♭ major	✓	✓	✓
E♭ major	✓	✓	✓
A♭ major	✓	✓	✓
C minor	✓	✓	✓
G minor	✓	✓	✓
E minor	✓	✓	✓
B minor	✓	✓	✓
F minor	✓	✓	✓
B♭ minor	✓	✓	✓
E♭ minor	✓	✓	✓
G# minor	✓	✓	✓

Dominant 7th arpeggios, hands together *and* separately, in root position, in the keys of C, B♭, E♭, A♭, D♭ and F# (4 octaves). These should start on the *dominant* of the specified key.

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

Option 2: Studies

CLEMENTI AND MOSZKOWSKI	Study in A from Gradus ad Parnassum <i>from</i> LCM Piano Handbook: Grade 8 Study in A flat, Op.78 <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i> <i>LCM</i>
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Component 2 – Performance

60 marks

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

At least one piece **MUST** be taken from *LCM Piano Handbook: Grade 8* (LL259).

Candidates **MUST** bring to the exam an original, printed copy of the Handbook.

LIST A

BACH	Aria and Variation I from Goldberg Variations <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
CLEMENTI	Rondo from Sonata in D, Op.25 No.6 <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
HAYDN	Rondo from Sonata in C, Hob.XVI/48 <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
BEETHOVEN	1st movement <i>from</i> Sonata in C minor, Op.10 No.1	<i>Henle</i>
HAYDN	1st movement <i>from</i> Sonata in G minor, Hob.XVI/44	<i>Peters Vol.1</i>
MOZART	1st movement <i>from</i> Sonata in F, K.332	<i>Henle</i>
PLEYEL	Rondeau Favorit <i>from</i> Three Rondos	<i>Doblinger</i>
SATIE	Sonatine Bureaucratique	<i>Schott</i>
SCARLATTI	Sonata in A, Kp.209 <i>from</i> 200 Sonate, Vol.11	<i>EMB</i>

LIST B

CHOPIN	Nocturne in C# minor, Op.post. <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
HENSEL	Melody, Op.4 No.2 <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
QUILTER	Goblins, No.2 from Four Country Pieces, Op.27 <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
BRAHMS	Intermezzo in Eb, Op.117 No.1	<i>Henle</i>
CHOPIN	Waltz in Db, Op.64 No.1	<i>Henle</i>
JANACEK	No.3 (Andantino) <i>from</i> In the Mists	<i>Bärenreiter</i>
RACHMANINOV	Eighteenth Variation <i>from</i> Rapsodie on a Theme of Paganini (arr. Eichhorn)	<i>Belwin Mills</i>
SCHUMANN	Romance in F#, Op.28	<i>Henle</i>
TCHAIKOVSKY	October <i>from</i> Die Jahreszeiten, Op.37bis	<i>Henle</i>

LIST C

GERSHWIN	I Got Rhythm <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
PEGLER	Bobtail Rag <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
SHOSTAKOVICH	March, No.1 from Three Fantastic Dances, Op.5 <i>from</i> LCM Piano Handbook: Grade 8	<i>LCM</i>
DEBUSSY	Golliwogg's Cakewalk <i>from</i> Children's Corner Suite	<i>Peters</i>
GERSHWIN	The Man I Love <i>from</i> Meet George Gershwin at the Keyboard	<i>Faber</i>
HINDEMITH	Foxtrot <i>from</i> The Century of Invention	<i>European American Music Corporation</i>
MARTINU	Kolombína Zpívá (Columbina Sings) <i>from</i> Puppets II	<i>Bärenreiter</i>
POULENC	Nocturne No.8 <i>from</i> Nocturnes	<i>Heugel</i>
TURINA	Fanfare (from The Circus) <i>from</i> The Turina Collection	<i>Schott</i>

Component 3 – Viva Voce

7 marks

See pages 32-33.

Component 4 – Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 8* (LL259).

Component 5 – Aural Tests

8 marks

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 8* (LL259) and *Specimen Aural Tests* (LL189).

Leisure Play

The LCM Leisure Play syllabus is designed for candidates who wish to play pieces and who, for various reasons, do not wish to prepare for the additional components of the main grade syllabus. It does, however, provide an indication as to the level of achievement gained, as well as being a useful yardstick of progress and a goal towards which to work.

Three pieces are to be chosen from the set lists for the equivalent grade and/or the additional repertoire listed in this section. The fourth piece is own choice, but may also be selected from these lists. Please see the Leisure Play guidelines in Section 5 of the *Music Grades Syllabus*.

Piano: Leisure Play Level 1

Additional repertoire:

ANDERSSON & ULVAEUS	Super Trouper OR Voulez-Vous <i>from</i> Really Easy Piano: Abba	Wise/Music Sales
BACH, J S, arr. AGAY	Sheep May Safely Graze <i>from</i> The Joy of Piano	Yorktown/Music Sales
BOCK	If I Were a Rich Man (from Fiddler on the Roof) <i>from</i> Complete Piano Player Songbook 2	Wise/Music Sales
GRIEG	Morning (from Peer Gynt) <i>from</i> Complete Piano Player Book 3	Wise/Music Sales
JOPLIN, arr. DUKE	The Entertainer <i>from</i> Scott Joplin Classics	Fentone
LEHAR, arr. AGAY	The Merry Widow Waltz <i>from</i> The Joy of Piano	Music Sales
MONTAGUE	A Jack O'Lantern Smiles <i>from</i> Autumn Leaves	UMP
NORTON	Coconut Rag OR Inter-City Stomp <i>from</i> Microjazz Level 4	Boosey & Hawkes
RODGERS, arr. HEUMANN	Edelweiss (from The Sound of Music) OR Oh What a Beautiful Mornin' (from Oklahoma!) <i>from</i> Music from the Shows	Bosworth/Music Sales
SCHAUM	Bugle Blues OR Go Man Go! <i>from</i> Rhythm and Blues Book 1	Bosworth/Music Sales
STRAUSS, J, arr. AGAY	Waltzes <i>from</i> The Joy of Piano	Yorktown/Music Sales
TRAD., arr. AGAY	Aunt Rhody Boogie <i>from</i> The Joy of Piano	Yorktown/Music Sales
TRAD., arr. BROWN	Greensleeves OR Home on the Range <i>from</i> The Student Piano Player	Trevor Brown
VIVALDI	Autumn from The Four Seasons <i>from</i> I Can Play That - Classics	Wise/Music Sales
WEDGWOOD	Steady as a Rock OR Test Drive <i>from</i> Easy Jazzin' About	Faber

Piano: Leisure Play Level 2

Additional repertoire:

ANDRE et al	Mysterious Girl <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
COLLINS	Take a Look at Me Now <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
GERSHWIN	Someone to Watch over Me <i>from</i> Really Easy Piano: Gershwin	Music Sales
HORNER	My Heart Will Go On <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
LOESSER	Wonderful Copenhagen <i>from</i> The Joy of Musicals	Yorktown/Music Sales
MARTIN	Mountain Dance <i>from</i> The Joy of Recital Time	Yorktown/Music Sales
MONTAGUE	Chorale for a Millenium Sunset <i>from</i> Five Easy Pieces	UMP
NORTH & ZARET	Unchained Melody <i>from</i> The Complete Piano Player: Ballads	Music Sales
OSBOURNE et al	Changes <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
SCHUBERT	Ländler <i>from</i> Classics to Moderns Book 1	Yorktown/Music Sales
TRAD.	The Irish Washerwoman <i>from</i> The Complete Piano Player Book 3	Music Sales
TRAD., arr. AGAY	Country Gardens <i>from</i> The Joy of Recital Time	Yorktown/Music Sales
WEDGWOOD	Pink Lady OR Summer Song <i>from</i> Jazzin' About	Faber
WEDGWOOD	Charleston <i>from</i> Up-Grade (Grades 1-2) OR Sweet Marianne <i>from</i> Up-Grade (Grades 2-3)	Faber

Piano: Leisure Play Level 3

Additional repertoire:

ANDERSSON & ULVAEUS	Mamma Mia OR The Winner Takes it All <i>from</i> Really Easy Piano: Abba	Wise/Music Sales
BOCCHERINI	Minuet <i>from</i> Complete Piano Player Style Book	Wise/Music Sales
CARMICHAEL	Stardust <i>from</i> Complete Piano Player Style Book	Wise/Music Sales
DESMOND	Take Five <i>from</i> Complete Piano Player Style Book	Wise/Music Sales
DVORAK, arr. HEUMANN	Humoreske <i>from</i> Children's Classic Piano 2	Bosworth/Music Sales
HENDERSON	Five Foot Two <i>from</i> What Can I Play? Jazz 'n' Blues	IMP
HILL & MANN	Sometimes When We Touch <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
JOHN	Can You Feel the Love Tonight <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
JOPLIN, arr. SCHAUM	Sycamore Rag <i>from</i> John W. Schaum Presents: Scott Joplin - Ragtime Rage	Bosworth
KAMEN	(Everything I Do) I Do It for You <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
LLOYD WEBBER	Don't Cry for Me Argentina (from Evita) <i>from</i> Complete Piano Player Book 4	Wise/Music Sales
MANCINI	Moon River <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
MARTIN et al	Clocks <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
MONTAGUE	Midnight Sun <i>from</i> Five Easy Pieces	UMP
MOZART	Waltz <i>from</i> Children's Classic Piano 2	Bosworth/Music Sales
PUCCINI, arr. AGAY	Madame Butterfly Themes <i>from</i> The Joy of Piano	Yorktown/Music Sales
SOUSA, arr. AGAY	The Washington Post <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
STRAUSS, J, arr. AGAY	Echoes of Vienna <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
WILLIAMS & CHAMBERS	Something Beautiful <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales

Piano: Leisure Play Level 4

Additional repertoire:

ANDERSSON & ULVAEUS	Knowing Me, Knowing You OR Take a Chance On Me <i>from</i> Really Easy Piano: Abba	Wise/Music Sales
BACHARACH	Raindrops Keep Falling on My Head <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
GIBB, B, M & R	How Deep is Your Love? <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
GIMBEL & FOX	Killing Me Softly With His Song <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
JAMES et al	Guilty <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
MacDOWELL	To a Wild Rose <i>from</i> Classics To Modern Book 4	Yorktown/Music Sales
MANCINI	Pink Panther Theme <i>from</i> The Complete Piano Player Book 5	Wise/Music Sales
MENDELSSOHN	Romanze <i>from</i> Classics To Modern Book 4	Yorktown/Music Sales
MONTAGUE	Beyond the Milky Way <i>from</i> Five Easy Pieces	UMP
MONTAGUE	Whirlwind at the Arsenal <i>from</i> Autumn Leaves	UMP
PETERS	Twilight Boulevard OR Reflections <i>from</i> Ragtime Preludes	Boosey & Hawkes
SIMON	Mrs Robinson <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
STEVENS	Everything is Beautiful <i>from</i> Essential Songs: The 1970s	Hal Leonard
TCHAIKOVSKY	Rêverie <i>from</i> Classics To Modern Book 4	Yorktown/Music Sales
TORRES & STEPHENS	Wheels <i>from</i> The Complete Piano Player Book 5	Wise/Music Sales
WILLIAMS	Schindler's List <i>from</i> It's Easy to Play: Classical Chillout	Wise/Music Sales

Piano: Leisure Play Level 5

Additional repertoire:

BEDINGFIELD	If You're Not The One <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
BERGMAN & LEGRAND	Sweet Gingerbread Man <i>from</i> Great Songs for Children: The Gingerbread Man Book	Wise/Music Sales
BRAHMS, arr. KEVEREN	Lullaby <i>from</i> Classical Jazz	Hal Leonard
BRICUSSE	My Kind of Girl <i>from</i> The Complete Piano Player Ballads	Wise/Music Sales
CORY	I Left my Heart in San Francisco <i>from</i> The Greatest Love Songs of the 60s	Music Sales
CURTIS & ALLISON	(I Love You) More Than I Can Say <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
ELLINGTON & STRAYHORN	Satin Doll <i>from</i> Great Piano Solos: The Red Book	Wise/Music Sales
HEBB	Sunny <i>from</i> The Lighter Side of Jazz	Music Sales
LENNON	(Just Like) Starting Over <i>from</i> Lennon: Legend – The Very Best of John Lennon	Music Sales
MANDEL	The Shadow of Your Smile <i>from</i> Popular Piano Solos Book 2	Music Sales
MARTIN	Little Rhapsody on Gypsy Tunes <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
McHUGH & FIELDS	Don't Blame Me <i>from</i> The Frank Sinatra Anthology	Music Sales
MONTAGUE	Remember, Remember the Fifth of November <i>from</i> Autumn Leaves	UMP
MOZART	Eine Kleine Nachtmusik (1st movt.: Allegro OR 4th movt.: Rondo) <i>from</i> Eine Kleine Nachtmusik for Piano	Bärenreiter
PETERS	Wheeler Dealer <i>from</i> Ragtime Preludes	Boosey & Hawkes
de ROUGE et al	The Power of Love <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
de SENNEVILLE	Ballade Pour Adeline <i>from</i> Complete Piano Player Style Book	Wise/Music Sales
STRAYHORN	Take the 'A' Train <i>from</i> Great Piano Solos: The Blue Book	Wise/Music Sales
WAYNE & NAZANERO	It's Impossible (Somos Novios) <i>from</i> The Complete Piano Player Ballads	Wise/Music Sales
WEDGWOOD	Chameleon OR On the Edge! <i>from</i> Wedgwood Blue	Faber
YOUMANS	More Than You Know <i>from</i> Great Piano Solos: The Red Book	Wise/Music Sales

Piano: Leisure Play Level 6

Additional repertoire:

ANDERSSON & ULVAEUS	Thank You for the Music <i>from</i> Abba: The Singles	Wise/Music Sales
BACH, arr. KEVEREN	Air on the G String <i>from</i> Classical Jazz	Hal Leonard
BRUBECK	Take Five <i>from</i> Popular Piano Solos Book 1	Music Sales
CARMICHAEL	Stardust <i>from</i> Stage And Screen: The Black Book	Wise/Music Sales
CHAPLIN	Smile <i>from</i> Stage And Screen: The Black Book	Wise/Music Sales
FOSTER	Soirée Polka <i>from</i> American Piano Repertoire Level 1	Faber
GRIEG, arr. KEVEREN	Morning (from Peer Gynt) <i>from</i> Classical Jazz	Hal Leonard
JOBIM	One Note Samba <i>from</i> 100 Piano Solos	Wise/Music Sales
KOSMA, arr. KEMBER	Autumn Leaves <i>from</i> The Jazz Piano Master	Faber
LENNON	Imagine <i>from</i> Popular Piano Solos Book 1	Music Sales
PORTER, arr. KEMBER	Ev'ry Time We Say Good-Bye <i>from</i> The Jazz Piano Master	Faber
RAYE, DE PAUL & JOHNSON	I'll Remember April <i>from</i> 100 Piano Solos	Wise/Music Sales
RODGERS, arr. KEMBER	My Favourite Things <i>from</i> The Jazz Piano Master	Faber
WEDGWOOD, S	Let Down <i>from</i> Wedgwood Blue	Faber
WONDER, arr. KEMBER	Isn't She Lovely <i>from</i> The Jazz Piano Master	Faber

Piano: Leisure Play Level 7

Additional repertoire:

CORNICK	Bossa Nova (with extended improvisation) <i>from</i> The Best of Mike Cornick [to be performed with CD backing track] <i>Universal Edition</i>
GERSHWIN	Fascinating Rhythm <i>from</i> Cocktail Room Piano Solos, Midnight Collection <i>Wise/Music Sales</i>
JARRE	Lara's Theme <i>from</i> Popular Piano Solos Book 4 <i>Music Sales</i>
JOHN	Song for Guy <i>from</i> Popular Piano Solos Book 2 <i>Music Sales</i>
JOHNSTON	Pennies from Heaven <i>from</i> Cocktail Room Piano Solos, Midnight Collection <i>Wise/Music Sales</i>
KERN	Smoke Gets in Your Eyes <i>from</i> Cocktail Room Piano Solos, Midnight Collection <i>Wise/Music Sales</i>
LEGRAND	I Will Wait for You OR What are You Doing for the Rest of Your Life? <i>from</i> The Music of Michel Legrand <i>Wise/Music Sales</i>
LLOYD WEBBER	Starlight Express OR Whistle Down the Wind <i>from</i> Andrew Lloyd Webber: More Piano Solos <i>Really Useful Group/Music Sales</i>
MONTAGUE	The Headless Horseman <i>from</i> Autumn Leaves <i>UMP</i>
WEDGWOOD	Wedgwood Blue <i>from</i> Wedgwood Blue <i>Faber</i>

Piano: Leisure Play Level 8

Additional repertoire:

DIAMOND	You Don't Bring Me Flowers <i>from</i> Popular Piano Solos Book 2 <i>Music Sales</i>
JOBIM	Girl from Ipanema <i>from</i> Popular Piano Solos Book 6 <i>Music Sales</i>
MILLER	Moonlight Serenade <i>from</i> Popular Piano Solos Book 6 <i>Music Sales</i>
RAKSIN	Laura <i>from</i> Popular Piano Solos Book 2 <i>Music Sales</i>
SHEARING	Lullaby of Birdland <i>from</i> Popular Piano Solos Book 6 <i>Music Sales</i>
STRACHEY	These Foolish Things <i>from</i> Popular Piano Solos Book 2 <i>Music Sales</i>
WEDGWOOD	Caribbean Crush <i>from</i> Wedgwood Blue <i>Faber</i>

Piano Duet

Five levels of examination are available:

Level 1	Grade 1 standard
Level 2	Grade 2 standard
Level 3	Grade 3 standard
Level 5	Grade 5 standard
Level 7	Grade 7 standard

[Associate Diploma – please refer to Piano Diploma syllabus and repertoire list]

Performances will be assessed using the usual criteria but, in addition, in this examination, examiners will assess the technical accomplishment, musicality and communication, balance between the performers, co-ordination and ensemble. Performers should change places for at least one of their items.

Piano Duet: Level 1

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

Component 1 – Piece A

30 marks

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

Nymet Music
Chester/Music Sales
OUP

Component 2 – Piece B

30 marks

DIABELLI Andante Cantabile *from* Duets with a Difference
HELYER ANY piece *from* Contrasts
KIRKBY-MASON ANY piece *from* The First Duet Album

OUP
Novello/Music Sales
Bosworth

Component 3 – Piece C

30 marks

Own choice piece of comparable standard and length

Component 4 – General Impression

10 marks

Piano Duet: Level 2

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

Component 1 – Piece A

30 marks

BARON Sonatina in G major OR Chinese Rice-picking Song *from* Piano Explorers Book 3
GOSSEC, arr. HAYWOOD Gavotte *from* Mixed Doubles: Piano Time Duets Book 2 (2005 edition)
NORTON ANY piece *from* Microjazz Duets Collection 1

Nymet Music
OUP
Boosey & Hawkes

Component 2 – Piece B

30 marks

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

Forsyth
Bosworth

Component 3 – Piece C

30 marks

WELLS Donkey Ride *from* Duets with a Difference
arr. HALL Camptown Races *from* Duets with a Difference (2005 edition)
KIRKBY-MASON ANY piece *from* Third Duet Album

OUP
OUP
Bosworth

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

Component 4 – General Impression

10 marks

Piano Duet: Level 3

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

Component 1 – Piece A

30 marks

DIABELLI	Allegretto Op.149 No.25 <i>from</i> Mixed Doubles: Piano Time Duets Book 2 (2005 edition)	OUP
GRIEG, arr. HALL	Norwegian Dance No.2 <i>from</i> Mixed Doubles: Piano Time Duets Book 2 (2005 edition)	OUP
LAST	Hopalong <i>from</i> For You and Me Book 2	Forsyth
WELLS	Courante <i>from</i> Mixed Doubles: Piano Time Duets Book 2 (First edition OR 2005 edition)	OUP

Component 2 – Piece B

30 marks

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

Component 3 – Piece C

30 marks

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

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

Component 4 – General Impression

10 marks

Piano Duet: Level 5

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

Component 1 – Piece A

30 marks

BARON	Duet Piano Concerto for the Piano Beginner <i>from</i> Piano Explorers Book 4	Nymet Music
BACH, J C	Rondo in F	Schott/MDS
BEETHOVEN	Sonata in D Op.6, 1st movement OR Rondo	Peters

Component 2 – Piece B

30 marks

NORTON	ANY piece <i>from</i> Microjazz Duets Collection 2 - Level 4	Boosey & Hawkes
NORTON	ANY piece <i>from</i> Microjazz Duets Collection 3 - Level 5	Boosey & Hawkes
PROKOFIEV, arr. PATRICK	Winter Bonfire (Departure), Op.122	Roberton Publications

Component 3 – Piece C

30 marks

arr. BULLARD	Athol Highlanders <i>from</i> Mixed Doubles: Piano Time Duets Book 2 (2005 edition)	OUP
arr. HALL	Casey Jones <i>from</i> Mixed Doubles: Piano Time Duets Book 2 (2005 edition)	OUP
MOSKOWSKI	Spanish Dance Op.12, No.2 <i>from</i> Mixed Doubles: Piano Time Duets Book 2 (2005 edition)	OUP

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

Component 4 – General Impression

10 marks

Piano Duet: Level 7

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

Component 1 – Piece A

25 marks

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

Component 2 – Piece B

25 marks

DVORAK	ANY Slavonic Dance <i>from</i> Op.46 OR Op.72	Richard Schauer
DEBUSSY	ANY movement <i>from</i> Petite Suite	UMP
FAURE	ANY movement <i>from</i> Dolly Suite	UMP or Cramer
LANE	Scherzo Burlesco	Roberton Publications

Component 3 – Piece C

25 marks

Own choice piece of comparable standard and length

Component 4 – Sight Reading

15 marks

Component 5 – General Impression

10 marks

Piano Accompaniment

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

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

It is the responsibility of the candidate to provide and rehearse sufficiently with a competent soloist who is of a level of or above the grade of the pieces being played. The performance of the soloist will not form part of the assessment, although the candidate's response to the soloist is of course integral to the examination.

Piano Accompaniment: Level 3

Component 1 – Performance

Accompanying any TWO of the following:

30 marks each

A piece set for **Grade 1** on any LCM syllabus

A contrasting piece set for **Grade 1** on any LCM syllabus

ADAM & HANNICKEL Do, Lord OR Just as I Am *from* Tons of Tunes for Church

JOPLIN Magnetic Rag OR Pleasant Moments *from* Ragtime Favourites

arr. BULLA Immortal, Invisible *from* Easy Great Hymns

arr. DE SMET Dixie *from* World Famous Melodies

VERDI, arr. COWLES Grand March *from* Aida *from* World Famous Melodies

AND

Curnow

Fentone/De Haske

Curnow CMP

Fentone/De Haske

Fentone/De Haske

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

15 marks

Component 2 – Viva Voce

7 marks

As for **Grade 3** [see pages 32-33].

Component 3 – Solo Sight Reading

10 marks

As for **Grade 3**. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 3* (LL254).

Component 4 – Aural Tests

8 marks

As for **Grade 3** [see pages 34-38]. Sample tests are available in *LCM Piano Handbook: Grade 3* (LL254) and *Specimen Aural Tests* (LL189).

Piano Accompaniment: Level 5

Component 1 – Performance

Accompanying any TWO of the following:

30 marks each

A piece set for **Grade 3** on any LCM syllabus

A contrasting piece set for **Grade 3** on any LCM syllabus

van GORP	The Henley Regatta OR This is My Day <i>from</i> Master Swop	<i>De Haske</i>
JOPLIN	The Entertainer OR Rag Time Dance <i>from</i> Ragtime Favourites	<i>Fentone/De Haske</i>
KOCHER, arr. COURT	For the Beauty of the Earth <i>from</i> Easy Great Hymns	<i>Curnow CMP</i>
MASON, arr. JOHNSON	When I Survey the Wondrous Cross <i>from</i> Easy Great Hymns	<i>Curnow CMP</i>
arr. DE SMET	Down by the Riverside OR When the Saints <i>from</i> World Famous Melodies	<i>Fentone/De Haske</i>

AND

Any solo piece from **LCM Piano Grade 5 or 6 OR Grade 5 Scales and Arpeggios**

15 marks

Component 2 – Viva Voce

7 marks

As for **Grade 5** [see pages 32-33].

Component 3 – Solo Sight Reading

10 marks

As for **Grade 5**. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 5* (LL256).

Component 4 – Aural Tests

8 marks

As for **Grade 5** [see pages 34-38]. Sample tests are available in *LCM Piano Handbook: Grade 5* (LL256) and *Specimen Aural Tests* (LL189).

Piano Accompaniment: Level 7

Component 1 – Performance

Accompanying any TWO of the following:

30 marks each

A piece set for **Grade 5** on any LCM syllabus

A contrasting piece set for **Grade 5** on any LCM syllabus

BIZET, arr. DE SMET	Toreador's Song <i>from</i> World Famous Melodies	<i>Fentone/De Haske</i>
van GORP	In Search of the Light OR Por Favor <i>from</i> Master Swop	<i>De Haske</i>
JOPLIN	New Rag OR Maple Leaf Rag <i>from</i> Ragtime Favourites	<i>Fentone/De Haske</i>
DE SMET	Any item <i>from</i> From Bach to Ravel	<i>Fentone/De Haske</i>
TRAD.	Londonderry Air <i>from</i> World Famous Melodies	<i>Fentone/De Haske</i>
VIZZUTTI	Any item <i>from</i> Explorations	<i>De Haske</i>

AND

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

15 marks

Component 2 – Viva Voce

7 marks

As for **Grade 7** [see pages 32-33].

Component 3 – Solo Sight Reading

10 marks

As for **Grade 7**. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in *LCM Piano Handbook: Grade 7* (LL258).

Component 4 – Aural Tests

8 marks

As for **Grade 7** [see pages 34-38]. Sample tests are available in *LCM Piano Handbook: Grade 7* (LL258) and *Specimen Aural Tests* (LL189).

Diplomas in Piano Accompaniment are available; please refer to the *Music Diplomas Syllabus* and the *Piano Diplomas Repertoire List*.

Viva Voce

Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

Grades 1 and 2

Candidates should be able to:

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

Grade 3

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

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

Grade 4

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

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

Grade 5

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

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

Grade 6

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

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

Grade 7

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

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

Grade 8

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

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

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.). They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.). (Where a minor key is used, it will be assumed that doh = tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
9. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

Grade 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

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

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

Grade 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

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

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

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

Grade 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

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

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

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

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

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

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

Grade 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

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

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

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

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

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

Grade 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

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

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

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

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

Grade 6

Rhythm and Pitch

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

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

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

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

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

Grade 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

identify the cadence by its conventional name. (1 mark).

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

Grade 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).