



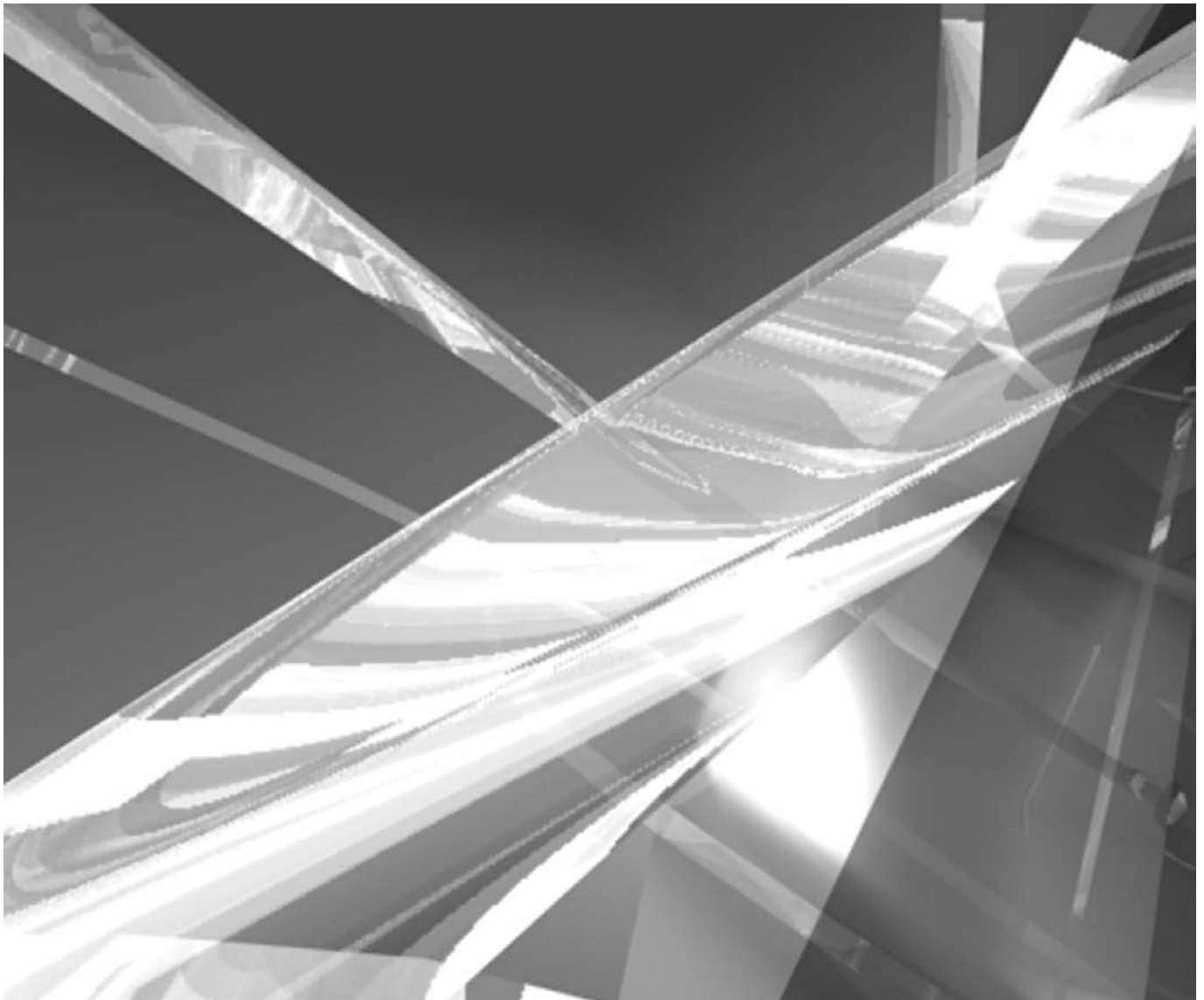
UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

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# Piano diplomas repertoire list

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1 January 2011 – 31 December 2018





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# PIANO DIPLOMAS

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## 2011–2018

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#### **IMPORTANT INFORMATION:**

This repertoire list should be read in conjunction with the **Music Performance and Teaching Diplomas Syllabus**.

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams).

**Candidates should ensure that they have checked the full requirements for the examination in the above syllabus. Please note that this repertoire list does NOT contain full details of all examination components.**

This repertoire list is valid from 1 January 2011 until 31 December 2018.

Diplomas are also offered for Jazz Piano; a separate syllabus is available on request.

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- In Concert (LL283)
- Specimen Sight Reading Tests: Piano ALCM (*LL10653*)
- Specimen Sight Reading Tests: Piano LLCM (*LL10661*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)
- Specimen Aural Tests (*LL189*)

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

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

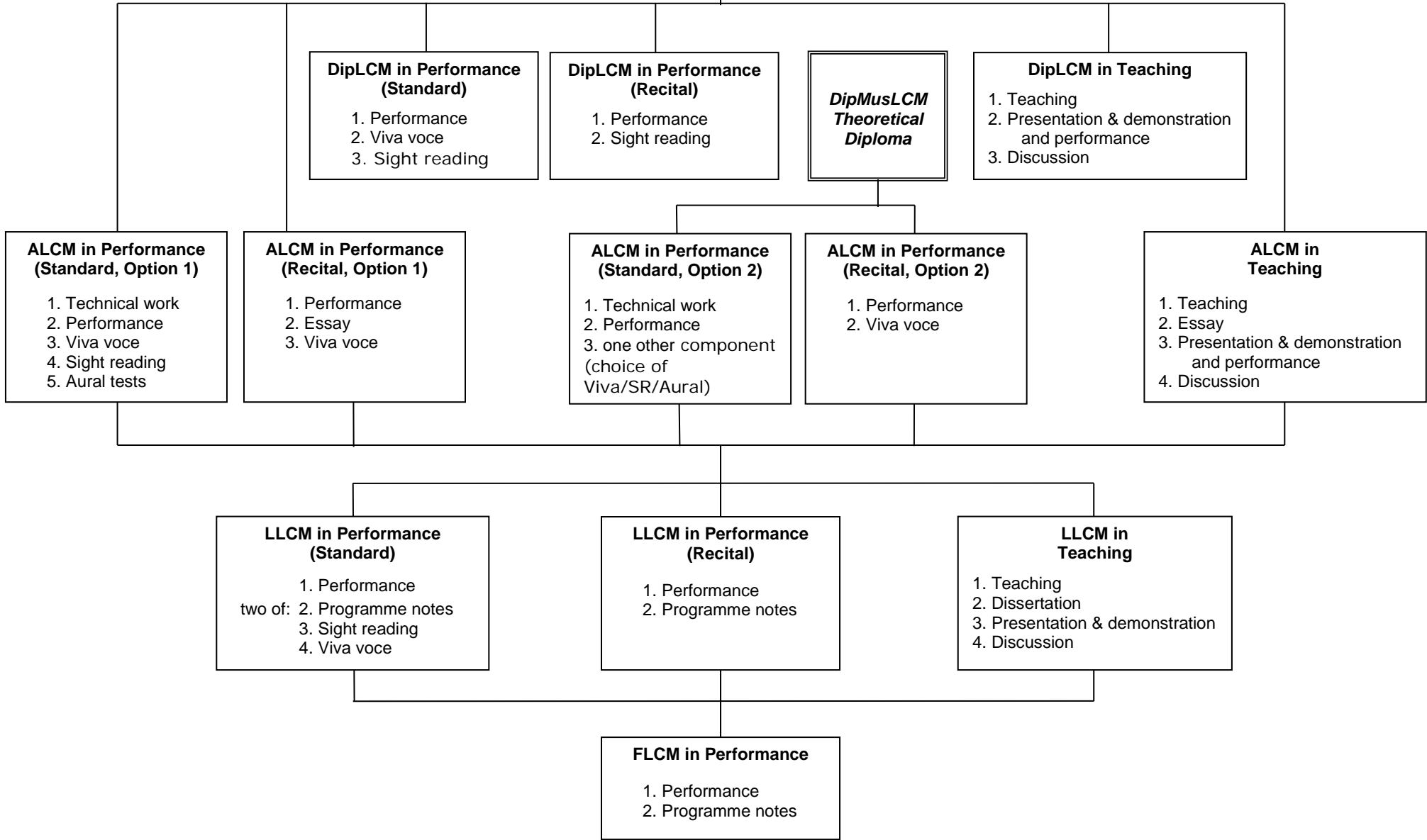
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# Acknowledgement

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Grateful thanks are due to **Peter Wild**, the principal syllabus compiler.

**Grade 5 Theory**



# Piano Solo: DipLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

**At least one piece must be chosen from In Concert for all DipLCM in Performance candidates.**

<b>BACH, JS</b>	Prelude and Fugue in D major, No. 5 <i>from</i> The Well-Tempered Clavier, Book 1	}	<i>from In Concert:</i> LCM Publications
<b>BARTÓK</b>	Ostinato, No. 146 <i>from</i> Mikrokosmos		
<b>BEACH</b>	Cradle Song of the Lonely Mother		
<b>BEETHOVEN</b>	At least two contrasting movements <i>from</i> Sonata in C Minor, Op. 13		
<b>BONIS</b>	Carillon Mystique		
<b>CHAMINADE</b>	Automne, No. 2 <i>from</i> Études de Concert		
<b>GLASS</b>	Etude, No. 2 <i>from</i> Etudes for Piano, Book 1		
<b>HOWARD</b>	Dream Sequences		
<b>LIGETI</b>	Arc-en-ciel, No. 5 <i>from</i> Études for Piano, Book 1		
<b>ALBÉNIZ</b>	Seguidillas <i>from</i> Suite Española, Op. 47		
<b>ALKAN</b>	Barcarolle, Op. 65		(UMP)
<b>ARNDT</b>	Nola		(Masters Music Publications)
<b>ARNOLD</b>	Any <i>from</i> Four Scottish Dances (arr. John York) ( <b>except</b> No. 3)		(Novello/Music Sales)
<b>BACH, JS</b>	Any <b>ONE</b> Prelude and Fugue <i>from</i> 48 Preludes and Fugues (The Well-Tempered Clavier)		(Henle)
<b>BACH, JS</b>	Aria and any <b>ONE</b> variation <i>from</i> Goldberg Variations		(Henle)
<b>BARTÓK</b>	Any <b>TWO</b> <i>from</i> Sixes in Bulgarian Rhythm <i>from</i> Mikrokosmos Vol. VI		(Boosey & Hawkes)
<b>BARTÓK</b>	Ostinato <i>from</i> Mikrokosmos Vol. VI		(Boosey & Hawkes)
<b>BEETHOVEN</b>	Andante Favori		(Henle)
<b>BEETHOVEN</b>	Rondo in C, Op. 51 No. 1		(Henle)
<b>BEETHOVEN</b>	Rondo in G, Op. 51 No. 2		(Henle)
<b>BEETHOVEN</b>	At least two contrasting movements <i>from</i> any Sonata <b>except</b> Op. 49 Nos. 1 & 2		(Henle)
<b>BERKELEY</b>	No. 3 <i>from</i> Six Preludes for Piano, Op. 23		(Chester/Music Sales)
<b>BERKELEY</b>	Polka		(Chester/Music Sales)
<b>BORTKIEWICZ</b>	Prelude in A $\flat$ , No. 5 <i>from</i> Six Preludes, Op. 13		(D Rahter/Simrock)
<b>BOWEN</b>	Reverie, Op. 86		(Weinberger)
<b>BRAHMS</b>	No. 4 <b>OR</b> No. 5 <i>from</i> Six Piano Pieces, Op. 118		(Henle)
<b>BRITTEN</b>	Moderato & Nocturne		(Faber)
<b>BRITTEN</b>	Night Piece (Notturmo)		(Boosey & Hawkes)
<b>BUSONI</b>	Sonata 'ad usum infantis'		(Breitkopf & Härtel)
<b>CHAMINADE</b>	Autumn <i>from</i> Etudes de Concert, Op. 35 No. 2		(Masters Music Publications)
<b>CHOPIN</b>	Any <b>ONE</b> <i>from</i> Trois Nouvelles Études		(Henle)
<b>CHOPIN</b>	Impromptu No. 1 in A $\flat$ major		(Henle)
<b>CHOPIN</b>	Mazurka in D, Op. 33 No. 2		(Henle)
<b>CHOPIN</b>	Nocturne in C $\sharp$ minor, Op. posth.		(Henle)
<b>CHOPIN</b>	Valse Brillante in A $\flat$ , Op. 34 No. 1		(Henle)
<b>CHOPIN</b>	Valse in E minor, Op. posth.		(Henle)
<b>CONFREY</b>	Kitten on the Keys		(Belwin-Mills)
<b>COPLAND</b>	No. 2 <b>OR</b> No. 4 <i>from</i> Four Piano Blues		(Boosey & Hawkes)
<b>COPLAND</b>	Three Moods ( <b>complete</b> )		(Boosey & Hawkes)
<b>DEBUSSY</b>	<b>ANY</b> movement <i>from</i> Suite Bergamasque		(UMP)
<b>DEBUSSY</b>	<b>ANY</b> of the Préludes		(UMP)
<b>DEBUSSY</b>	<b>EITHER</b> of the Arabesques		(Peters)
<b>DEBUSSY</b>	Reverie		(Peters)
<b>FERGUSON</b>	Any <b>THREE</b> <i>from</i> Bagatelles		(Boosey & Hawkes)
<b>GERSHWIN</b>	Rialto Ripples		(Alfred)
<b>GINASTERA</b>	Rondo on Argentine Children's Folk Tunes		(Boosey & Hawkes)
<b>GRIEG</b>	Sonata in E minor ( <b>first movement only</b> )		(Peters)
<b>GRIEG</b>	Prelude <i>from</i> Holberg Suite, Op. 40		(Peters)
<b>GRIEG</b>	Wedding Day at Troldhaugen, Op. 65 No. 6		(Peters)

<b>HAYDN</b>	Sonata in B $\flat$ , Hob.XVI/2 ( <b>complete</b> )	(Henle)
<b>HAYDN</b>	Sonata in D, Hob.XVI/14 ( <b>complete</b> )	(Henle)
<b>HAYDN</b>	Sonata in A, Hob.XVI/26 ( <b>complete</b> )	(Henle)
<b>HAYDN</b>	Sonata in E $\flat$ , Hob.XVI/28 ( <b>complete</b> )	(Henle)
<b>HAYDN</b>	Sonata in C $\sharp$ minor, Hob.XVI/36 ( <b>complete</b> )	(Henle)
<b>HANDEL</b>	Prelude and Fuga (Adagio and Allegro) <i>from</i> Suite No. 8 in F minor	(Peters)
<b>HOVHANESS</b>	Macedonian Mountain Dance	(Peters)
<b>HUMMEL</b>	Rondo in E $\flat$ , Op. 11	(Peters)
<b>IBERT</b>	Any of the following three pieces <i>from</i> Histoires: No. VII (Bajo la mesa), No. IX (La marchande d'eau fraiche), No. X (Le cortège de Balkis)	(Leduc/UMP)
<b>IRELAND</b>	Month's Mind <i>from</i> The Collected Piano Works, Book 4	(Stainer & Bell)
<b>KABALEVSKY</b>	<b>EITHER</b> Nos. 5 & 9 <b>OR</b> Nos. 15 & 20 <i>from</i> Preludes, Op. 38	(Boosey & Hawkes)
<b>KABALEVSKY</b>	Sonatina in C, Op. 13 No. 1 ( <b>complete</b> )	(Boosey & Hawkes)
<b>KAPUSTIN</b>	Toccatina Op. 36	(A-Ram/MusT)
<b>LAVALLÉE</b>	Le Papillon	(UMP)
<b>MATHIAS</b>	Toccata alla Danza	(OUP)
<b>MAYERL</b>	Autumn Crocus <i>from</i> Billy Mayerl: Jazz Master Piano Solos	(IMP)
<b>MAYERL</b>	Marigold <i>from</i> Billy Mayerl: Jazz Master Piano Solos	(IMP)
<b>MAYERL</b>	Sweet William <i>from</i> Billy Mayerl: Jazz Master Piano Solos	(IMP)
<b>MENDELSSOHN</b>	Song Without Words, Op. 38 No. 6 <b>OR</b> Op. 67 No. 4	(Henle)
<b>MILHAUD</b>	No. 3 <i>from</i> Three Rags-Caprices	(Universal Edition)
<b>MOZART</b>	Fantasy and Fugue in C, K. 394	(Henle)
<b>MOZART</b>	Fantasy in C minor, K. 475	(Henle)
<b>MOZART</b>	Sonata in B $\flat$ , K. 570 ( <b>1st and last movements</b> )	(Henle)
<b>MOZART</b>	Sonata in A, K. 331 ( <b>1st movement</b> )	(Henle)
<b>MOZART</b>	Sonata in F, K. 280 ( <b>1st and 2nd movements OR 2nd and 3rd movements</b> )	(Henle)
<b>NYMAN</b>	The Piano ( <b>any piece</b> )	(Chester/Music Sales)
<b>POULENC</b>	Mouvements perpetuels ( <b>complete</b> )	(Chester/Music Sales)
<b>POULENC</b>	Pastourelle <i>from</i> l'Eventail de Jeanne	(Heugel / UMP)
<b>POULENC</b>	Suite Pour Piano ( <b>1st and 2nd movements OR 2nd and 3rd movements</b> )	(Chester/Music Sales)
<b>PROKOFIEV</b>	Visions Fugitives, Op. 22 ( <b>any THREE movements</b> )	(Boosey & Hawkes)
<b>RAVEL</b>	Menuet sur le nom de Haydn	(Durand/UMP)
<b>SCARLATTI</b>	Any <b>TWO</b> contrasting sonatas	(G Schirmer/Music Sales)
<b>SCHUBERT</b>	Impromptu in A $\flat$ , Op. 90 No. 4	(Henle)
<b>SCHUBERT</b>	No. 4 in C $\sharp$ minor <i>from</i> Moments Musicaux	(Henle)
<b>SCHUMANN</b>	Arabeske, Op. 18	(Henle)
<b>SCHUMANN</b>	Aufschwung, No. 2 <i>from</i> Fantasiestücke, Op. 12	(Henle)
<b>SCHUMANN</b>	Romance No. 1 <b>OR</b> No. 2 <i>from</i> Three Romances, Op. 28	(Henle)
<b>SCHUMANN</b>	Vogels als Prophet, No. 7 <i>from</i> Waldszenen, Op. 82	(Henle)
<b>SCOTT</b>	Danse Negre	(Novello/Music Sales)
<b>SCRIABIN</b>	Prelude, Op. 11 No. 14	(IMC)
<b>SHOSTAKOVICH</b>	Any <b>ONE</b> Prelude and Fugue <i>from</i> 24 Preludes and Fugues, Op. 87	(Boosey & Hawkes)
<b>STRAUSS</b>	Intermezzo Op. 9 No. 3	(Henle)
<b>TCHEREPNIN</b>	Homage to China <i>from</i> 5 Concert Studies	(Schott)
<b>TURINA</b>	Trapeze Artist & Jugglers <i>from</i> the Circus	(Schott)

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# Piano Solo: ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

## Technical Work

Candidates will perform EITHER two technical studies OR scales and arpeggios.

### EITHER: Technical Studies

**CZERNY** The Art of Finger Dexterity, Op. 740: any TWO contrasting Studies  
EXCEPT numbers 31, 37 and 41 (G Schirmer/Music Sales)

### OR: Scales and Arpeggios

To be performed from memory.

Recommended minimum speed: in quavers at minim = 92, except scales in double octaves (minim = 72) and scales hands separately in 3rds (crotchet = 88)

**Scales:** to be performed

- forte and legato
- forte and staccato
- piano and legato
- piano and staccato

at the direction of the examiner, except where indicated.

1. All major and minor (both forms) scales:
  - (a) in similar motion, hands separately and together, an octave apart, compass 4 octaves
  - (b) in similar motion, hands separately and together, double octaves, compass 2 octaves (**staccato only**)
2. Major and harmonic minor scales only:
  - (a) in contrary motion from the key note (unison), compass 2 octaves
  - (b) with each hand separately playing thirds, compass 2 octaves
3. Chromatic scales in similar motion, hands separately and together, compass 4 octaves and in contrary motion, compass 2 octaves, beginning on ANY note
4. Chromatic minor thirds, each hand separately, compass 2 octaves, beginning on any minor third interval

**Arpeggios:** legato only, to be performed forte or piano, at the direction of the examiner:

1. All major and minor arpeggios in root position, 1st and 2nd inversion, to be played in similar motion, hands an octave apart, compass 4 octaves
2. All dominant 7th (root position only) and diminished 7th arpeggios, compass 3 octaves

## Performance

**ADAMS** China Gates (G Schirmer/Music Sales)  
**ALBÉNIZ** Asturias *from* Suite Española (Schott)  
**ALKAN** Esquisses, Op. 63 (**any SIX**) (Durand/UMP)  
**AUBE** Sonate Provençale (Durand/UMP)  
**BACH, JS** Any **ONE** of the following Preludes and Fugues *from* The Well-Tempered Clavier:  
Book 1: No. 5 in D major, No. 9 in E major, No. 11 in F major, No. 13 in F# major,  
No. 14 in F# minor, No. 21 in Bb major (Henle)  
Book 2: No. 5 in D major, No. 6 in D minor, No. 7 in Eb major, No. 15 in G major (Henle)  
**BACH, JS** Capriccio on the Departure of his most Beloved Brother, BWV992 (Bärenreiter or Schott)  
**BACH, JS** French Suite No. 4 in Eb (**the Gigue and at least two other movements**) (Wiener Urtext)



<b>BACH, JS</b>	French Suite No. 5 in G ( <b>the Gigue and at least two other movements</b> )	(Wiener Urtext)
<b>BACH, JS</b>	Italian Concerto ( <b>any TWO movements</b> )	(Henle)
<b>BACH, JS</b>	Toccatina <i>from</i> Partita No. 6 in E minor	(Wiener Urtext)
<b>BACH, JS</b>	Toccatina in E minor, BWV914 ( <b>complete</b> )	(Bärenreiter)
<b>BARBER</b>	No. 1 or No. 4 <i>from</i> Excursions, Op. 20	(G Schirmer/Music Sales)
<b>BARBER</b>	Pas de Deux <i>from</i> Souvenirs, Op. 28	(G Schirmer/Music Sales)
<b>BARTÓK</b>	Any ONE <i>from</i> Three Rondos on Folk Tunes	(Universal Edition)
<b>BAX</b>	Lullaby	(Chappell)
<b>BEETHOVEN</b>	32 Variations in C minor, WoO 80	(Henle)
<b>BEETHOVEN</b>	Rondo a Capriccio, Op. 129, 'Rage over a Lost Penny'	(Henle)
<b>BEETHOVEN</b>	Sonata in A major, Op. 2 No. 2 ( <b>complete OR movements 1 &amp; 2 OR movements 2 &amp; 4</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in C minor, Op. 10 No. 1 ( <b>at least two movements</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in C minor, Op. 13 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in G major, Op. 14 No. 2 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in F major, Op. 54 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in E minor, Op. 90 ( <b>complete</b> )	(Henle)
<b>BENNETT</b>	Sonata (1954)	(Universal Edition)
<b>BERKELEY</b>	Concert Study in E $\flat$ , Op. 48 No. 2	(Chester/Music Sales)
<b>BLAKE</b>	Toccatina <i>from</i> Eight Character Pieces	(Highbridge Music)
<b>BRAHMS</b>	Ballade in G minor, Op. 118 No. 3	(Henle)
<b>BRAHMS</b>	Capriccio in F $\sharp$ minor, Op. 76 No. 1	(Henle)
<b>BRAHMS</b>	Intermezzo in B $\flat$ minor, Op. 117 No. 2	(Henle)
<b>BRAHMS</b>	Intermezzo in A, Op. 118 No. 2	(Henle)
<b>BRAHMS</b>	Rhapsody in G minor, Op. 79 No. 2	(Henle)
<b>BRIDGE</b>	A Fairy Tale Suite ( <b>complete</b> )	(Masters Music Publications)
<b>BRIDGE</b>	Rosemary	(Boosey & Hawkes)
<b>CHABRIER</b>	Pièces Pittoresques ( <b>any two</b> )	(UMP)
<b>CHOPIN</b>	Berceuse in D $\flat$ major	(Henle)
<b>CHOPIN</b>	Fantasie-Impromptu, Op. 66	(Henle)
<b>CHOPIN</b>	Mazurka in C $\sharp$ minor, Op. 50 No. 3	(Henle)
<b>CHOPIN</b>	Nocturne in B $\flat$ minor, Op. 9 No. 1	(Henle)
<b>CHOPIN</b>	Nocturne in B major, Op. 32 No. 1	(Henle)
<b>CHOPIN</b>	Nocturne in B major, Op. 62 No. 1	(Henle)
<b>CHOPIN</b>	Nocturne in E major, Op. 62 No. 2	(Henle)
<b>CHOPIN</b>	Polonaise in A major, Op. 40 No. 1	(Henle)
<b>CHOPIN</b>	Polonaise in C $\sharp$ minor, Op. 26 No. 1	(Henle)
<b>CHOPIN</b>	Prelude in C $\sharp$ minor, Op. 45	(Henle)
<b>CLEMENTI</b>	Sonata in B $\flat$ major, Op. 24 No. 2 ( <b>movements 1 &amp; 2 OR movements 2 &amp; 3</b> )	(G Schirmer/Music Sales)
<b>COPLAND</b>	Scherzo Humoristique (The Cat and the Mouse)	(Durand/UMP)
<b>DEBUSSY</b>	Any of the following Preludes: Book 1: Danseuses de Delphes; Le cathédrale engloutie Book 2: Bruyères; Général Lavine - eccentric	(UMP) (UMP)
<b>DEBUSSY</b>	Dr Gradus ad Parnassum <i>from</i> Children's Corner	(UMP)
<b>DEBUSSY</b>	La plus que lente	(UMP)
<b>DEBUSSY</b>	Sarabande <i>from</i> Pour le Piano	(UMP)
<b>FALLA</b>	Ritual Fire Dance	(Chester/Music Sales)
<b>FAURÉ</b>	Impromptu in F minor, Op. 31 No. 2	(Peters)
<b>FAURÉ</b>	Nocturne in E $\flat$ , Op. 36 No. 4	(Peters)
<b>FIELD</b>	Nocturne No. 4 in A major	(Peters)
<b>GERSHWIN</b>	An American in Paris (trans. William Daly)	(Alfred)
<b>GERSHWIN</b>	Any <b>TWO</b> transcriptions <i>from</i> Meet George Gershwin at the Keyboard	(Warner/IMP)
<b>GERSHWIN</b>	Three Preludes ( <b>Nos. 1 &amp; 3 OR Nos. 2 &amp; 3</b> )	(Chappell/IMP)
<b>GERSHWIN/GRAINGER</b>	Love Walked In	(Chappell)
<b>HANDEL</b>	Suite No. 5 in E	(Peters)
<b>HAYDN</b>	Andante con Variazioni in F minor, Hob. XVII/6	(Universal Edition)
<b>HAYDN</b>	Sonata in D major, Hob. XVI/19	(Henle)
<b>HAYDN</b>	Sonata in C minor, Hob. XVI/20	(Henle)
<b>HAYDN</b>	Sonata in F major, Hob. XVI/23	(Henle)

<b>HAYDN</b>	Sonata in A $\flat$ major, Hob. XVI/46	(Henle)
<b>HAYDN</b>	Sonata in E $\flat$ major, Hob. XVI/49	(Henle)
<b>HINDEMITH</b>	Praeludium and Fuga Prima in C <i>from</i> Ludus Tonalis	(Schott)
<b>HODDINOTT</b>	Sonata No. 3	(Novello/Music Sales)
<b>HYDE, MIRIAM</b>	Water Nymph	(Allans Publishing/Australian Music Centre)
<b>JANÁČEK</b>	In The Mists ( <b>any TWO</b> )	(Bärenreiter)
<b>KABALEVSKY</b>	Rondo in A minor, Op. 59	(Boosey & Hawkes)
<b>LISZT</b>	Liebesträume No. 3 in A $\flat$	(Henle)
<b>LYADOV</b>	Prelude, Op. 57	(Peters)
<b>McCABE</b>	5 Bagatelles ( <b>complete</b> )	(Novello/Music Sales)
<b>MAKHOLM</b>	Three Impressions ( <b>any TWO</b> )	(Billaudot/UMP)
<b>MENDELSSOHN</b>	Song Without Words in C, Op. 67 No. 4	(Henle)
<b>MESSIAEN</b>	No. 7 (Plainte Calme) <i>from</i> Huit Préludes pour Piano	(Durand/UMP)
<b>MEDTNER</b>	Quatre Contes, Op. 26	(Boosey & Hawkes)
<b>MOERAN</b>	Windmills <i>from</i> Fancies	(Schott)
<b>MOMPOU</b>	Scènes d'Enfants ( <b>complete</b> )	(Salabert/UMP)
<b>MOSZKOWSKI</b>	Etincelles, Op. 36 No. 6	(G Schirmer/Music Sales)
<b>MOZART</b>	Sonata in C, K. 309 ( <b>at least TWO movements</b> )	(Henle)
<b>MOZART</b>	Sonata in A, K. 331 ( <b>complete</b> )	(Henle)
<b>MOZART</b>	Sonata in F, K. 332 ( <b>at least TWO movements</b> )	(Henle)
<b>MOZART</b>	Sonata in B $\flat$ , K. 333 ( <b>at least TWO movements</b> )	(Henle)
<b>MOZART</b>	Sonata in C minor, K. 457 ( <b>at least TWO movements</b> )	(Henle)
<b>MOZART</b>	Variations on a Minuet by Duport, K. 573	(Henle)
<b>POULENC</b>	Nocturne No. 1 in C and Nocturne No. 6 in G	(Heugel/UMP)
<b>POULENC</b>	Novelettes Nos. 1 & 2	(Chester/Music Sales)
<b>POULENC</b>	Suite in C	(Chester/Music Sales)
<b>PROKOFIEV</b>	Ten Pieces from Cinderella, Op. 97 ( <b>complete</b> )	(Sikorski)
<b>PROKOFIEV</b>	Visions Fugitives ( <b>No. 14 and any TWO others</b> )	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Polichinelle <i>from</i> Morceaux de Fantaisie, Op. 3	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Prelude in G, Op. 32 No. 5	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Prelude in G $\sharp$ minor, Op. 32 No. 12	(Boosey & Hawkes)
<b>RAVEL</b>	Pavane pour une Infante Defunte	(Peters)
<b>RICHARDSON</b>	Sonatina in F, Op. 27	(Weinberger)
<b>ROXBURGH</b>	Moonscape <i>from</i> Spectrum for Piano	(ABRSM)
<b>SAINT-SAËNS</b>	The Swan <i>from</i> The Godowsky Collection Vol.4 (trans. Godowsky)	(Carl Fischer)
<b>SANCAN</b>	Mouvement	(Durand/UMP)
<b>SCARLATTI</b>	<b>ONE</b> from the following list to be performed with <b>ONE</b> other contrasting Scarlatti sonata of comparable difficulty (candidate's choice): Sonata in E Kp. 135, Sonata in C $\sharp$ minor Kp. 247, Sonata in G minor Kp. 347, Sonata in D Kp. 443, Sonata in D Kp. 492, Sonata in C Kp. 502	(Editio Musica Budapest)
<b>SCOTT</b>	Lotus Land	(Alfred)
<b>SCHOENBERG</b>	Six Little Pieces, Op. 19 ( <b>complete</b> )	(Universal Edition)
<b>SCHUBERT</b>	Impromptu in G $\flat$ , Op. 90 No. 3	(Henle)
<b>SCHUBERT</b>	Sonata in A, Op. 120, D. 664 ( <b>at least TWO movements</b> )	(Henle)
<b>SCHUBERT</b>	Sonata in A minor, Op. 164, D. 537 ( <b>complete</b> )	(Henle)
<b>SCHUBERT</b>	Sonata in A $\flat$ , D. 557	(Henle)
<b>SCHUMANN</b>	Novelette in F, Op. 8 No. 1	(Henle)
<b>SCRIABIN</b>	Preludes, Op. 11 ( <b>any TWO</b> )	(Henle)
<b>SCRIABIN</b>	Vers la Flamme, Op. 72	(Peters)
<b>SHOSTAKOVICH</b>	Three Fantastic Dances ( <b>any TWO</b> )	(Boosey & Hawkes)
<b>STRAVINSKY</b>	Tango	(Schott)
<b>SZYMANOWSKI</b>	Mazurkas, Op. 50 ( <b>any TWO</b> )	(Universal Edition)
<b>WALLER</b>	Alligator Crawl (original)	(Hal Leonard)

## Piano Solo: LLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>ALBÉNIZ</b>	ANY piece <i>from</i> Iberia	(Unión Musical Ediciones/Music Sales)
<b>ALKAN</b>	Le Festin d'Esopo, Op. 39 No. 12	(Billaudot/UMP)
<b>APOSTEL</b>	Klavierstücke, Op. 8	(Universal Edition)
<b>BABBITT</b>	Three Compositions for Piano	(Boelke-Bomart)
<b>BACH, JS</b>	Any <b>ONE</b> of the following Preludes and Fugues <i>from</i> The Well-Tempered Clavier: Book 1: No. 4 in C# minor, No. 7 in E $\flat$ major, No. 8 in E $\flat$ minor, No. 24 in B minor	(Henle)
	Book 2: No. 3 in C# major, No. 8 in D# minor, No. 22 in B $\flat$ minor, No. 24 in B minor	(Henle)
<b>BACH, JS</b>	Chromatic Fantasia & Fugue	(Bärenreiter)
<b>BACH, JS</b>	English Suite No. 2 in A minor	(Bärenreiter)
<b>BACH, JS</b>	Partita No. 2 in C minor ( <b>complete</b> )	(Bärenreiter)
<b>BACH, JS</b>	Toccatà No. 6 in F# minor	(Henle)
<b>BACH, JS/RACHMANINOV</b>	Preludio, Gavotte & Gigue from Partita in E for Violin <i>from</i> Bach: Collected Transcriptions	(G Schirmer/Music Sales)
		(G Schirmer/Music Sales)
<b>BARBER</b>	Nocturne, Op. 33	(Universal Edition)
<b>BARTÓK</b>	Allegro Barbaro	(Boosey & Hawkes)
<b>BARTÓK</b>	Suite, Op. 14 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Fantasia in G minor, Op. 77	(Henle)
<b>BEETHOVEN</b>	Sonata in C major, Op. 2 No. 3 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in D major, Op. 10 No. 3 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in G major, Op. 31 No. 1 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in D minor, Op. 31 No. 2 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in E $\flat$ major, Op. 31 No. 3 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in E $\flat$ major, Op. 81a ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in A major, Op. 101 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in E major, Op. 109 ( <b>complete</b> )	(Henle)
<b>BEETHOVEN</b>	Sonata in A $\flat$ major, Op. 110 ( <b>complete</b> )	(Henle)
<b>BERG</b>	Sonata, Op. 1	(Universal Edition)
<b>BOWEN</b>	Preludes, Op. 102, Nos. 11, 15, 18, 19 and 20 ( <b>all</b> )	(Universal Edition)
<b>BRAHMS</b>	Intermezzo in E $\flat$ minor, Op. 118 No. 6	(Henle)
<b>BRAHMS</b>	Rhapsody in E $\flat$ major, Op. 119 No. 4	(Henle)
<b>BRAHMS</b>	Scherzo in E $\flat$ minor, Op. 4	(Henle)
<b>BRAHMS</b>	<b>TWO</b> Capriccios <i>from</i> Op. 76 or Op. 116	(Henle)
<b>BRIDGE</b>	Four Characteristic Pieces ( <b>complete</b> )	(Masters Music Publications)
<b>BUSONI</b>	Sonatina super Carmen	(Breitkopf & Härtel)
<b>CASELLA</b>	Toccatà, Op. 6	(Ricordi/Boosey & Hawkes)
<b>CHOPIN</b>	Any <b>ONE</b> Ballade	(Henle)
<b>CHOPIN</b>	Any <b>ONE</b> Scherzo	(Henle)
<b>CHOPIN</b>	Any <b>TWO</b> contrasting Études <i>from</i> Op. 10 or Op. 25	(Henle)
<b>CHOPIN</b>	Barcarolle in F# major, Op. 60	(Henle)
<b>CHOPIN</b>	Nocturne in C minor, Op. 48 No. 1	(Henle)
<b>CHOPIN</b>	Nocturne in D $\flat$ major, Op. 27 No. 2	(Henle)
<b>CHOPIN</b>	Polonaise in A $\flat$ major, Op. 53	(Henle)
<b>CHOPIN</b>	Polonaise-Fantasia in A $\flat$ major, Op. 61	(Henle)
<b>CLEMENTI</b>	Sonata in B minor, Op. 40 No. 2	(Henle)
<b>COPLAND</b>	Sonata ( <b>complete</b> )	(Boosey & Hawkes)
<b>CRUMB</b>	Processional	(Peters)
<b>CZERNY</b>	La Ricordanza, Variations on a Theme by Rode, Op. 33	(IMC)
<b>DEBUSSY</b>	Any <b>ONE</b> <i>from</i> Six Images	(Henle)
<b>DEBUSSY</b>	Any <b>ONE</b> <i>from</i> Three Estampes	(Henle)
<b>DEBUSSY</b>	Any <b>ONE</b> or <b>TWO</b> <i>from</i> Twelve Études	(Henle)

<b>DEBUSSY</b>	Any <b>ONE</b> or <b>TWO</b> of the following Preludes: Book 1: No. 3 Le vent dans la plaine, No. 5 Les collines d'Anacapri, No. 7 Ce qu'a vu le vent d'ouest (UMP)
	Book 2: No. 2 Feuilles mortes, No. 4 'Les fées sont d'exquises danseuses', No. 7 La terrasse des audiences du clair de lune, No. 8 Ondine (UMP)
<b>DEBUSSY</b>	L'Isle Joyeuse (Henle)
<b>DOHNÁNYI</b>	Rhapsody in C, Op. 11 No. 3 (Weinberger)
<b>DUTILLEUX</b>	Sonata (Durand/UMP)
<b>FAURÉ</b>	Impromptu in Ab, Op. 34 No. 3 (Peters)
<b>FERGUSON</b>	Sonata in F minor, Op. 8 ( <b>complete</b> ) (Boosey & Hawkes)
<b>GERSHWIN</b>	Rhapsody in Blue (original piano solo version) (Faber/Alfred)
<b>GILBERT</b>	Sonata for Piano (Schott)
<b>GINASTERA</b>	Danzas Argentinas ( <b>complete</b> ) (Durand/UMP)
<b>GINASTERA</b>	Sonata Op. 22 (Boosey & Hawkes)
<b>GORECKI</b>	Sonata No. 1 (Boosey & Hawkes)
<b>GOTTSHALK</b>	Souvenir de Porto Rico, Marche des Gibaros, Op. 31 (Dover)
<b>GRANADOS</b>	Any <b>ONE</b> piece from Goyescas (Unión Musical Ediciones/Music Sales)
<b>HAYDN</b>	Sonata in C major, Hob. XVI/50 (Henle)
<b>HAYDN</b>	Sonata in E♭ major, Hob. XVI/52 ( <b>complete</b> ) (Henle)
<b>HINDEMITH</b>	Sonata No. 2 in G (Schott)
<b>HONEGGER</b>	Danse AND Hommage a Ravel from Trois Pièces (Salabert/UMP)
<b>IRELAND</b>	Amberley Wild Brooks (Stainer & Bell)
<b>IRELAND</b>	Rhapsody (Stainer & Bell)
<b>IRELAND</b>	Sarnia (Stainer & Bell)
<b>IRELAND</b>	Sonata (Stainer & Bell)
<b>JANÁČEK</b>	Sonata I/X/1905 (Bärenreiter Praha)
<b>KABALEVSKY</b>	Sonata No. 2 (Boosey & Hawkes)
<b>KREISLER/RACHMANINOV</b>	Liebesfreud (Schott)
<b>LEIGHTON</b>	Fantasia Contrappuntistica (Novello/Music Sales)
<b>LEIGHTON</b>	Variations (Novello/Music Sales)
<b>LISZT</b>	Any <b>ONE</b> from Deux Légendes (Peters)
<b>LISZT</b>	Any <b>ONE</b> Hungarian Rhapsody (Peters)
<b>LISZT</b>	Any <b>ONE</b> from Five Concert Studies (Peters)
<b>LISZT</b>	Any <b>ONE</b> from Douze Études d'Execution Transcendente (Peters)
<b>LISZT</b>	Any <b>ONE</b> from Six Paganini Studies (Peters)
<b>LISZT</b>	Les Jeux d'Eau à la Villa d'Este (Peters)
<b>LISZT</b>	Sonetto del Petrarca No. 104 (Années de Pèlerinage, 2me Année) (Henle)
<b>MacDOWELL</b>	Etude de Concert, Op. 36 (Masters Music Publications)
<b>McCABE</b>	Variations (Novello/Music Sales)
<b>MENDELSSOHN</b>	Andante and Rondo Capriccioso, Op. 14 (Henle)
<b>MENDELSSOHN</b>	Prelude and Fugue in E minor, Op. 35 No. 1 (Peters)
<b>MENDELSSOHN</b>	Prelude and Fugue in B minor, Op. 35 No. 3 (Peters)
<b>MENDELSSOHN</b>	Variations Serieuses, Op. 54 (Henle)
<b>MENDELSSOHN/RACHMANINOV</b>	Scherzo from A Midsummer Night's Dream from Transcriptions Vol. VII (IMP)
<b>MESSIAEN</b>	ANY piece from Vingt Régards sur l'Enfant Jésus <b>except</b> Régard de l'Etoile (Durand/UMP)
<b>MESSIAEN</b>	<b>EITHER</b> Un Reflet dans le Vent <b>OR</b> Chant d'Extase dans Paysage Triste from Préludes (Durand/UMP)
<b>MOZART</b>	Rondo in A minor, K. 511 ( <b>complete</b> ) (Henle)
<b>MOZART</b>	Sonata in A minor, K. 310 ( <b>complete</b> ) (Henle)
<b>MOZART</b>	Sonata in F major, K. 533 ( <b>complete</b> ) (Henle)
<b>MOZART</b>	Sonata in D major, K. 576 ( <b>complete</b> ) (Henle)
<b>NIELSEN</b>	Chaconne, Op. 32 (Chester/Music Sales)
<b>PORTER</b>	Night and Day (arr. Solito de Solis) (Chappell)
<b>POULENC</b>	'Napoli' Suite ( <b>complete</b> ) (Salabert/UMP)
<b>PROKOFIEV</b>	Sonata No. 2 in D minor, Op. 14 (Boosey & Hawkes)
<b>PROKOFIEV</b>	Sonata No. 3 in A minor, Op. 28 (Boosey & Hawkes)
<b>PROKOFIEV</b>	Sonata No. 4 in C minor, Op. 29 (Boosey & Hawkes)
<b>PROKOFIEV</b>	Sonata No. 5 in C major, Op. 38 (Boosey & Hawkes)
<b>PROKOFIEV</b>	Suggestion Diabolique, Op. 4 No. 4 (Simrock)
<b>PROKOFIEV</b>	Sarcasms (Boosey & Hawkes)

<b>RACHMANINOV</b>	Any <b>ONE</b> from Etudes-Tableaux, Op. 39	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Prelude in B $\flat$ major, Op. 23 No. 2	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Prelude in D major, Op. 23 No. 4	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Prelude in G minor, Op. 23 No. 5	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Prelude in G $\flat$ major, Op. 23 No. 10	(Boosey & Hawkes)
<b>RAVEL</b>	Any of the following from Miroirs: No. 1 Noctuelles, No. 3 Une Barque sur l'Océan, No. 4 Alborada del gracioso	(UMP)
<b>RAVEL</b>	Jeux d'Eau	(UMP)
<b>RAVEL</b>	Sonatine ( <b>complete</b> )	(UMP)
<b>RAVEL</b>	Toccata from Le Tombeau de Couperin	(UMP)
<b>REIZENSTEIN</b>	Any <b>ONE</b> from Twelve Preludes and Fugues	(Lengnick)
<b>RIMSKY-KORSAKOV/RACHMANINOV</b>	The Flight of the Bumblebee from Transcriptions Vol. VII	(IMP)
<b>RODGERS/HOUGH</b>	Carousel Waltz	(Weinberger)
<b>SAINT-SAËNS</b>	Etude en Forme de Valse, Op. 52 No. 6	(Durand/UMP)
<b>SANCAN</b>	Toccata	(Durand/UMP)
<b>SCHUBERT</b>	Sonata in C minor, D. 958	(Henle)
<b>SCHUBERT</b>	Sonata in A major, D. 959	(Henle)
<b>SCHUBERT/TAUSIG</b>	Marche Militaire	(G Schirmer/Music Sales)
<b>SCHUMANN</b>	Abegg Variations, Op. 1	(Henle)
<b>SCHUMANN</b>	Novelette in D, Op. 21 No. 2	(Henle)
<b>SCHUMANN</b>	Sonata in F $\sharp$ minor	(Henle)
<b>SCHUMANN</b>	Sonata in G minor, Op. 22	(Henle)
<b>SCRIABIN</b>	Sonata No. 5 in F $\sharp$ major, Op. 53	(Boosey & Hawkes)
<b>SCRIABIN</b>	Etude in D $\sharp$ minor, Op. 8 No. 12	(Peters)
<b>SHOSTAKOVICH</b>	Vol. 1 No. 7 in A major <b>OR</b> Vol. 1 No. 10 in C $\sharp$ minor <b>OR</b> Vol. 2 No. 24 in D minor from 24 Preludes and Fugues Op. 87	(Boosey & Hawkes)
<b>STOCKHAUSEN</b>	Klavierstücke IX	(Universal Edition)
<b>SZYMANOWSKI</b>	Étude, Op. 4 No. 3	(Universal Edition)
<b>TAKEMITSU</b>	No. 1 <b>OR</b> No. 2 from Rain Tree Sketch	(Schott)
<b>TANSMAN</b>	Sonata V ( <b>complete</b> )	(Universal Edition)
<b>TIPPETT</b>	Sonata No. 2	(Schott)
<b>WEBER/TAUSIG</b>	Invitation to the Dance ( <b>complete</b> )	(Stainer & Bell)
<b>WEBERN</b>	Variations, Op. 27 ( <b>complete</b> )	(Universal Edition)

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## Piano Solo: FLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.
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<b>ADAMS</b>	Phrygian Gates	(Associated Music Publishers)
<b>ALKAN</b>	Le Festin d'Esopé, Op. 39 No. 12	(Billaudot/UMP)
<b>ALKAN</b>	Symphonie, Op. 39	(Billaudot/UMP)
<b>BACH, JS</b>	Partita No. 6 in E minor ( <b>complete</b> )	(Henle)
<b>BACH/BUSONI</b>	Chaconne in D minor	(Peters)
<b>BACH/BRAHMS</b>	Chaconne in D minor (transcribed for left hand)	(Peters)
<b>BALAKIREV</b>	Islamei	(Peters)
<b>BARBER</b>	Sonata in E $\flat$ minor, Op. 26	(G Schirmer/Music Sales)
<b>BARTÓK</b>	Sonata	(Universal Edition)
<b>BEETHOVEN</b>	Eroica Variations, Op. 36	(Dover)
<b>BEETHOVEN</b>	Sonata in C, Op. 53	(Henle)
<b>BEETHOVEN</b>	Sonata in F minor, Op. 57	(Henle)
<b>BEETHOVEN</b>	Sonata in A, Op. 101	(Henle)
<b>BEETHOVEN</b>	Sonata in E, Op. 109	(Henle)
<b>BEETHOVEN</b>	Sonata in A $\flat$ , Op. 110	(Henle)
<b>BEETHOVEN</b>	Sonata in C minor, Op. 111	(Henle)
<b>BOULEZ</b>	Sonata No. 1	(Amphion/UMP)

<b>BRAHMS</b>	Any <b>ONE</b> Sonata	(Henle)
<b>BRAHMS</b>	Variations on a Theme of Handel, Op. 24	(Henle)
<b>BRAHMS</b>	Variations on a Theme of Paganini, Op. 35	(Henle)
<b>CHOPIN</b>	Andante Spianato & Grande Polonaise, Op. 22	(Henle)
<b>CHOPIN</b>	Preludes, Op. 28 ( <b>complete</b> )	(Henle)
<b>CHOPIN</b>	Sonata in B minor, Op. 58	(Henle)
<b>CHOPIN</b>	Sonata in B $\flat$ minor, Op. 35	(Henle)
<b>DE FALLA</b>	Fantasia Baetica	(Chester/Music Sales)
<b>FAURÉ</b>	Theme and Variations in C $\sharp$ minor	(Hamelle/UMP)
<b>FRANCK</b>	Praeludium, Aria and Finale, Op. 23	(Peters)
<b>FRANCK</b>	Prelude, Chorale and Fugue, Op. 21	(Peters)
<b>HINDEMITH</b>	Sonata No. 3 in B $\flat$	(Schott)
<b>KAPUSTIN</b>	Concert Etudes ( <b>complete</b> )	(A-Ram/MusT)
<b>LIGETI</b>	Études pour Piano (premier livre) ( <b>complete</b> )	(Schott)
<b>LISZT</b>	Dante Sonata <i>from</i> <i>Années de Pèlerinage – Deuxième Année, Italie</i>	(Henle)
<b>LISZT</b>	Sonata in B minor	(Henle)
<b>MacMILLAN</b>	Sonata	(Boosey & Hawkes)
<b>MARTIN</b>	Eight Preludes for Piano ( <b>complete</b> )	(Universal Edition)
<b>MARTINÜ</b>	Sonata No. 1 ( <b>complete</b> )	(Eschig/UMP)
<b>MEDTNER</b>	Sonata Tragica	(Boosey & Hawkes)
<b>MENDELSSOHN</b>	Sonata in B $\flat$ , Op. 106	(Peters)
<b>MUSSORGSKY</b>	Pictures at an Exhibition	(Peters)
<b>PROKOFIEV</b>	Sonata No. 6 in A, Op. 82	(Boosey & Hawkes)
<b>PROKOFIEV</b>	Sonata No. 7 in B $\flat$ , Op. 83	(Boosey & Hawkes)
<b>PROKOFIEV</b>	Sonata No. 8 in B $\flat$ , Op. 84	(Boosey & Hawkes)
<b>PROKOFIEV</b>	Sonata No. 9 in C, Op. 103	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Sonata No. 2 in B $\flat$ minor, Op. 36 (revised version 1931)	(Boosey & Hawkes)
<b>RACHMANINOV</b>	Variations on a Theme of Corelli, Op. 42	(Belwin-Mills)
<b>RAVEL</b>	Gaspard de la Nuit ( <b>complete</b> )	(UMP)
<b>REIZENSTEIN</b>	Sonata in B	(Lengnick)
<b>ROXBURGH</b>	Labyrinth	(UMP)
<b>SCHUBERT</b>	Fantasy in C ('The Wanderer'), Op. 15 D. 760	(Henle)
<b>SCHUBERT</b>	Sonata in C minor, D. 958	(Henle)
<b>SCHUBERT</b>	Sonata in A major, D. 959	(Henle)
<b>SCHUBERT</b>	Sonata in B $\flat$ major, D. 960	(Henle)
<b>SCHUMANN</b>	Carnaval, Op. 9	(Henle)
<b>SCHUMANN</b>	Études Symphoniques, Op. 13	(Henle)
<b>SCHUMANN</b>	Fantasy, Op. 17	(Henle)
<b>SCHUMANN</b>	Toccatà, Op. 7	(Henle)
<b>STRAUSS/GODOWSKI</b>	Wine, Women and Song	(Cranz/UMP)
<b>STRAVINSKY</b>	Serenade in A	(Boosey & Hawkes)
<b>STRAVINSKY</b>	Three movements from Petrushka	(Boosey & Hawkes)
<b>SZYMANOWSKI</b>	Masques, Op. 34	(Universal Edition)
<b>SZYMANOWSKI</b>	Metopes, Op. 29	(Universal Edition)

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## Piano Accompaniment: DipLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Performance

Candidates should accompany a programme of pieces set for Grades 6–7 on any LCM syllabus.

There is no requirement to accompany more than ONE instrument or voice, although this may be done at the candidate's discretion.

### Viva Voce

In addition to the requirements in the syllabus, candidates should be able to discuss with the examiner any issues arising from the relationship between soloist and accompanist in the repertoire performed.

### Sight Reading

Requirements as for solo piano DipLCM.

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## Piano Accompaniment: ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.  
The examination formats available are also summarised on p3.

### Technical Work

Requirements as for solo piano ALCM (see above, page 6).

### Performance

Candidates should accompany a programme of pieces set for Grade 8 and/or DipLCM on any LCM syllabus.

There is no requirement to accompany more than ONE instrument or voice, although this may be done at the candidate's discretion.

### Viva Voce

In addition to the requirements in the syllabus, candidates should be able to discuss with the examiner any issues arising from the relationship between soloist and accompanist in the repertoire performed.

### Keyboard Tests (in lieu of Sight Reading)

1. **Score reading:** To play at sight an SATB vocal score printed on four separate staves.
2. **Transposition:** To transpose a simple song accompaniment at sight **up or down a tone**, as directed by the examiners.
3. **Sight reading:** To play at sight a simple song accompaniment and **either** sing the melody (text not required) at the same time, **or** incorporate it into the accompaniment.

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## **Piano Accompaniment: LLCM in Performance**

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.  
The examination formats available are also summarised on p3.**

### **Performance**

Candidates should accompany a programme of pieces set for ALCM and/or LLCM on any LCM syllabus. The programme must include both vocal and instrumental items.

### **Viva Voce**

In addition to the requirements in the syllabus, candidates should be able to discuss with the examiner any issues arising from the relationship between soloist and accompanist in the repertoire performed.

### **Keyboard Tests (in lieu of Sight Reading)**

1. **Score reading:** To play at sight an SATB vocal score printed on four separate staves.
2. **Transposition:** To transpose a simple song accompaniment at sight **up or down a tone**, as directed by the examiners.
3. **Sight reading:** To play at sight a simple song accompaniment and **either** sing the melody (text not required) at the same time, **or** incorporate it into the accompaniment.

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## **Piano Accompaniment: FLCM in Performance**

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

### **Performance**

Candidates should accompany a programme of pieces set for LLCM and/or FLCM on any LCM syllabus. The programme must include both vocal and instrumental items in roughly equal proportions.



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# Piano Duet: ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.  
**BOTH candidates must have passed the required pre-requisite qualifications.**  
Candidates are assessed as a duo, not individually.

## Technical Work

Requirements as for solo piano ALCM (see above, page 6). Each candidate will perform the requirements individually.

## Performance

<b>BRAHMS</b>	Variations on a Theme by Haydn (arr. Keller)	(Lengnick)
<b>BRAHMS</b>	Waltzes, Op. 39 ( <b>complete</b> )	(G Schirmer/Music Sales)
<b>DVOŘÁK</b>	Slavonic Dance in A $\flat$ , Op. 46 No. 3	(Schauer)
<b>DVOŘÁK</b>	Slavonic Dance in C minor, Op. 46 No. 7	(Schauer)
<b>FAURÉ</b>	Dolly Suite ( <b>complete, or any selection of movements to include Tendresse and/or Le Pas Espagnol</b> )	(UMP)
<b>HINDEMITH</b>	Sonata for piano, four hands	(Schott)
<b>KUHLAU</b>	Sonatina in G, Op. 44 No. 1 <i>from Six Sonatinas</i>	(Peters)
<b>MENDELSSOHN</b>	Andante and Variations, Op. 83a	(G Schirmer/Music Sales)
<b>MOZART</b>	Sonata in B $\flat$ , K. 358	(Bärenreiter/Peters)
<b>MOZART</b>	Sonata in D, K. 381	(Bärenreiter/Peters)
<b>POULENC</b>	Sonata	(Chester/Music Sales)
<b>SCHUBERT</b>	Fantasie in F minor, Op. 103	(G Schirmer/Music Sales)
<b>SATIE</b>	3 Morceaux en Forme de Poire ( <b>complete</b> )	(Salabert/UMP)

## Viva Voce

A discussion involving both candidates.

## Sight Reading

A duet extract will be provided.

## Aural Tests

To be divided between the candidates, at the candidates' discretion:

- Candidate 1 to take Parts 1 and 2 (cadences and modulations);
- Candidate 2 to take Part 3 (rhythm, tempo, phrasing and dynamics).

## Piano Duet: LLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.  
**BOTH candidates must have passed the required pre-requisite qualifications.**  
**Candidates are assessed as a duo, not individually.**

### Performance

<b>BARBER</b>	Souvenirs, Op. 28	<i>(G Schirmer/Music Sales)</i>
<b>BEETHOVEN</b>	<b>ANY</b> symphony transcription	<i>(G Schirmer/Music Sales)</i>
<b>BEETHOVEN</b>	Grand Fugue, Op. 134	<i>(Henle)</i>
<b>BRAHMS</b>	Hungarian Dances ( <b>at least THREE</b> )	<i>(G Schirmer/Music Sales)</i>
<b>BIZET</b>	Jeux d'Enfants	<i>(G Schirmer/Music Sales)</i>
<b>DEBUSSY</b>	Petite Suite ( <b>complete</b> )	<i>(Alfred)</i>
<b>DEBUSSY</b>	Prélude a l'après-midi d'une faune	<i>(UMP)</i>
<b>DVOŘÁK</b>	Legends, Op. 59	<i>(Bärenreiter)</i>
<b>FRANCK</b>	Symphony in D minor ( <b>complete</b> )	<i>(G Schirmer/Music Sales)</i>
<b>MENDELSSOHN</b>	Allegro brillante, Op. 92	<i>(G Schirmer/Music Sales)</i>
<b>RACHMANINOV</b>	Six Pieces, Op. 11	<i>(Boosey &amp; Hawkes)</i>
<b>RAVEL</b>	Ma mère l'oye	<i>(Kalmus)</i>
<b>RAVEL</b>	Rapsodie espagnol	<i>(Kalmus)</i>
<b>REGER</b>	Six Burlesken, Op. 58	<i>(Peters)</i>
<b>SAINT-SAËNS</b>	The Carnival of the Animals ( <b>complete</b> )	<i>(Masters Music Publications)</i>
<b>SCHUBERT</b>	Grand Duo, Op. 140/D. 812	<i>(G Schirmer/Music Sales)</i>
<b>STRAVINSKY</b>	Le Sacre du Printemps	<i>(Boosey &amp; Hawkes)</i>

### Viva Voce

A discussion involving both candidates.

### Sight Reading

A duet extract will be provided.