Piano Grades repertoire list

1 January 2013 – 31 December 2017
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</tbody>
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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.
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)

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

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 the LCM Examinations office.

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.

<table>
<thead>
<tr>
<th></th>
<th>Grades</th>
<th>Recital Grades</th>
<th>Leisure Play</th>
<th>Performance Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Work</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>3 pieces</td>
<td>4 (or 5) pieces, all selected from repertoire list</td>
<td>4 pieces (3 selected from grade list and/or leisure play list, plus 1 own choice)</td>
<td>3 pieces</td>
</tr>
<tr>
<td><strong>Viva Voce</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Aural Tests</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>Grades 1-8</td>
<td>Grades 1-8</td>
<td>Levels 1-8</td>
<td>Levels 1-8</td>
</tr>
<tr>
<td><strong>Pre-requisites</strong></td>
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<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td>Examination</td>
<td>Examination</td>
<td>Examination</td>
<td>DVD</td>
</tr>
<tr>
<td><strong>Ofqual Accreditation</strong></td>
<td>✓</td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
</tr>
</tbody>
</table>
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**

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**

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**

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**

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

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**

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**

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**

Recognition and identification of staff, bar-lines, clefs, pitch names, note types and values, and rest values, all relating to the music performed.
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: $q = 69$.
Minors: harmonic or melodic, at the candidate’s choice.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together in similar motion (1 octave)</th>
<th>Hands separately (2 octaves)</th>
<th>Contrary motion (1 octave)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>G major</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>D major</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td></td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Broken chords (patterns as exemplified in handbook) and arpeggios
From memory. To be played legato. Minimum tempo: $\frac{4}{4} = 100$.

<table>
<thead>
<tr>
<th>Key</th>
<th>Broken chord, hands separately (see handbook)</th>
<th>Arpeggio, hands separately (1 octave)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>G major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>A minor</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>D minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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).

LIST A

<table>
<thead>
<tr>
<th>Name</th>
<th>Piece</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>DUNCOMBE</td>
<td>Trumpet Tune from LCM Piano Handbook: Grade 1</td>
<td>LCM</td>
</tr>
<tr>
<td>HAYDN</td>
<td>German Dance, Hob.IX/22 from LCM Piano Handbook: Grade 1</td>
<td>LCM</td>
</tr>
<tr>
<td>MOZART, L</td>
<td>Minuet in D from LCM Piano Handbook: Grade 1</td>
<td>LCM</td>
</tr>
<tr>
<td>D'ANGLEBERT</td>
<td>A French Minuet from Piano Progress Book 1</td>
<td>Faber</td>
</tr>
<tr>
<td>DIABELLI</td>
<td>Lesson in C from Essential Piano Repertoire Pre-Grade</td>
<td>Spartan Press</td>
</tr>
<tr>
<td>GURLITT</td>
<td>The Rocking Horse from The New Gurlitt Volume 1</td>
<td>Schott</td>
</tr>
<tr>
<td>MOZART</td>
<td>Allegro in F, K.1c from Best of Grade 1 Piano</td>
<td>Faber</td>
</tr>
<tr>
<td>SCHEIN</td>
<td>Allemande from Piano Progress Book 1</td>
<td>Faber</td>
</tr>
<tr>
<td>TELEMANN</td>
<td>Minuet from Piano Progress Book 1</td>
<td>Faber</td>
</tr>
</tbody>
</table>
LIST B

CLEMENTI  Sonatina in C, Op.36 No.3, slow movement from LCM Piano Handbook: Grade 1  LCM
SPINDLER  Song Without Words from LCM Piano Handbook: Grade 1  LCM
TRAD.  Scarborough Fair (arr. Wild) from LCM Piano Handbook: Grade 1  LCM

MAYKAPAR  In the Garden, Op.28 No.1 from Masterpieces with Flair Book 1  Alfred
MENKEN  Beauty and the Beast (arr. Walker) from The Princess Piano Book  Faber
RYBICKI  Longing from I Begin to Play  PWM
WALKER  Waltz for Cinderella’s Mice from The Princess Piano Book  Faber
WEDGWOOD  Imaginary Friends from Piano for Fun  Faber

LIST C

BARON  Cowboy Song from LCM Piano Handbook: Grade 1  LCM
MILNE  Square-O from LCM Piano Handbook: Grade 1  LCM
WEDGWOOD  In the Hall of the Mountain Bear from LCM Piano Handbook: Grade 1  LCM

ARLEN  We’re Off to See the Wizard (arr. Walker) from The Magic Piano Book  Faber
DAVID  Bibbidi Bobbidi Boo (arr. Walker) from The Princess Piano Book  Faber
NORTON  Rag Time from Microjazz Collection Book 1  Boosey & Hawkes
NORTON  Struttin’ from Microjazz Collection Book 1  Boosey & Hawkes
TAKACS  Hiking Song from Von Nah und Fern, Op.111  Universal Edition
WEDGWOOD  Cool Calypso from Piano for Fun  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 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).
Component 1 – Technical Work

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: $\frac{4}{4} = 72$. Minors: harmonic or melodic, at the candidate’s choice.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion (2 octaves)</th>
<th>Contrary motion (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>G major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>D major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

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: $\frac{4}{4} = 60$.

<table>
<thead>
<tr>
<th>Key</th>
<th>Broken chord, hands separately (see handbook)</th>
<th>Arpeggio, hands separately (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>D minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>A minor</td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

Option 2: Study

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

Component 2 – Performance

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).

LIST A

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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>FUCHS</td>
<td>Sad at Heart</td>
<td>from LCM Piano Handbook: Grade 2</td>
</tr>
<tr>
<td>MAYKAPAR</td>
<td>The Music Box</td>
<td>from LCM Piano Handbook: Grade 2</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Faraway</td>
<td>from LCM Piano Handbook: Grade 2</td>
</tr>
<tr>
<td>BIZET</td>
<td>Toreador’s Song (Carmen)</td>
<td>from Music Through Time Book 1</td>
</tr>
<tr>
<td>MAIKAPAR</td>
<td>The Moth</td>
<td>from The Best of Grade Two Piano</td>
</tr>
<tr>
<td>SHORE</td>
<td>Concerning Hobbits</td>
<td>(arr. Carson-Turner) from Simply Film Grades 2-3</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Climate Change</td>
<td>from It’s Never Too Late to Play Piano</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Moppet</td>
<td>from It’s Never Too Late to Play Piano</td>
</tr>
<tr>
<td>ZILCHER</td>
<td>A Song of Happiness</td>
<td>from Gradations</td>
</tr>
</tbody>
</table>

**LIST C**

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

Component 3 – Viva Voce

See pages 32-33.

Component 4 – Sight Reading

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

See pages 34-38. Sample tests are in *LCM Piano Handbook: Grade 2* (LL253) and *Specimen Aural Tests* (LL189).
Component 1 – Technical Work

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: $\textit{q} = 84$. Minor scales: harmonic or melodic, at the candidate’s choice.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion (2 octaves)</th>
<th>Contrary motion (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>B♭ major</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>E♭ major</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>E major</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>E minor</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>G minor</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>C minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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: $\textit{q} = 72$.

<table>
<thead>
<tr>
<th>Key</th>
<th>Broken chord, hands separately (2 octaves)</th>
<th>Arpeggio, hands separately (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>A major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Option 2: Study

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

Component 2 – Performance

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).

LIST A

<table>
<thead>
<tr>
<th>composer</th>
<th>title</th>
<th>source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clementi</td>
<td>Sonatina in C, Op.36 No.1, 2nd movement</td>
<td>LCM Piano Handbook: Grade 3</td>
</tr>
<tr>
<td>Hassler</td>
<td>Andantino in A, Op.38 No.31</td>
<td>LCM Piano Handbook: Grade 3</td>
</tr>
<tr>
<td>Haydn</td>
<td>Allegro from Sonata in G, Hob.XVI/8</td>
<td>LCM Piano Handbook: Grade 3</td>
</tr>
<tr>
<td>Anon.</td>
<td>Anglaise in D minor</td>
<td>The Best of Grade 3 Piano</td>
</tr>
<tr>
<td>Dieupart</td>
<td>Passepied (from Suite No.2 in D)</td>
<td>The Best of Grade 3 Piano</td>
</tr>
<tr>
<td>Handel</td>
<td>Gavotte in G, HWV 491</td>
<td>The Best of Grade 3 Piano</td>
</tr>
<tr>
<td>Mozart</td>
<td>Allegro in F, K.15a</td>
<td>The Best of Grade 3 Piano</td>
</tr>
<tr>
<td>Scarlatti</td>
<td>Sonata in G</td>
<td>Keynotes Grades 3-4</td>
</tr>
<tr>
<td>Zilcher</td>
<td>Scherzo</td>
<td>Fascinations</td>
</tr>
</tbody>
</table>
LIST B

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

LIST C

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

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).
Component 1 – Technical Work

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: \( \text{♩} = 96 \).
Minors: harmonic or melodic, at the candidate’s choice, except where specified.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion (2 octaves)</th>
<th>In contrary motion (2 octaves)</th>
<th>In contrary motion (1 octave, harmonic only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>E major</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B♭ major</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E♭ major</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A♭ major</td>
<td>✔</td>
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<td></td>
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<tr>
<td>D♭ major</td>
<td></td>
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<tr>
<td>G major</td>
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<td>✔</td>
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<tr>
<td>D major</td>
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<td>✔</td>
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<tr>
<td>B minor</td>
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<td>✔</td>
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<tr>
<td>G minor</td>
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<tr>
<td>C minor</td>
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<tr>
<td>F minor</td>
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<td></td>
<td></td>
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<tr>
<td>A minor</td>
<td></td>
<td></td>
<td>✔</td>
</tr>
</tbody>
</table>

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: \( \text{♩} = 76 \).

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together, in root position (2 octaves)</th>
<th>Hands separately, in root position (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>E♭ major</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>A♭ major</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>B minor</td>
<td></td>
<td>✔</td>
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<tr>
<td>F# minor</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>C# minor</td>
<td></td>
<td>✔</td>
</tr>
</tbody>
</table>

Option 2: Study

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

LCM
Component 2 – Performance

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).

LIST A

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

LIST B

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

LIST C

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

Component 3 – Viva Voce

See pages 32-33.

Component 4 – Sight Reading

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

See pages 34-38. Sample tests are in LCM Piano Handbook: Grade 4 (LL255) and Specimen Aural Tests (LL189).
Component 1 – Technical Work

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: $\frac{4}{4} = 80$, contrary motions at $\frac{4}{4} = 108$

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately in similar motion, legato only (3 octaves)</th>
<th>Hands separately, staccato only (3 octaves)</th>
<th>In contrary motion, legato only (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>✅</td>
<td></td>
<td>✅</td>
</tr>
<tr>
<td>Bb major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F# major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ab major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>✅</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F# minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C# minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td>Melodic only</td>
<td>Harmonic only</td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td>Melodic only</td>
<td>Harmonic only</td>
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</tr>
<tr>
<td>C minor</td>
<td>Melodic only</td>
<td>Harmonic only</td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td>Harmonic only</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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: $\frac{4}{4} = 90$.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in root position (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>B major</td>
<td>✅</td>
</tr>
<tr>
<td>D# major</td>
<td>✅</td>
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<tr>
<td>Ab major</td>
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</tr>
<tr>
<td>Bb major</td>
<td>✅</td>
</tr>
<tr>
<td>F major</td>
<td>✅</td>
</tr>
<tr>
<td>B minor</td>
<td>✅</td>
</tr>
<tr>
<td>C# minor</td>
<td>✅</td>
</tr>
<tr>
<td>G# minor</td>
<td>✅</td>
</tr>
<tr>
<td>Bb minor</td>
<td>✅</td>
</tr>
<tr>
<td>F minor</td>
<td>✅</td>
</tr>
</tbody>
</table>

**Option 2: Study**

LOESCHHORN Melodic Study Op.192 from LCM Piano Handbook: Grade 5
Component 2 – Performance  

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).

**LIST A**

**CLEMENTI**  
Un Poco Andante from Sonata in D, Op.25 No.6 from LCM Piano Handbook: Grade 5  

**HAYDN**  
Presto from Sonata in D, Hob.XVI/37 from LCM Piano Handbook: Grade 5  

**KUHLAU**  
Allegro Molto from Sonatina in F, Op.88. No.4 from LCM Piano Handbook: Grade 5

**BACH, J S**  
Gavotte from French Suite No.5 in G, BWV 816/4 from The Best of Grade 5 Piano  

**BENDA**  
Sonatina in F from The Best of Grade 5 Piano  

**BURGMULLER**  
La Tarantelle from 25 Etudes Faciles et Progressives from The Best of Grade 5 Piano  

**HANDEL**  
Sarabande and Variations I & II (from Suite No.9 in D minor) from Keynotes Grades 3-4  

**VOGEL**  
Andantino (from Sonata on Themes from The Magic Flute) from Keynotes Grades 4-5

**LIST B**

**CUI**  
Spanish Puppets from LCM Piano Handbook: Grade 5  

**GOUNOD**  
Funeral March of a Marionette (arr. Wild) from LCM Piano Handbook: Grade 5  

**PEGLER**  
Silhouette Waltz from LCM Piano Handbook: Grade 5  

**FAURE**  
Pavane from Classic FM Smooth Classics  

**GRIEG**  
Popular Melody (Folk Song), No.5 from Lyric Pieces, Op.12  

**HELLER**  
Study in Ab, Op.47 No.23 from The Best of Grade 5 Piano  

**MacDOWELL**  
To a Wild Rose, Op.51 No.1 from Romantic Piano Repertoire Level 1  

**PODGORNOV**  
Barcarola from Nicolai Podgornov's Graded Pieces for Piano Level 1  

**SCHUMANN**  
Evening Song from Abendlied from Contemplations

**LIST C**

**NORTON**  
Mechanics Rag from LCM Piano Handbook: Grade 5  

**PORTER**  
Night and Day (arr. Wedgwood) from LCM Piano Handbook: Grade 5  

**TRAD.**  
Skye’s the Limit (arr. Kershaw) from LCM Piano Handbook: Grade 5  

**BARTOK**  
No.12 from For Children Volume 1  

**CORNICK**  
Re: Peter’s Rag from Piano Ragtime  

**EVANS**  
Dolphins from Animal Tone Poems  

**KABALEVSKY**  
A Little Joke from Thirty Piano Pieces, Op.27  

**KABALEVSKY**  
A Warlike Dance from Thirty Piano Pieces, Op.27  

**LERNER / LOEWE**  
Wouldn’t it be Loverly (arr. Kember) from Play Broadway

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:  \( \frac{2}{3} = 76. \)

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in similar motion, legato only (4 octaves)</th>
<th>Hands separately, staccato only (4 octaves)</th>
<th>In contrary motion, legato only (2 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
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<td>✓</td>
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<td></td>
</tr>
<tr>
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<td>✓</td>
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<td>Eb major</td>
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<td>A major</td>
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<tr>
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<tr>
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</tr>
<tr>
<td>F# minor</td>
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<tr>
<td>C minor</td>
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</tr>
<tr>
<td>G minor</td>
<td></td>
<td>Harmonic only</td>
<td>Harmonic only</td>
</tr>
</tbody>
</table>

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 Bb (2 octaves).

Arpeggios
From memory. To be played legato and forte. Minimum tempo:  \( \frac{2}{3} = 48. \)

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately, in root position (4 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>Bb major</td>
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<tr>
<td>A major</td>
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<tr>
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<tr>
<td>D# major</td>
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<tr>
<td>F# major</td>
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<td>G minor</td>
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</tr>
<tr>
<td>Bb minor</td>
<td>✓</td>
</tr>
<tr>
<td>Eb minor</td>
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</tr>
<tr>
<td>A minor</td>
<td>✓</td>
</tr>
<tr>
<td>E# minor</td>
<td>✓</td>
</tr>
<tr>
<td>B minor</td>
<td>✓</td>
</tr>
<tr>
<td>C# minor</td>
<td>✓</td>
</tr>
<tr>
<td>F# minor</td>
<td>✓</td>
</tr>
</tbody>
</table>

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 *from LCM Piano Handbook: Grade 6*

**AND**

**KOHLER** Second Study of Group III *from LCM Piano Handbook: Grade 6*

**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).

**LIST A**

**CORNICK** Rococo Plus *from LCM Piano Handbook: Grade 6*  

**HAYDN** Allegro *from Sonata in G, Hob.XVI/G1* *from LCM Piano Handbook: Grade 6*  

**HUMMEL** Alla Polacca in Bb *from LCM Piano Handbook: Grade 6*

**BACH, J S** Two-part Invention No.6 in E major, BWV 777  

**BEETHOVEN** Andante *from Sonata in G major, Op.79 No.25*  

**CLEMENITI** Lento e Patetico *from Sonata in F# minor, Op.25 No.5*  

**HAYDN** Finale (Presto) *from Sonata in F major, Hob.XVI/23*  

**HELLER** Vivace *from Fascinations*  

**SCHUBERT** Allegretto in C minor, D.915

**LIST B**

**MacMILLAN** Barncléupédie *from LCM Piano Handbook: Grade 6*  

**PUTZ** Sentimental Lady (Jazz Waltz) *from LCM Piano Handbook: Grade 6*  

**WILLIAMS** Retrospection *from LCM Piano Handbook: Grade 6*  

**CHOPIN** Mazurka in Ab major, Op.24 No.3  

**FRANCK** Petite Prélude *from Romantic Piano Repertoire Level 1*  

**MENDELSSOHN** Lieder ohne Worte in E major, Op.30 No.3  

**SCHUMANN** Knecht Ruprecht *from Album for the Young, Op.68*  

**TANNER** La Polonaise Pamplemousse *from Eye Tunes Grades 5-6*  

**TCHAIKOVSKY** March *from Die Jahreszeiten, Op.37bis*

**LIST C**

**DEBUSSY** Le Petit Nègre *from LCM Piano Handbook: Grade 6*  

**NORTON** Hungarian Stomp *from LCM Piano Handbook: Grade 6*  

**TURINA** The Trained Dog *from LCM Piano Handbook: Grade 6*  

**BADELT / ZIMMER** He’s a Pirate (from Pirates of the Caribbean) *from The Essential Film Collection*  

**BOURNE** Indians *from Unbeaten Tracks*  

**CASELLA** Bolero *from Pezzi Infantili*  

**DAVIS** Pride and Prejudice: Main Theme (arr. Harris) *from Classic Period Dramas*  

**RODGERS** My Favorite Things (arr. Wedgwood) *from After Hours Jazz Book 1*  

**SONDHEIM** Not While I’m Around (from Sweeney Todd) (arr. Kember) *from Play Broadway*

**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).
Component 1 – Technical Work

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: $\frac{3}{4} = 80$, except for hands separately in 3rds, which should be at a minimum tempo of $\frac{3}{4} = 60$.

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

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: $\frac{3}{4} = 52$.

<table>
<thead>
<tr>
<th>Key</th>
<th>Hands together and separately in root position (4 octaves)</th>
<th>Hands together and separately in 1st inversion (4 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>D major</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>A major</td>
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<td>E major</td>
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<td>B major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>F# major</td>
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<td>✓</td>
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<tr>
<td>F major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>D♭ major</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>C minor</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>D minor</td>
<td>✓</td>
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<tr>
<td>A minor</td>
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<td>✓</td>
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<tr>
<td>E minor</td>
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<td>B minor</td>
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<tr>
<td>F# minor</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>F minor</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>C♯ minor</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

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♭ (3 octaves).
Option 2: Studies

GOUNOD  
May Morning from LCM Piano Handbook: Grade 7  
AND  
HELLER  
Study in C minor, Op.46 No.26 from LCM Piano Handbook: Grade 7

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).

LIST A

BACH  
Corrente from Partita No.5, BWV829 from LCM Piano Handbook: Grade 7  
MOZART  
Allegro from Sonata in C, K.279 from LCM Piano Handbook: Grade 7  
RIGBY  
Vamping Haydn from LCM Piano Handbook: Grade 7  
BACH  
Prelude from Prelude & Fugue in A minor  
from Das Wohltemperierte Klavier Book 2, BWV865  
HAYDN  
Scherzando from Sonata in C# minor, Hob.XVI/36  
HOFMANN  
Hungarian from Animations  
MOZART  
3rd movement (Allegretto) from Sonata in Bb, K.570  
SCARLATTI  
Sonata in C, Kp.159 from 200 Sonate, Parte Prima  
VON WILM  
Butterfly from Animations

LIST B

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

LIST C

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

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: $\frac{\pi}{8} = 88$, except for hands separately in 3rds which should be at a minimum speed of $\frac{\pi}{6} = 60$.

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

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: $\frac{\pi}{6} = 60$.

<table>
<thead>
<tr>
<th>Key</th>
<th>In root position, hands together and separately, (4 octaves)</th>
<th>In 1st inversion, hands together and separately, (4 octaves)</th>
<th>In 2nd inversion, hands together and separately, (4 octaves)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
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<td>✓</td>
<td>✓</td>
</tr>
<tr>
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</tr>
<tr>
<td>F major</td>
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<td>✓</td>
</tr>
<tr>
<td>B♭ major</td>
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<tr>
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</tr>
<tr>
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</tr>
<tr>
<td>G# minor</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

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  Study in A from Gradus ad Parnassum from LCM Piano Handbook: Grade 8  
AND  
MOSZKOWSKI  Study in A flat, Op.78 from LCM Piano Handbook: Grade 8

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).

LIST A

BACH  Aria and Variation I from Goldberg Variations from LCM Piano Handbook: Grade 8  
CLEMENTI  Rondo from Sonata in D, Op.25 No.6 from LCM Piano Handbook: Grade 8  
HAYDN  Rondo from Sonata in C, Hob.XVI/48 from LCM Piano Handbook: Grade 8

BEETHOVEN  1st movement from Sonata in C minor, Op.10 No.1  
HAYDN  1st movement from Sonata in G minor, Hob.XVI/44  
MOZART  1st movement from Sonata in F, K.332  
PLEYEL  Rondeau Favorit from Three Rondos  
SATIE  Sonatine Bureaucratique  
SCARLATTI  Sonata in A, Kp.209 from 200 Sonate, Vol.11

LIST B

CHOPIN  Nocturne in C# minor, Op.post. from LCM Piano Handbook: Grade 8  
HENSEL  Melody, Op.4 No.2 from LCM Piano Handbook: Grade 8  
QUILTER  Goblins, No.2 from Four Country Pieces, Op.27 from LCM Piano Handbook: Grade 8

BRAHMS  Intermezzo in Eb, Op.117 No.1  
CHOPIN  Waltz in Db, Op.64 No.1  
JANACEK  No.3 (Andantino) from In the Mists  
RACHMANINOV  Eighteenth Variation from Rapsodie on a Theme of Paganini (arr. Eichhorn)  
SCHUMANN  Romance in F#, Op.28  
TCHAIKOVSKY  October from Die Jahreszuten, Op.37bis

LIST C

GERSHWIN  I Got Rhythm from LCM Piano Handbook: Grade 8  
PEGLER  Bobtail Rag from LCM Piano Handbook: Grade 8  
SHOSTAKOVICH  March, No.1 from Three Fantastic Dances, Op.5 from LCM Piano Handbook: Grade 8

DEBUSSY  Gollwogg's Cakewalk from Children's Corner Suite  
GERSHWIN  The Man I Love from Meet George Gershwin at the Keyboard  
HINDEMITH  Foxtrot from The Century of Invention  
MARTINU  Kolomvina Zpivá (Columbina Sings) from Puppets II  
POULENC  Nocturne No.8 from Nocturnes  
TURINA  Fanfare (from The Circus) from The Turina Collection

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:**

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

### Piano: Leisure Play Level 2

**Additional repertoire:**

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

Additional repertoire:

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

Piano: Leisure Play Level 4

Additional repertoire:

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

**BEDINGFIELD**
If You're Not The One from Really Easy Piano: Pop Hits
Wise/Music Sales

**BERGMAN & LEGRAND**
Sweet Gingerbread Man from Great Songs for Children: The Gingerbread Man Book
Wise/Music Sales

**BRAHMS, arr. KEVEREN**
Lullaby from Classical Jazz
Hal Leonard

**BRICUSSE**
My Kind of Girl from The Complete Piano Player Ballads
Wise/Music Sales

**CORY**
I Left my Heart in San Francisco from The Greatest Love Songs of the 60s
Music Sales

**CURTIS & ALLISON**
(I Love You) More Than I Can Say from The Complete Piano Player: Ballads
Wise/Music Sales

**ELLINGTON & STRAYHORN**
Satin Doll from Great Piano Solos: The Red Book
Wise/Music Sales

**HEBB**
Sunny from The Lighter Side of Jazz
Music Sales

**LENNON**
(Just Like) Starting Over from Lennon: Legend – The Very Best of John Lennon
Music Sales

**MANDEL**
The Shadow of Your Smile from Popular Piano Solos Book 2
Music Sales

**MARTIN**
Little Rhapsody on Gypsy Tunes from The Joy of Piano Entertainment
Yorktown/Music Sales

**McHUGH & FIELDS**
Don’t Blame Me from The Frank Sinatra Anthology
Music Sales

**MONTAGUE**
Remember, Remember the Fifth of November from Autumn Leaves
UMP

**MOZART**
Eine Kleine Nachtmusik (1st movt.: Allegro OR 4th movt.: Rondo)
from Eine Kleine Nachtmusik for Piano
Bärenreiter

**PETERS**
Wheeler Dealer from Ragtime Preludes
Boosey & Hawkes

**de ROUGE et al**
The Power of Love from The Complete Piano Player: Ballads
Wise/Music Sales

**de SENNEVILLE**
Ballade Pour Adeline from Complete Piano Player Style Book
Wise/Music Sales

**STRAYHORN**
Take the ‘A’ Train from Great Piano Solos: The Blue Book
Wise/Music Sales

**WAYNE & NAZANERO**
It’s Impossible (Somos Novios) from The Complete Piano Player Ballads
Wise/Music Sales

**WEDGWOOD**
Chameleon OR On the Edge! from Wedgwood Blue
Faber

**YOUMANS**
More Than You Know from Great Piano Solos: The Red Book
Wise/Music Sales

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**Piano: Leisure Play Level 6**

Additional repertoire:

**ANDERSSON & ULVAEUS**
Thank You for the Music from Abba: The Singles
Wise/Music Sales

**BACH, arr. KEVEREN**
Air on the G String from Classical Jazz
Hal Leonard

**BRUBECK**
Take Five from Popular Piano Solos Book 1
Music Sales

**CARMICHAEL**
Stardust from Stage And Screen: The Black Book
Wise/Music Sales

**CHAPLIN**
Smile from Stage And Screen: The Black Book
Wise/Music Sales

**FOSTER**
Soirée Polka from American Piano Repertoire Level 1
Faber

**GRIEG, arr. KEVEREN**
Morning (from Peer Gynt) from Classical Jazz
Hal Leonard

**JOBIM**
One Note Samba from 100 Piano Solos
Wise/Music Sales

**KOSMA, arr. KEMBER**
Autumn Leaves from The Jazz Piano Master
Faber

**LENNON**
Imagine from Popular Piano Solos Book 1
Music Sales

**PORTER, arr. KEMBER**
Ev’ry Time We Say Good-Bye from The Jazz Piano Master
Faber

**RAYE, DE PAUL & JOHNSON**
I’ll Remember April from 100 Piano Solos
Wise/Music Sales

**RODGERS, arr. KEMBER**
My Favourite Things from The Jazz Piano Master
Faber

**WEDGWOOD, S**
Let Down from Wedgwood Blue
Faber

**WONDER, arr. KEMBER**
Isn’t She Lovely from The Jazz Piano Master
Faber
Piano: Leisure Play Level 7

Additional repertoire:

**CORNICK**
Bossa Nova (with extended improvisation) *from* The Best of Mike Cornick
[to be performed with CD backing track] *Universal Edition*

**GERSHWIN**
Fascinating Rhythm *from* Cocktail Room Piano Solos, Midnight Collection *Wise/Music Sales*

**JARRE**
Lara's Theme *from* Popular Piano Solos Book 4 *Music Sales*

**JOHN**
Song for Guy *from* Popular Piano Solos Book 2 *Music Sales*

**JOHNSTON**
Pennies from Heaven *from* Cocktail Room Piano Solos, Midnight Collection *Wise/Music Sales*

**KERN**
Smoke Gets in Your Eyes *from* Cocktail Room Piano Solos, Midnight Collection *Wise/Music Sales*

**LEGRAND**
I Will Wait for You OR What are You Doing for the Rest of Your Life?
*from* The Music of Michel Legrand *Wise/Music Sales*

**LLOYD WEBBER**
Starlight Express OR Whistle Down the Wind
*from* Andrew Lloyd Webber: More Piano Solos *Really Useful Group/Music Sales*

**MONTAGUE**
The Headless Horseman *from* Autumn Leaves *UMP*

**WEDGWOOD**
Wedgwood Blue *from* Wedgwood Blue *Faber*

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Piano: Leisure Play Level 8

Additional repertoire:

**DIAMOND**
You Don’t Bring Me Flowers *from* Popular Piano Solos Book 2 *Music Sales*

**JOBIM**
Girl from Ipanema *from* Popular Piano Solos Book 6 *Music Sales*

**MILLER**
Moonlight Serenade *from* Popular Piano Solos Book 6 *Music Sales*

**RAKSIN**
Laura *from* Popular Piano Solos Book 2 *Music Sales*

**SHEARING**
Lullaby of Birdland *from* Popular Piano Solos Book 6 *Music Sales*

**STRACHEY**
These Foolish Things *from* Popular Piano Solos Book 2 *Music Sales*

**WEDGWOOD**
Caribbean Crush *from* Wedgwood Blue *Faber*
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**

**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

Component 2 – Piece B

**DIABELLI**

Andante Cantabile from Duets with a Difference

**HELYER**

ANY piece from Contrasts

**KIRKBY-MASON**

ANY piece from The First Duet Album

Component 3 – Piece C

Own choice piece of comparable standard and length

Component 4 – General Impression

10 marks

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Piano Duet: Level 2

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

**Component 1 – Piece A**

**BARON**

Sonatina in G major OR Chinese Rice-picking Song from Piano Explorers Book 3

**GOSSEC, arr. HAYWOOD**


**NORTON**

ANY piece from Microjazz Duets Collection 1

Component 2 – Piece B

**CARROLL**

Waltz OR March from The Countryside

**KIRKBY-MASON**

ANY piece from Second Duet Album

Component 3 – Piece C

**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

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**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last</td>
<td>Hopalong</td>
<td>For You and Me Book 2 Forsyth</td>
</tr>
</tbody>
</table>

**Component 2 – Piece B**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last</td>
<td>Bohemian Dance</td>
<td>For You and Me Book 2 Forsyth</td>
</tr>
</tbody>
</table>

**Component 3 – Piece C**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baron</td>
<td>You Got Rhythm? OR Rainy Day Blues</td>
<td>Piano Explorers Book 3 Nymet Music</td>
</tr>
<tr>
<td>Last</td>
<td>The Jester</td>
<td>For You and Me Book 2 Forsyth</td>
</tr>
</tbody>
</table>

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

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Piano Duet: Level 5

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

**Component 1 – Piece A**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baron</td>
<td>Duet Piano Concerto for the Piano Beginner</td>
<td>Piano Explorers Book 4 Nymet Music</td>
</tr>
<tr>
<td>Bach, J C</td>
<td>Rondo in F</td>
<td>Schott/MDS Peters</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Sonata in D Op.6, 1st movement OR Rondo</td>
<td></td>
</tr>
</tbody>
</table>

**Component 2 – Piece B**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norton</td>
<td>ANY piece</td>
<td>Microjazz Duets Collection 2 - Level 4 Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Norton</td>
<td>ANY piece</td>
<td>Microjazz Duets Collection 3 - Level 5 Boosey &amp; Hawkes</td>
</tr>
</tbody>
</table>

**Component 3 – Piece C**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>

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

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Piano Duet: Level 7

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

**Component 1 – Piece A**

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**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dvorak</td>
<td>ANY Slavonic Dance</td>
<td>Op.46 OR Op.72 Richard Schauer UMP</td>
</tr>
<tr>
<td>Debussy</td>
<td>ANY movement</td>
<td>Petite Suite UMP or Cramer</td>
</tr>
<tr>
<td>Faure</td>
<td>ANY movement</td>
<td>Dolly Suite Roberton Publications</td>
</tr>
<tr>
<td>LANE</td>
<td>Scherzo Burlesco</td>
<td></td>
</tr>
</tbody>
</table>
Component 3 – Piece C
Own choice piece of comparable standard and length

Component 4 – Sight Reading

Component 5 – General Impression

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
JOPLIN
arr. BULLA
arr. DE SMET
VERDI, arr. COWLES
AND
Any solo piece from LCM Piano Grade 3 or 4 OR Grade 3 Scales and Arpeggios

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

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

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.
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, minim, dotted minim 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).

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