



UNIVERSITY OF  
**WEST LONDON**

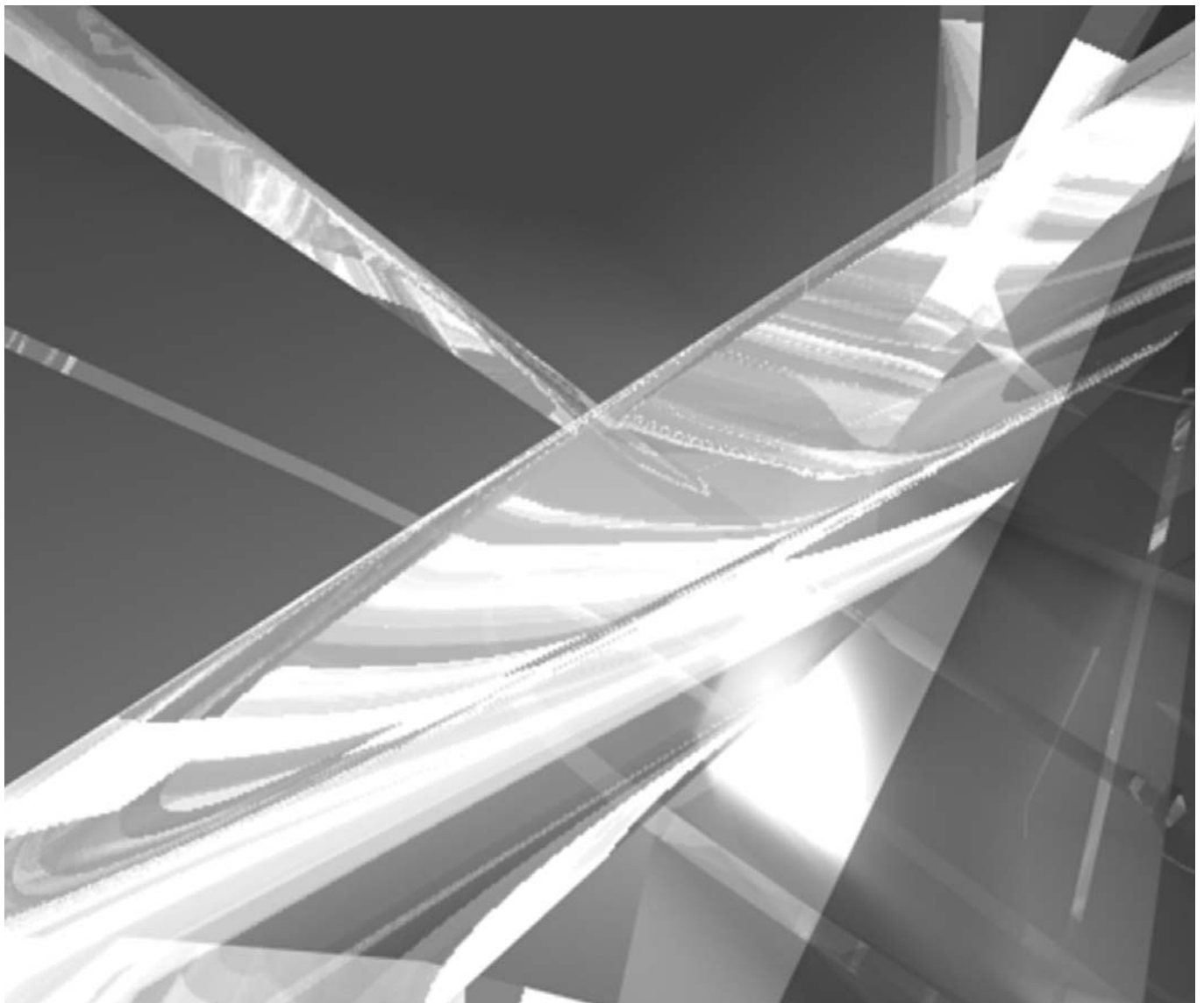
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Piano Grades repertoire list

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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, [www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams), or on request from the LCM Exams 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

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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
- LL278 Piano Anthology: Grades 1 & 2
- 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](http://www.music-exchange.co.uk)

The specimen aural tests are also available as downloads from [www.LCMEbooks.org](http://www.LCMEbooks.org)

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## Recordings

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

- [www.LCMEbooks.org](http://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.

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## Other Examinations

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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, [www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams), or on request from LCM Exams.

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## Acknowledgements

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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
<b>Technical Work</b>	✓	✗	✗	✗
<b>Performance</b>	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
<b>Viva Voce</b>	✓	Optional for Component 2	✗	✗
<b>Sight Reading</b>	✓	Optional for Component 2	✗	✗
<b>Aural Tests</b>	✓	✗	✗	✗
<b>Structure</b>	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
<b>Pre-requisites</b>	✗	✗	✗	✗
<b>Assessment</b>	Examination	Examination	Examination	DVD
<b>Grading</b>	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%
<b>Ofqual Accreditation</b>	✓	✓	✗	✗

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# Introductory Examinations

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## Piano: Pre Preparatory

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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.

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# Piano: Step 1

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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.

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# Piano: Step 2

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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	} <i>from</i> LCM Piano Handbook: Grade 1	LCM
HAYDN	German Dance, Hob.IX/22		
MOZART, L	Minuet in D		
D'ANGLEBERT	A French Minuet <i>from</i> Piano Progress Book 1		Faber
DIABELLI	Lesson in C <i>from</i> Essential Piano Repertoire Pre-Grade		Spartan Press
GURLITT	The Rocking Horse <i>from</i> The New Gurlitt Volume 1		Schott
MOZART	Allegro in F, K.1c <i>from</i> Best of Grade 1 Piano		Faber
SCHEIN	Allemande <i>from</i> Piano Progress Book 1		Faber
TELEMANN	Minuet <i>from</i> Piano Progress Book 1		Faber

## List B

<b>CLEMENTI</b>	Sonatina in C, Op.36 No.3, slow movement	} <i>from LCM Piano Handbook: Grade 1</i>	<i>LCM</i>
<b>SPINDLER</b>	Song Without Words		
<b>TRAD.</b>	Scarborough Fair (arr. Wild)		
<b>BARTOK</b>	Children at Play	} <i>from Piano Anthology: Grades 1 &amp; 2</i>	<i>LCM</i>
<b>BOYCE</b>	March		
<b>GRECHANINOV</b>	Fairy Tale		
<b>HORAK</b>	Cuckoo		
<b>LLOYD WEBBER</b>	A Waltz for Springtime		
<b>ROWCROFT</b>	Rhapsody		
<b>SHEARD</b>	Rocking Song		
<b>TRAD.</b>	Morning Has Broken (arr. Wild)		
<b>MAYKAPAR</b>	In the Garden, Op.28 No.1 <i>from Masterpieces with Flair Book 1</i>		<i>Alfred</i>
<b>MENKEN</b>	Beauty and the Beast (arr. Walker) <i>from The Princess Piano Book</i>		<i>Faber</i>
<b>RYBICKI</b>	Longing <i>from I Begin to Play</i>		<i>PWM</i>
<b>WALKER</b>	Waltz for Cinderella's Mice <i>from The Princess Piano Book</i>		<i>Faber</i>
<b>WEDGWOOD</b>	Imaginary Friends <i>from Piano for Fun</i>		<i>Faber</i>
<b>WEDGWOOD</b>	The Mad Hatter's Funeral March <i>from Piano for Fun</i>		<i>Faber</i>

## List C

<b>BARON</b>	Cowboy Song	} <i>from LCM Piano Handbook: Grade 1</i>	<i>LCM</i>
<b>MILNE</b>	Square-O		
<b>WEDGWOOD</b>	In the Hall of the Mountain Bear		
<b>CHAMBERLAIN</b>	Baby Bossa Nova	} <i>from Piano Anthology: Grades 1 &amp; 2</i>	<i>LCM</i>
<b>CHAPPLE</b>	Copypcat		
<b>GUILFOYLE</b>	Ticking Away		
<b>HALL</b>	Cheerful Cha-cha-cha		
<b>HEDGES</b>	Pony Ride		
<b>WEDGWOOD</b>	Pluto		
<b>WEDGWOOD</b>	Saturday Shuffle		
<b>ARLEN</b>	We're Off to See the Wizard (arr. Walker) <i>from The Magic Piano Book</i>		<i>Faber</i>
<b>DAVID</b>	Bibbidi Bobbidi Boo (arr. Walker) <i>from The Princess Piano Book</i>		<i>Faber</i>
<b>NORTON</b>	Rag Time <i>from Microjazz Collection Book 1</i>		<i>Boosey &amp; Hawkes</i>
<b>NORTON</b>	Struttin' <i>from Microjazz Collection Book 1</i>		<i>Boosey &amp; Hawkes</i>
<b>TAKACS</b>	Hiking Song <i>from Von Nah und Fern, Op.111</i>		<i>Universal Edition</i>
<b>WEDGWOOD</b>	Cool Calypso <i>from Piano for Fun</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 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

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

## List B

<b>FUCHS</b>	Sad at Heart	} <i>from</i> LCM Piano Handbook: Grade 2	LCM
<b>MAYKAPAR</b>	The Music Box		
<b>WEDGWOOD</b>	Faraway		
<b>BARTOK</b>	Dance With Me	} <i>from</i> LCM Piano Anthology: Grades 1 & 2	LCM
<b>BERENS</b>	Puppet Waltz		
<b>GRECHANINOV</b>	Farewell		
<b>HALL</b>	The Princess and the Spinning-wheel		
<b>PLE</b>	The Shepherd's Song		
<b>SHEARD</b>	Playtime		
<b>WILD</b>	Conversation Piece		
<b>WOODING</b>	Sweet Dreams		
<b>BIZET</b>	Toreador's Song (from Carmen) <i>from</i> Music Through Time Book 1	OUP	
<b>MAIKAPAR</b>	The Moth <i>from</i> The Best of Grade Two Piano	Faber	
<b>SHORE</b>	Concerning Hobbits (arr. Carson-Turner) <i>from</i> Simply Film Grades 2-3	Faber	
<b>WEDGWOOD</b>	Climate Change <i>from</i> It's Never Too Late to Play	Faber	
<b>WEDGWOOD</b>	Moppet <i>from</i> It's Never Too Late to Play	Faber	
<b>ZILCHER</b>	A Song of Happiness <i>from</i> Gradations	Boosey & Hawkes	

## List C

<b>CHAMBERLAIN</b>	Henry's Wilde	} <i>from</i> LCM Piano Handbook: Grade 2	LCM
<b>CHAMBERS</b>	Chinese Whispers		
<b>MILNE</b>	Skedaddle		
<b>CHAPPLE</b>	In the Pink	} <i>from</i> LCM Piano Anthology: Grades 1 & 2	LCM
<b>GANGE</b>	Sarah's Song		
<b>GRACE</b>	Cats at Play		
<b>HALL</b>	Rattlesnake Rag		
<b>HALL &amp; DRAYTON</b>	Playful Plesiosaurs		
<b>NORTON</b>	Space Walk		
<b>SEIBER</b>	Tango II (Habanera)		
<b>BARBERA / HANNA / CURTIN</b>	The Flintstones Theme (arr. Carson-Turner) <i>from</i> Simply Film Grades 2-3	Faber	
<b>JOPLIN</b>	The Easy Winners <i>from</i> Music Through Time Book 1	OUP	
<b>MILNE</b>	Who's Been Bouncing on My Bed? <i>from</i> Easy Little Peppers	Faber	
<b>WEDGWOOD</b>	Bling Bling <i>from</i> It's Never Too Late to Play	Faber	
<b>WEDGWOOD</b>	Jammy Dodger <i>from</i> Really Easy Jazzin' About	Faber	
<b>WILLIAMS</b>	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**  
**HASSLER**  
**HAYDN**

Sonatina in C, Op.36 No.1, 2nd movement  
Andantino in A, Op.38 No.31  
Allegro from Sonata in G, Hob.XVI/8

} *from* LCM Piano Handbook: Grade 3 LCM

**ANON.**  
**DIEUPART**  
**HANDEL**  
**MOZART**  
**SCARLATTI**  
**ZILCHER**

Anglaise in D minor *from* The Best of Grade 3 Piano  
Passepied (from Suite No.2 in D) *from* The Best of Grade 3 Piano  
Gavotte in G, HWV 491 *from* The Best of Grade 3 Piano  
Allegro in F, K.15a *from* The Best of Grade 3 Piano  
Sonata in G *from* Keynotes Grades 3-4  
Scherzo *from* Fascinations

*Faber*  
*Faber*  
*Faber*  
*Faber*  
*Faber*  
*Boosey & Hawkes*

## List B

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

## List C

<b>CORNICK</b>	Blues in Two	} from LCM Piano Handbook: Grade 3	LCM
<b>PEGLER</b>	Hand Over		
<b>SEIBER</b>	Foxtrot II		
<b>CORNICK</b>	Ascension Rag from 30 Easy Piano Studies		Universal Edition
<b>GILKYSON</b>	The Bare Necessities (from The Jungle Book) (arr. Wedgwood) from Easy Jazzin' About Standards		Faber
<b>GILLOCK</b>	Carnival in Rio from Hello, Mr Gillock! Carl Czerny!		Breitkopf
<b>JOPLIN</b>	Maple Leaf Rag (arr. Wedgwood) from Easy Jazzin' About Standards		Faber
<b>MILNE</b>	Jungle Jingle from Even More Little Peppers		Faber
<b>NEWMAN</b>	You've Got a Friend in Me (arr. Carson-Turner) from 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 $\flat$ major	✓		
E $\flat$ major	✓		
A $\flat$ major	✓		
D $\flat$ 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 $\flat$  (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 $\flat$ major		✓
A $\flat$ major		✓
B minor		✓
F $\sharp$ minor		✓
C $\sharp$ 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

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

### List B

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

### List C

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

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

### List B

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

### List C

<b>NORTON</b>	Mechanics Rag	} from LCM Piano Handbook: Grade 5	LCM
<b>PORTER</b>	Night and Day (arr. Wedgwood)		
<b>TRAD.</b>	Skye's the Limit (arr. Kershaw)		
<b>BARTOK</b>	No.12	from For Children Volume 1	Boosey & Hawkes
<b>CORNICK</b>	Re: Peter's Rag	from Piano Ragtime	Universal Edition
<b>EVANS</b>	Dolphins	from Animal Tone Poems	Hal Leonard
<b>KABALEVSKY</b>	A Little Joke	from Thirty Piano Pieces, Op.27	Boosey & Hawkes
<b>KABALEVSKY</b>	A Warlike Dance	from Thirty Piano Pieces, Op.27	Boosey & Hawkes
<b>LERNER / LOEWE</b>	Wouldn't it be Lovely (arr. Kember)	from 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 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 AND KOHLER	Velocity, Op.109 No.10 Second Study of Group III	} from LCM Piano Handbook: Grade 6	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 6* (LL257).

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

### **List A**

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

### **List B**

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

### **List C**

DEBUSSY NORTON TURINA	Le Petit Nègre Hungarian Stomp The Trained Dog	} from LCM Piano Handbook: Grade 6	LCM
BADELT / ZIMMER BOURNE CASELLA DAVIS RODGERS SONDHEIM	He's a Pirate (from Pirates of the Caribbean) from The Essential Film Collection Indians from Unbeaten Tracks Bolero from Pezzi Infantili Pride and Prejudice: Main Theme (arr. Harris) from Classic Period Dramas My Favorite Things (arr. Wedgwood) from After Hours Jazz Book 1 Not While I'm Around (from Sweeney Todd) (arr. Kember) from Play Broadway		Faber Faber Universal Edition Faber Faber 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 <sub>b</sub> 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 <sub>b</sub> 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<sub>b</sub> (3 octaves).

## **Option 2: Studies**

<b>GOUNOD</b> AND <b>HELLER</b>	May Morning Study in C minor, Op.46 No.26	} from LCM Piano Handbook: Grade 7	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**

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

### **List B**

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

### **List C**

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

<b>CLEMENTI</b> AND <b>MOSZKOWSKI</b>	Study in A from Gradus ad Parnassum Study in A flat, Op.78	} from LCM Piano Handbook: Grade 8	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 8* (LL259).

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

### List A

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

### List B

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

### List C

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

## 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).



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# Leisure Play

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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*.

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## Piano: Leisure Play Level 1

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### Additional repertoire:

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

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## Piano: Leisure Play Level 2

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### Additional repertoire:

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

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## Piano: Leisure Play Level 3

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### Additional repertoire:

<b>ANDERSSON &amp; ULVAEUS</b>	Mamma Mia OR The Winner Takes it All <i>from</i> Really Easy Piano: Abba	Wise/Music Sales
<b>BOCCHERINI</b>	Minuet <i>from</i> The Complete Piano Player: Style Book	Wise/Music Sales
<b>CARMICHAEL</b>	Stardust <i>from</i> The Complete Piano Player: Style Book	Wise/Music Sales
<b>DESMOND</b>	Take Five <i>from</i> The Complete Piano Player: Style Book	Wise/Music Sales
<b>DVORAK, arr. HEUMANN</b>	Humoreske <i>from</i> Children's Classic Piano 2	Bosworth/Music Sales
<b>HENDERSON</b>	Five Foot Two <i>from</i> What Jazz & Blues Can I Play? Grades 1, 2 & 3	Faber
<b>HILL &amp; MANN</b>	Sometimes When We Touch <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
<b>JOHN</b>	Can You Feel the Love Tonight <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>JOPLIN, arr. SCHAUM</b>	Sycamore Rag <i>from</i> John W Schaum Presents: Scott Joplin - Ragtime Rage	Bosworth
<b>KAMEN</b>	(Everything I Do) I Do It for You <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>LLOYD WEBBER</b>	Don't Cry for Me Argentina (from Evita) <i>from</i> The Complete Piano Player: Book 4	Wise/Music Sales
<b>MANCINI</b>	Moon River <i>from</i> Really Easy Piano: Film Songs	Wise/Music Sales
<b>MARTIN et al</b>	Clocks <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
<b>MONTAGUE</b>	Midnight Sun <i>from</i> Five Easy Pieces	UMP
<b>MOZART</b>	Waltz <i>from</i> Children's Classic Piano 2	Bosworth/Music Sales
<b>PUCCINI, arr. AGAY</b>	Madame Butterfly Themes <i>from</i> The Joy of Piano	Yorktown/Music Sales
<b>SOUSA, arr. AGAY</b>	The Washington Post <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
<b>STRAUSS, J, arr. AGAY</b>	Echoes of Vienna <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
<b>WILLIAMS &amp; CHAMBERS</b>	Something Beautiful <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales

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## Piano: Leisure Play Level 4

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### Additional repertoire:

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

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## Piano: Leisure Play Level 5

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### Additional repertoire:

<b>BEDINGFIELD</b>	If You're Not The One <i>from</i> Really Easy Piano: Pop Hits	Wise/Music Sales
<b>BERGMAN &amp; LEGRAND</b>	Sweet Gingerbread Man <i>from</i> Great Songs for Children: The Gingerbread Man Book	Wise/Music Sales
<b>BRAHMS, arr. KEVEREN</b>	Lullaby <i>from</i> Classical Jazz - 15 Masterworks in Jazz Style	Hal Leonard
<b>BRICUSSE</b>	My Kind of Girl <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
<b>CORY</b>	I Left My Heart in San Francisco <i>from</i> The Greatest Love Songs of the 60s	Music Sales
<b>CURTIS &amp; ALLISON</b>	(I Love You) More Than I Can Say <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
<b>ELLINGTON &amp; STRAYHORN</b>	Satin Doll <i>from</i> Great Piano Solos: The Red Book	Wise/Music Sales
<b>HEBB</b>	Sunny <i>from</i> The Lighter Side of Jazz	Music Sales
<b>LENNON</b>	(Just Like) Starting Over <i>from</i> Lennon: Legend - The Very Best of John Lennon	Music Sales
<b>MANDEL</b>	The Shadow of Your Smile <i>from</i> Popular Piano Solos Book 2	Music Sales
<b>MARTIN</b>	Little Rhapsody on Gypsy Tunes <i>from</i> The Joy of Piano Entertainment	Yorktown/Music Sales
<b>McHUGH &amp; FIELDS</b>	Don't Blame Me <i>from</i> The Frank Sinatra Anthology	Music Sales
<b>MONTAGUE</b>	Remember, Remember the Fifth of November <i>from</i> Autumn Leaves	UMP
<b>MOZART</b>	Eine Kleine Nachtmusik (1st movt.: Allegro OR 4th movt.: Rondo) <i>from</i> Eine Kleine Nachtmusik for Piano	Bärenreiter
<b>PETERS</b>	Wheeler Dealer <i>from</i> Ragtime Preludes	Boosey & Hawkes
<b>de ROUGE et al</b>	The Power of Love <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
<b>de SENNEVILLE</b>	Ballade Pour Adeline <i>from</i> The Complete Piano Player: Style Book	Wise/Music Sales
<b>STRAYHORN</b>	Take the 'A' Train <i>from</i> Great Piano Solos: The Blue Book	Wise/Music Sales
<b>WAYNE &amp; NAZANERO</b>	It's Impossible (Somos Novios) <i>from</i> The Complete Piano Player: Ballads	Wise/Music Sales
<b>WEDGWOOD</b>	Chameleon OR On the Edge! <i>from</i> Wedgwood Blue	Faber
<b>YOUNG</b>	More Than You Know <i>from</i> Great Piano Solos: The Red Book	Wise/Music Sales

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## Piano: Leisure Play Level 6

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### Additional repertoire:

<b>ANDERSSON &amp; ULVAEUS</b>	Thank You for the Music <i>from</i> Abba: The Singles	Wise/Music Sales
<b>BACH, arr. KEVEREN</b>	Air on the G String <i>from</i> Classical Jazz - 15 Masterworks in Jazz Style	Hal Leonard
<b>BRUBECK</b>	Take Five <i>from</i> Popular Piano Solos Book 1	Music Sales
<b>CARMICHAEL</b>	Stardust <i>from</i> Stage & Screen: The Black Book	Wise/Music Sales
<b>CHAPLIN</b>	Smile <i>from</i> Stage & Screen: The Black Book	Wise/Music Sales
<b>FOSTER</b>	Soirée Polka <i>from</i> American Piano Repertoire Level 1	Faber
<b>GRIEG, arr. KEVEREN</b>	Morning (from Peer Gynt) <i>from</i> Classical Jazz - 15 Masterworks in Jazz Style	Hal Leonard
<b>JOBIM</b>	One Note Samba <i>from</i> 100 Piano Solos	Wise/Music Sales
<b>KOSMA, arr. KEMBER</b>	Autumn Leaves <i>from</i> The Jazz Piano Master	Faber
<b>LENNON</b>	Imagine <i>from</i> Popular Piano Solos Book 1	Music Sales
<b>PORTER, arr. KEMBER</b>	Ev'ry Time We Say Good-Bye <i>from</i> The Jazz Piano Master	Faber
<b>RAYE, DE PAUL &amp; JOHNSON</b>	I'll Remember April <i>from</i> 100 Piano Solos	Wise/Music Sales
<b>RODGERS, arr. KEMBER</b>	My Favourite Things <i>from</i> The Jazz Piano Master	Faber
<b>WEDGWOOD, S</b>	Let Down <i>from</i> Wedgwood Blue	Faber
<b>WONDER, arr. KEMBER</b>	Isn't She Lovely <i>from</i> The Jazz Piano Master	Faber

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## Piano: Leisure Play Level 7

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Additional repertoire:

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

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## Piano: Leisure Play Level 8

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Additional repertoire:

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

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# Piano Duet

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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.

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## Piano Duet: Level 1

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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**

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## Piano Duet: Level 2

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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**

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## Piano Duet: Level 3

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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

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## Piano Duet: Level 5

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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

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## Piano Duet: Level 7

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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

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# Piano Accompaniment

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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.

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## Piano Accompaniment: Level 3

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### 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

*Curnow*

*Fentone/De Haske*

*Curnow CMP*

*Fentone/De Haske*

*Fentone/De Haske*

AND

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).

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# Piano Accompaniment: Level 5

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## 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

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

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# Piano Accompaniment: Level 7

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## 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

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



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# Viva Voce

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## **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.

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# Aural Tests

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## **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).