

London College of Music Examinations

Piano Syllabus

Qualification specifications for:

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

Valid from:

2021–2024

updated 21.07.2023

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1.1 Introduction

London College of Music Examinations (LCME)

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

What makes LCM Examinations distinctive

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

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

Syllabus objectives

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

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

1.2 Syllabus validity

This syllabus is valid for Steps, Grades, Recital Grades, Leisure Play and Performance Awards in Piano from October 2021 until December 2024. The 2018–2020 syllabus will remain valid until the end of the Summer 2022 exam session.

1.3 Changes to the syllabus

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

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

1.4 Exam options

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

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

Introductory examinations

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

1.5 Exam entry

Exam dates, locations and fees

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

lcme.uwl.ac.uk

Age groups and requirements for prior learning

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

Reasonable adjustments and special considerations

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

1.6 Exam durations

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

1.7 Assessment and results

Marking

How marks are awarded

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

Issue of results

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

Enquiries, complaints and appeals

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

1.8 Exam regulations

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

1.9 Performance guidelines

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

Instruments

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

Technical Work

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

Page turning

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

Pedalling

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

Repeats

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

Use of music in the examination

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

Editorial guidance

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

2. Summary of subject content

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

2.1 Introductory examinations

Exam components

Component 1: Exercises

Component 2: List A Pieces

Component 3: List B Pieces

Component 4: Recognition of Notes/Discussion Questions

Component weightings

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

2.2 Graded examinations

Exam components

Component 1: Technical Work

Option 1: Scales and arpeggios

Option 2: Study

Component 2: Performance

Component 3: Discussion

Component 4: Sight Reading

Component 5: Aural Tests

Component weightings

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

2.3 Recital Grades

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

Exam components

Component 1: Performance

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

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

Component 2: Performance, Sight Reading or Discussion

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

Option 2: Sight Reading

Option 3: Discussion

Component weightings

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

Regulation

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

2.4 Leisure Play

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

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4
25%	25%	25%	25%

Regulation

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

2.5 Performance Awards

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

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

Entry details

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

Requirements

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

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

Assessment, awarding and reporting

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

3.1 Introductory examinations

Pre-preparatory, Steps 1 and 2

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

3.2 Graded examinations

Grades 1 and 2

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

Grades 3 and 4

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

Grade 5

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

Grades 6 and 7

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

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

Grade 8

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

4. Exam requirements

Pre-preparatory

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

Component 1: Exercises

25 marks

Candidates play any five of the following:

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

Component 2: List A Pieces

20 marks

Performance of any two of the following:

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

Component 3: List B Pieces

40 marks

Performance of any two of the following:

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

Component 4: Recognition of Notes

15 marks

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

Step 1

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

Component 1: Exercises

25 marks

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

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

Performance of any four of the following exercises:

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

Component 2: List A Pieces

20 marks

Performance of any two of the following:

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

Component 3: List B Pieces

40 marks

Performance of any two of the following:

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

Component 4: Discussion Questions

15 marks

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

Step 2

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

Component 1: Exercises

25 marks

Performance from memory of a selection of the following scales:

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

Performance of any four of the following exercises:

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

Component 2: List A Pieces

20 marks

Performance of any two of the following:

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

Component 3: List B Pieces

40 marks

Performance of any two of the following:

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

Component 4: Discussion Questions

15 marks

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

Grade 1

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

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

Option 2: Study

Louis Köhler

Study in C

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

Component 2: Performance

60 marks

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

List A

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

List B

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

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Grade 2

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

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

Option 2: Study

Friedrich Burgmüller La Candeur (Sincerity)

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

Component 2: Performance

60 marks

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

List A

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

List B

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

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Grade 3

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

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

Option 2: Study

Carl Czerny

Study in D

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

Component 2: Performance

60 marks

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

List A

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

List B

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

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Grade 4

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

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

Option 2: Study

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

Component 2: Performance

60 marks

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

List A

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

List B

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

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Grade 5

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

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

Option 2: Study

Stephen Heller

Study in F No. 9

Piano Handbook 2021–2024: Grade 5 (*LCM*)

Component 2: Performance

60 marks

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

List A

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

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

List B

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Grade 6

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

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

Diminished 7th arpeggio

Beginning on C

3 octaves

hands separately and together, *forte* ♩ = 48

Option 2: Studies

Performance of both of the following studies:

Moritz Moszkowski Study in G minor No. 10

Piano Handbook 2021–2024: Grade 6 (LCM)

Victor Hollaender Frühlingslied Op. 3 No. 1

Piano Handbook 2021–2024: Grade 6 (LCM)

Component 2: Performance

60 marks

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

List A

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

List B

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

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Grade 7

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

Requirements

Range Details

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

Option 2: Studies

Performance of both of the following studies:

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

Component 2: Performance

60 marks

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

List A

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

List B

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

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Grade 8

Component 1: Technical Work

15 marks

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

Option 1: Scales and arpeggios

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

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

Option 2: Studies

Performance of both of the following studies:

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

Component 2: Performance

60 marks

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

List A

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

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

List B

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

List C

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

Component 3: Discussion

7 marks

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

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 48.

Component 5: Aural Tests

8 marks

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

Leisure Play

Three pieces are to be chosen from the set lists for the equivalent grade and/or the additional repertoire listed in this section. The fourth piece is own choice, but may also be selected from these lists.

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

Grade 1

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

Grade 2

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

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

Grade 3

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

Grade 4

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

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

Grade 5

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

Grade 6

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

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

Grade 7

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

Grade 8

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

Piano Duet

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

Level 1

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

Component 1: Piece A

30 marks

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

Component 2: Piece B

30 marks

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

Component 3: Piece C

30 marks

Own choice piece of comparable standard and length.

Component 4: General Impression

10 marks

Level 2

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

Component 1: Piece A

30 marks

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

Component 2: Piece B

30 marks

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

Component 3: Piece C**30 marks**

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

An own choice piece of comparable standard and length may be substituted in any one of components 1–3.

Component 4: General Impression**10 marks****Level 3**

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

Component 1: Piece A**30 marks**

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

Component 2: Piece B**30 marks**

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

Component 3: Piece C**30 marks**

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

An own choice piece of comparable standard and length may be substituted in any one of components 1–3.

Component 4: General Impression**10 marks**

Level 5

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

Component 1: Piece A

30 marks

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

Component 2: Piece B

30 marks

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

Component 3: Piece C

30 marks

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

An own choice piece of comparable standard and length may be substituted in any one of components 1–3.

Component 4: General Impression

10 marks

Level 7

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

Component 1: Piece A

25 marks

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

Component 2: Piece B

25 marks

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

Component 3: Piece C

25 marks

Own choice piece of comparable standard and length

Component 4: Sight Reading

15 marks

Component 5: General Impression

10 marks

Piano Accompaniment

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

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

Level 3

Component 1: Performance

30 marks each

Accompanying any two of the following options or pieces:

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

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

15 marks

Component 2: Discussion

7 marks

As for grade 3 (see page 44).

Component 3: Solo Sight Reading

10 marks

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

Component 4: Aural tests

8 marks

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

Level 5

Component 1: Performance

30 marks each

Accompanying any two of the following options or pieces:

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

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

15 marks

Component 2: Discussion

7 marks

As for grade 5 (see page 45).

Component 3: Solo Sight Reading

10 marks

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

Component 4: Aural tests

8 marks

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

Level 7

Component 1: Performance

30 marks each

Accompanying any two of the following options or pieces:

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

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

15 marks

Component 2: Discussion

7 marks

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

Component 3: Solo Sight Reading

10 marks

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

Component 4: Aural tests

8 marks

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

5.1 Information

The knowledge required for the Discussion is cumulative; any knowledge required in earlier grades is required for later grades. There is no set form of words, or number of questions; examiners are encouraged to conduct the tests in a flexible and conversational manner. Candidates are not expected to demonstrate on their instrument or to sing but they may choose to do so if they feel that this would clarify their answer. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology and a sense of engagement with, and understanding of, the music performed.

5.2 Requirements

Grades 1 and 2

This component of the exam consists of a short discussion with the examiner. The piano may be used to demonstrate where necessary. Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and barlines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle' etc)
- name different parts of the instrument (keys, pedals, strings, tuning pins, hammers etc.)
- describe good posture (sitting position, height of piano bench, distance from keys, basic hand position)

Grade 3

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

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

Grade 4

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

- identify intervals up to and including an octave by numerical value only ('fourth', 'seventh' etc)
- demonstrate basic knowledge of composers of the music performed, including their nationality and

approximate dates

- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- demonstrate a basic understanding of the workings of the piano and name its principal constituent parts
- name another instrument in the keyboard family and be able to describe some similarities and differences with the modern piano (dynamic capabilities, range, action, etc.)

Grade 5

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

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

Grade 6

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

- identify melodic and harmonic features of the music (sequence, melodic inversion, circle of fifths, pedal points, etc.)
- demonstrate knowledge of formal structures (ternary, binary, rondo etc.)
- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why
- describe their approach to learning the music, including the use of certain techniques, and aspects of interpretation
- describe any techniques or exercises they have incorporated into their practice to train or strengthen their fingers and the effect this has had on their performance
- describe different kinds of pedalling techniques (full, half, *legato*, *una corda* etc) and in what contexts they might apply them

Grade 7

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

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns)
- identify cadences
- give basic biographical information about the composers of the music performed, including general reference to their contemporaries

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

Grade 8

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

- demonstrate knowledge of other music by the same composers
- identify any interval by number and type
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms of both the repertoire itself and their response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of their own playing
- demonstrate an understanding of the history and development of the piano
- describe how they would approach practising a passage of short, fast notes in order to achieve a controlled, even performance
- explain how to produce singing tone on the piano with reference to one of their pieces

6. Sight Reading

6.1 Information

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

6.2 Requirements

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

(continued on opposite page)

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

7.1 Information

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

1. In tests where a sung response is required candidates may use any clear and appropriate syllable or vowel sound ('ah', 'la', 'oo', etc). They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests.
2. Candidates may request any test to be given one repeat playing without loss of marks.
3. Examiners will use a piano to conduct the tests and will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
4. The printed wording given for each test is a guide only; examiners are encouraged to conduct the tests in a conversational manner.

7.2 Requirements

Grade 1

Test 1 (Rhythm)

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

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

Test 2 (Pitch)

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

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

The two notes will be played again. Candidates will be asked the following:

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

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. Candidates will be asked to sing the missing final tonic. (2 marks)

Grade 2

Test 1 (Rhythm)

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

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

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

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

Test 2 (Pitch)

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

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

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

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

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

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

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

Grade 3

Test 1 (Rhythm)

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

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

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

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

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

Test 2 (Pitch)

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

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

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

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

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

Grade 4

Test 1 (Rhythm)

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

- 1a. To beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing as they play the passage again (passages in $\frac{6}{8}$ time should be conducted with a 2-beat pattern) (1 mark)

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

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

Test 2 (Pitch)

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

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

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

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

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

Grade 5

Test 1 (Rhythm)

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

- 1a. To beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing as they play the passage again (passages in $\frac{6}{8}$ or $\frac{6}{4}$ time should be conducted with a 2-beat or 6-beat pattern as appropriate) (2 marks)

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

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

Test 2 (Pitch)

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

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

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

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

- 2b. To identify the cadence, either by its conventional name, or as 'finished' (perfect and plagal) or

'unfinished' (imperfect or interrupted) (1 mark)

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

Grade 6

Test 1 (Rhythm and Pitch)

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

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

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

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

Test 2 (Pitch)

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

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

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

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

Grade 7

Test 1

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

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

(2 marks)

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

- To suggest an appropriate tempo marking

- To describe changes in tempo
- To name the key
- To describe phrasing patterns
- To describe dynamics
- To describe articulation
- To identify modulations
- To identify ornaments
- To confirm their description of the form

(4 marks)

Test 2

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

Candidates will be asked to identify the cadence by its conventional name (1 mark)

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

Grade 8

Test 1

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

- To identify the time signature
- To identify whether the passage is in a major or minor key
- To suggest an appropriate tempo marking
- To describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc (examiners may play certain extracts from the passage again)
- To suggest a musical style (Renaissance, Baroque, Classical, Romantic, twentieth century or modern, jazz/popular)
- To identify any interval in the melodic line between two successive notes, up to and including a major 10th (the two pitches will be played again, as occurring in the melody);
- To clap back, or identify and describe the note values (rhythmic values) of, a short phrase, 1 to 2 bars in duration, taken from the passage and played again in an unharmonised version
- To identify a cadence, taken from the passage, played again by the examiner

(4 marks)

Test 2

Candidates will be given a copy of the score from Test 1, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:

- To name the key
- To identify modulations
- To identify ornaments

- To describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures)
- To identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development, etc
- To identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, up to 2 bars in length, played in two different styles by the examiner

(4 marks)

8.1 Assessment domains

Assessment objectives

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

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

Coverage of the assessment domains

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

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

Approximate weighting of the assessment domains

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

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

8.2 How marks are awarded

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

Technical Work

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

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

Performance

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

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

Discussion

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

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

Sight Reading

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

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

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

Aural Tests

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

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

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

Distinction (85–100%)

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

Merit (75–84%)

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

Pass (65–74%)

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

Below pass, upper level (55–64%)

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

Below pass, lower level (0–54%)

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

9. Regulated qualifications

9.1 Regulated qualification information

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

Graded examinations

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

9.2 RQF levels

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

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

9.3 UCAS tariff points

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

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

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

020 8231 2364
lcme.uwl.ac.uk
lcm.exams@uwl.ac.uk