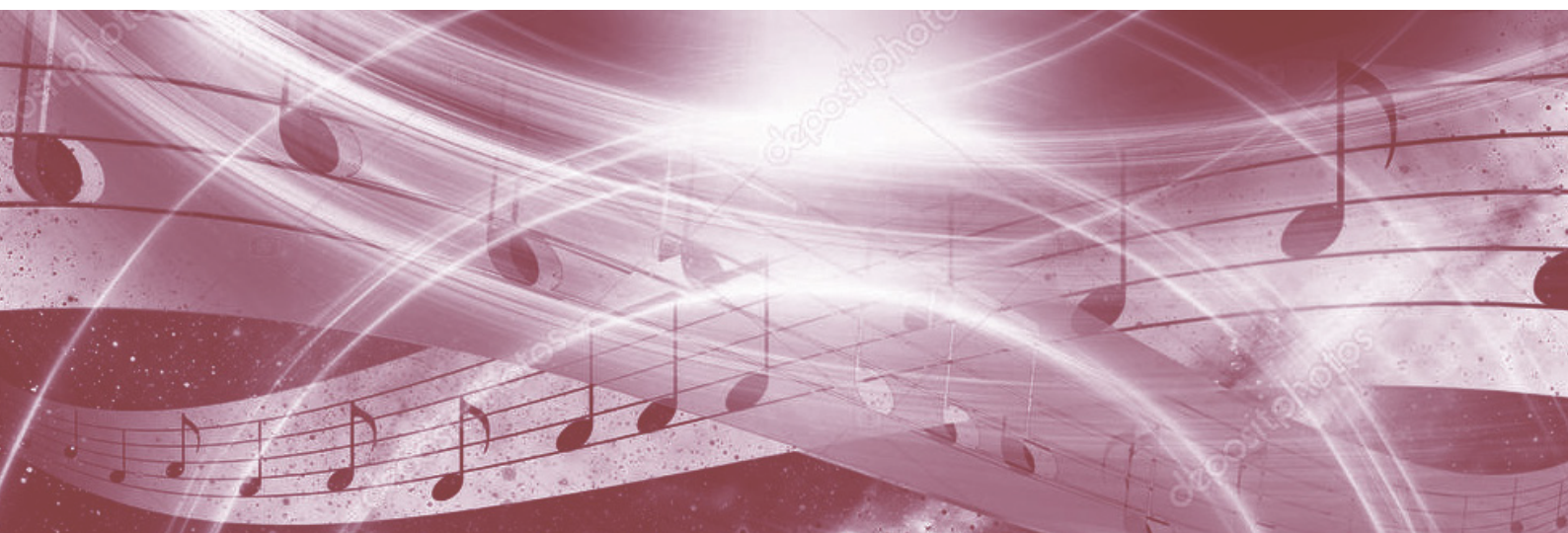




NATIONAL COLLEGE OF MUSIC AND ARTS
LONDON



syllabus

PIANO SOLO





syllabus

PIANO SOLO

GENERAL REGULATIONS

1 - Examination Entries

Entry forms for examination should be completed by the teacher entering the candidates. Full names and age (if under 21) must be given. there are separate entry forms for diploma candidates.

2 - Dates of Entry

Entry forms for examination should be completed by the teacher entering the candidates. Full names and age (if under 21) must be given. there are separate entry forms for diploma candidates.

3 - Timetable

Where possible the teacher, in conjunction with the Examiner/Area Representative, should prepare a timetable for the examination.

4 - Late Entries

In special circumstances, teachers may submit one or two late entries for inclusion on an entry form already submitted. Such late entries will be accepted only if the Examiner's arrangements permit, and are subject to a late fee of £3.00 per candidate.

5 - Entry Fees

A list of current entry fees is available from the General Secretary and is published on the website.

6 - Non Attendance

Candidates not attending examinations may forfeit their fees and right to be heard except in the case of illness. In this case, if transfer to a later date is desired, proof of illness must be provided.

7 - Age Limits

Candidates in Grades A and B must be under 12 years of age. The minimum age for Associate and Licentiate Performer candidates is 15 and for Teacher candidates, 18.

8 - Marks

The maximum mark awardable in Grades A to 7 is 100. In these Grades the pass mark is 65; merits are awarded as follows: 75 Pass with Distinction, 85 Pass with Honours, 90 Pass with First Class Honours. For Grade 8, the maximum mark is 150. the pass mark is 100; 120 is Pass with Distinction, 130 Pass with Honours, 140 pass with First Class honours. In Medal examinations, the maximum mark is 100, and the pass mark is 80.

syllabus

PIANO SOLO

9 - Teaching

The award of certificates and diplomas does not imply ability to teach.

10 - Failure

Candidates failing to pass in any examination may re-enter within 12 months at half fee.

11 - Examination Requirements

Only standard editions of music in the official lists may be used. Abridged or simplified editions are not acceptable. However, in Singing and Music Theatre examinations songs in keys more suitable for the candidate are acceptable.

Candidates/teachers should be careful to select contrasting solos from the published lists.

12 - Music/Speech Publications

If candidates or teachers have difficulty in obtaining copies of the listed solos/recitals the General Secretary should be contacted. Suggestions for alternative solos of similar standing will be considered.

13 - Accompanists and Page-Turners

Candidates should make their own arrangements for accompanists (and page turners) who will be allowed in the Examination Room only whilst actually accompanying. The candidate's teacher is permitted as accompanist/page-turner.

14 - Exemptions from Theory

Examinations In Grades 1 to 7 inclusive Viva Voce questions are excused and an appropriate level of marks awarded to candidates who have passed the written Theory of Music examination of not more than two Grades lower than the practical examination. The Theory Examination Report Form must be produced.

Candidates who have passed the written theory requirement of the Associate (Teacher) Diploma will be exempt from the written theory section of the Licentiate Diploma examination.



syllabus

PIANO SOLO

EXAMINATIONS IN SOLO PIANO

Scales and Arpeggios

Scales and arpeggios should be primarily regarded as technical exercises and the greatest care taken in correct fingering, action and evenness of touch.

Marks will be awarded for presentation.

No specified metronome speeds are required but increasing spontaneity and velocity are expected with the advance of Grades.

Candidates in Grade 3 and above have the choice of any one group of scales and arpeggios as specified. The number of the scale group chosen should be stated on the candidate's Report Form.

Candidates in Grades 3 and 4 may choose to play minor scales in either melodic or harmonic form.

Candidates in Grades 5 and above must prepare both forms except for contrary motion.

All scales and arpeggios must be played from memory.

Solos and Studies

Solos and Studies must be selected from the official lists for the various Grades. Candidates should always strive to select contrasting solos. Simplified or abridged editions must not be used unless specified in the lists.

In the award of marks the Examiner will note position of hands, fingering, touch, observance of expression marks, accuracy of notes, time, rhythm and tempo. The use of the sustaining pedal will be marked from Grade 3.

GRADE EXAMINATIONS IN SOLO PIANO

GRADE A

Scales **20 marks**

One octave, ascending and descending, hands separately Major C, G, D and F

Six Easy Solos **60 marks**

My Hobby Horse

Jack be Nimble

Yankee Doodle

Thanksgiving Holiday

Autumn Leaves

Christmas Trees

From Bastien Piano Basics, Primer A

(Music Scales)

OR

Nos 1 to 6 from *Step by Step Studies, Book 1*

(Banks)

Viva Voce Theory **20 marks**

Very simple questions relating to the staff; treble and bass clefs; names and values of notes, quaver to semibreve; words and signs appearing on the music to be performed.

GRADE B

Scales **20 marks**

One octave, ascending and descending, hands together Major C, G, D and F

Studies **25 marks**

Either 10, 11 and 13 OR 12, 14 and 15 from *Step by Step Studies, Book 1* (Banks)

OR

7,8 and 10 OR 9,11 and 12 from *Tuneful Graded Studies Volume 1*

(Bosworth)

Solo **40 marks**

One from the following:

Dalmaine

No 9 or 12 from *Dick Whittington*

(Forsyth)

Hunt

Marching Song

(Banks)

Longmire

Nos 13 AND 18 from *A Beginner's Garland* Arr. Mozart

(Forsyth)

Folk Tune from *Step by Step to the Classics, Book 1*

(Banks)

Norton

Any one of the following:

Two-Handed Blues from *Microjazz 1*

Stairway from *Microjazz for Starters*

Struttin' from *Microjazz for Starters*

(Boosey and Hawkes)

Whitehead

No 11, 15 AND 17 from *Fluff and Frolic*

(Forsyth)

Viva Voce Theory **15 marks**

Very simple questions relating to the staff; treble and bass clefs; names and values of notes, quaver to semibreve; words and signs appearing on the music performed.

GRADE 1

Scales		10 marks
	Two octaves, similar motion, hands together Major C, G, D and F	
Study		20 marks
	One from the following:	
	16, 17 or 18 from <i>Step by Step Studies, Book 1</i>	(Banks)
	27, 28, 30 or 48 from <i>Tuneful Graded Studies, Vol 1</i>	(Bosworth)
Solos		40 marks
	Two contrasting solos from the list on page 20 and 21	
Sight Reading		10 marks
	Of Grade A difficulty	
Viva Voce Theory		10 marks
	Questions as for Grades A & B; names and values of all notes; rests; and simple time.	
Ear Tests		10 marks
	1 To clap or tap the notes of a melody not exceeding four bars in 2/4 or 3/4 time, consisting of dotted minims, minims, crotchets and quavers only, after it has been played twice by the Examiner on the piano.	
	2 To name any of the first five degrees of the major scale of C when played by the Examiner on the piano. The key note will be played before each note to be identified.	
	3 To say whether a simple harmonic phrase is in a major or minor key after it has been played twice by the Examiner on the piano.	

GRADE 2

Scales		10 marks
	Two octaves, similar motion, hands together Major A, F, B flat and E flat	
Study		20 marks
	One from the following:	
	30, 31, 34 or 35 from <i>Step by Step Studies, Book 1</i>	(Banks)
	50, 52, 53 or 54 from <i>Tuneful Graded Studies, Vol 1</i>	(Bosworth)
Solos		40 marks
	Two contrasting solos from the list on page 21	
Sight Reading		10 marks
	Of Grade B difficulty	
Viva Voce Theory		10 marks
	Questions as for earlier Grades; and major key signatures.	
Ear Tests		10 marks
	1 To clap or tap the notes of a melody not exceeding four bars in 2/4 or 3/4 time, consisting of dotted minims, minims, crotchets and quavers only, after it has been played twice by the Examiner on the piano.	
	2 To name any of the first five degrees of the major scale of C when played by the Examiner on the piano. The key note will be played before each note to be identified.	
	3 To say whether a simple harmonic phrase is in a major or minor key, after it has been played twice by the Examiner on the piano.	

GRADE 3

Scales

10 marks

Scales in two octaves, similar motion, hands together

Either of the following groups:

Group 1: Major G, A, B flat, A flat
Minor B, C sharp, D

Group 2: Major D, E, F, E flat, D flat
Minor E, F sharp, G sharp

Minor scales may be melodic or harmonic in form

Study

20 marks

One from the following:

10, 11, 12 or 14 from *Step by Step Studies, Book 2* (Banks)

12, 14 or 15 from *Tuneful Graded Studies, Volume 3* (Bosworth)

Solos

40 marks

Two contrasting solos from the list on page 22

Sight Reading

10 marks

Of Grade 1 difficulty

Viva Voce Theory

10 marks

Questions as for earlier Grades; compound time; minor key signatures; and the formation of both forms of the minor scale.

Ear Tests

10 marks

4 To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time played twice by the Examiner on the piano, and to say whether it is in duple or triple time.

5 To name three diatonic notes played as a melody and chosen from the major scale of C, F or G. The key note will be stated and played by the Examiner.

6 To say whether a harmonised phrase is in a major or minor key, and discuss the closing cadence.

GRADE 4

Scales

10 marks

Major scales, two octaves, similar and contrary motion.

Minor (harmonic or melodic) scales, two octaves, similar motion

Arpeggios, in the major keys only, hands separately

Either of the following groups:

Group 1: Major A, E flat, A flat and D flat
Minor C, F sharp and C sharp

Group 2: Major A, E, B flat, and E flat
Minor F, F sharp and B flat

Study

20 marks

One from the following:

1, 5, or 11, *Step by Step Studies, Book 3* (Banks)

23, 25 or 27 from *Tuneful Graded Studies, Volume 3* (Bosworth)

Solos

40 marks

Two contrasting solos from the list on page 23

Sight Reading

10 marks

Of Grade 2 difficulty

Viva Voce Theory **10 marks**

Questions as for earlier Grades; and general vocabulary of musical terms.

Ear Tests **10 marks**

- 1.a. To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time after it has been played twice by the Examiner on the piano.
 - 1.b. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.
 - 2 To hum or sing a simple four-bar melody in a major key after it has been played twice by the Examiner on the piano; the melody will be in 2/4 or 6/8 time.
 - 3 To say whether a triad played by the Examiner is major or minor.
-

GRADE 5

Scales and Arpeggios **10 marks**

Scales in three octaves, similar motion;
two octaves, major only, contrary motion
Arpeggios, in two octaves, similar motion
Chromatic scale from C, each hand separately

Either of the following groups:

- Group 1: Major and relative minor (harmonic and melodic) scales and arpeggios up to and including five sharps
- Group 2: Major and relative minor (harmonic and melodic) scales and arpeggios up to and including five flats

Study **20 marks**

One from the following:

- 3, 4, 6 or 7, *Step by Step Studies, Book 4* (Banks)
1, 3 or 5 from *Tuneful Graded Studies, Volume 4* (Bosworth)

Solos **40 marks**

Two contrasting solos from the list on page 24 and 25

Sight Reading **10 marks**

Music of Grade 3 difficulty

Viva Voce Theory **10 marks**

Questions as for earlier Grades; and diatonic intervals within the octave.

Ear Tests **10 marks**

- 1.a. To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time after it has been played twice by the Examiner on the piano.
 - 1.b. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.
 - 2 To hum or sing a simple four-bar melody in a major key after it has been played twice by the Examiner on the piano; the melody will be in 2/4, 3/4 or 6/8 time.
 - 3 To say whether a triad played by the Examiner is major, minor or augmented.
 - 4 To sing the top, middle or lowest note of a major or minor triad after it has been played by the Examiner, and to sing up all three notes after the chord has been played again.
-

GRADE 6

Scales and Arpeggios

10 marks

Major and harmonic minor scales in three octaves, similar motion; two octaves, contrary motion.

Melodic minor scales to be prepared in similar motion only.

Arpeggios, in three octaves, similar motion; two octaves, contrary motion.

Chromatic scale from any note, three octaves, similar motion.

Any one group:

Group 1: Major and relative minors of G and D flat

Group 2: Major and relative minors of D and A flat

Group 3: Major and relative minors of A and E flat

Study

20 marks

One from the following:

8, 9, 10 or 11, *Step by Step Studies, Book 4* (Banks)

6, 14 or 15 from *Tuneful Graded Studies, Volume 4* (Bosworth)

Solos

40 marks

Two contrasting solos from the list on page 25 and 26

Sight Reading

10 marks

Music of Grade 4 difficulty

Viva Voce Theory

10 marks

Questions as for earlier Grades; and diatonic intervals and inversions.

Ear Tests

10 marks

1.a. To clap or tap the note values of a melody not exceeding four bars in 2/4, 3/4 or 6/8 time after it has been played twice by the Examiner on the piano.

1.b. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.

2 To hum or sing a simple four-bar melody in a minor key after it has been played twice by the Examiner on the piano; the melody will be in 2/4, 3/4 or 6/8 time.

3 To say whether a triad played by the Examiner is major, minor, augmented or diminished.

4 To sing the three notes of a major or minor chord as directed after the lowest note only has been played by the Examiner; and, when told the letter name of the lowest note, to give the letter names of the other two.

GRADE 7

Scales and Arpeggios

10 marks

Major scales in four octaves, similar motion, in 8ves and 3rds; two octaves, contrary motion in 8ves only; one octave, similar motion, in double 8ves.

Harmonic minor scales, four octaves, similar motion, in 8ves; two octaves, contrary motion, in 8ves; one octave, similar motion, in double 8ves.

Arpeggios, with inversions, three octaves, similar motion; root position only, two octaves, contrary motion.

Chromatic scale from any note, four octaves, similar motion; two octaves, contrary motion.

Any one group:

Group 1: Major C and E flat; minor C and B

Group 2: Major B flat and B; minor F and F sharp

Group 3: Major e flat and F sharp; minor G and C sharp

Study		20 marks
One from the following:		
3, 5, 6 or 7 <i>Step by Step Studies, Book 5</i>	(Banks)	
7, 8 or 17 from <i>Tuneful Graded Studies, Volume 4</i>	(Bosworth)	
Solos		40 marks
Two contrasting solos from the list on page 26 and 27		
Sight Reading		10 marks
Music of Grade 5 difficulty		
Viva Voce Theory		10 marks
Questions as for earlier Grades; triads, cadences, general graces and embellishments.		
Ear Tests		10 marks
1.a. To clap or tap the note values of a melody not exceeding four bars in 6/8 or 9/8 time after it has been played twice by the Examiner on the piano.		
1.b. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.		
2 To sing or play from memory the upper part of a simple two-part phrase in a major key after it has been played twice by the Examiner on the piano; the key will be stated.		
3 To say whether a triad played by the Examiner is major or minor; and whether in root position, first inversion or second inversion.		
4 To say whether a harmonised phrase in a major or minor key played twice by the Examiner modulates at the end or remains in the tonic key.		

GRADE 8

There is a written theory requirement as part of this Grade		100 marks
Scales and Arpeggios		20 marks
Major and relative minor scales up to and including five sharps and five flats; four octaves, similar motion, two octaves, contrary motion. Major scales also to be played in 3rds, similar motion.		
Major and minor scales will be examined <i>piano</i> to <i>forte</i> and <i>forte</i> to <i>piano</i> .		
Chromatic scale, four octaves, similar motion; two octaves, contrary motion; in double 8ves.		
Arpeggios with inversions, three octaves, similar motion; root position only, two octaves, contrary motion. Dominant 7th arpeggios in the keys of D, B flat, e and E flat, root position only.		
Study		20 marks
One from the following:		
1, 3 or 5 <i>Step by Step Studies, Book 6</i>	(Banks)	
19, 20 or 21 from <i>Tuneful Graded Studies, Volume 4</i>	(Bosworth)	
Solos		70 marks
Two contrasting solos from the list on page 27 and 28		
Sight Reading		15 marks
Music of Grade 6 difficulty		
Viva Voce Theory		10 marks
All rudiments of music; simple chord progression; general discussion with the Examiner.		
Ear Tests		10 marks
1.a. To clap or tap the note values of a melody not exceeding four bars in 6/8 or 9/8 time after it has been played twice by the Examiner on the piano.		

- 1.b. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.
- 2 To sing or play from memory the lower part of a simple two-part phrase in a major or minor key after it has been played twice by the Examiner on the piano; and, when told the letter name of the lowest note of a four note chord, to give the letter names of the remaining three.
- 3 To recognise a modulation at the end of a harmonised phrase in a major key played by the Examiner on the piano, as going to the dominant, the relative minor or the supertonic minor.

SOLO LIST – SOLO PIANO

Two contrasting solos from the following:

GRADE 1

Bach

Either of the following:

- Minuet in G from *The Young Pianist's Repertoire, Book 1*
- Minuet in G minor from *The Young Pianist's Repertoire, Book 1* (Faber)

Clarke

- King William March (any)

Corelli

- Gigue in G, Op 5 No. 3 (Banks)

Hedges

- Pony Ride from the *Young Pianist's Repertoire, Book 1* (Faber)

Mozart

Either of the following:

- Minuet in F from *Step by Step to the Classics, Book 1* (Banks)
- Musette from *The Young Pianist's Repertoire, Book 1* (Faber)

Norton

Any one of the following:

- Rag Time from *Microjazz for Starters II*
- Country Ballad from *Microjazz for Starters*
- Tut-tuttin' from *Microjazz for Starters II*
- Walking Together from *Microjazz for Starters II* (Boosey & Hawkes)

Schumann

Either of the following:

- A Little Piece Op. 68 *Step by Step to the Classics, Book 1*
- Soldier's March, Op 68 from *Step by Step to the Classics, Book 1* (Banks)

Steingold

Any one of the following:

- A Two part Invention from *Steingold Graded Pieces, Book 1*
- At the Ball from *Steingold Graded Pieces, Book 1*
- Little Dance from *Steingold Graded Pieces, Book 1*
- Question and Answer from *Steingold Graded Pieces, Book 1* (Broadbent & Dunn)

GRADE 2

C.P.E. Bach

Allegretto in C (any)

Bartok

Pillow Dance (any)

Beethoven

Sonatina in G (1st movement) (Banks)

Berens

Allegretto in F, Op 70 No 38 from Step by Step to the Classics Book 1 (Banks)

Brahms

Wiegenlied Op 49 No 2 (Banks)

Carroll

No 2 or 4 from Four Country Dances (Forsyth)

Clementi

Sonatina Op 38 No 3 (1st movement) (any)

Czerny

Alexander March (any)

Last Forsyth

Any one of the following:

No 1 or 5 from *Wood Magic*

No 2 or 3 from *Two of a Kind*

Norton

Any one of the following:

Blues No 1 from *Microjazz 1*

Cloudy Day from *Microjazz 1*

Get in Step from *Microjazz 1*

Inter-City Stomp from *Microjazz 1* (Boosey & Hawkes)

Steingold

Any one of the following:

Highland Melody from *Steingold Graded Pieces, Book 2*

Trotting on a Pony from *Steingold Graded Pieces, Book 2*

Folk Song from *Steingold Graded Pieces, Book 2*

Adagio from *Steingold Graded Pieces, Book 2* (Broadbent & Dunn)

GRADE 3

Bach

Prelude in F from *Step by Step to the Classics, Book 2* (Banks)

Bartok

The Highway Robber, No 10 from *For Children* (Forsyth)

Carroll

Any one of the following:

No 6, 7 or 10 from *Sea Idylls*

No 7 or 8 from *Forest Fantasies*

Chapple	Waltz Variations from <i>Lazy Days</i>	(Chester)
Haughton	Any one of the following:	
	<i>Lazy</i> from <i>Rhythm and Rag</i>	
	Toccata from <i>Rhythm and Rag</i>	
	Sad Dream from <i>Rhythm and Rag</i>	(ABRSM)
Hengeveld	Petite Valse Francaise from <i>Melodie en Rhythme</i>	(Music Sales)
Kuhlau	Either of the following:	
	Allegro in A minor Op 88 No 3	
	Rondo in C Op 88 No 1	(Banks)
Norton	Chant from <i>Microjazz 1</i>	(Boosey & Hawkes)
Paganini	Caprice No 24 from <i>The Young Pianist's Repertoire, Book 2</i>	(Faber)
Purcell	Gavotte from <i>Step by Step to the Classics, Book 2</i>	(Banks)
Shostakovich	Clockwork Doll	(any)
Steingold	Any one of the following:	
	The Spinning Wheel from <i>Steingold Graded Pieces, Book 2</i>	
	A Joke from <i>Steingold Graded Pieces, Book 2</i>	
	Castanets from <i>Steingold Graded Pieces, Book 2</i>	(Broadbent & Dunn)
Tchaikovsky	Old French Song	(any)

GRADE 4

Bach	Prelude No 1 in C minor	(any)
Beethoven	Les Adieux (Farewell to the Piano)	(Banks)
Brahms arr. Windrush	Popular Waltz Op 39 No 15	(Banks)
Carroll	Any one of the following:	
	No 7 or 9 from <i>River and Rainbow</i>	
	No 7 or 8 from <i>In Southern Seas</i>	(Forsyth)
Chapple	Lazy Days from <i>Lazy Days</i>	(Chester)
Chopin	Waltz in F minor Op 38 No 7	(any)

Handel		
Either of the following:		
	Fantasia in C	
	Prelude in G	(Banks)
Haughton		
Any one of the following;		
	Freeway from <i>Rhythm and Rag</i>	
	La Valse from <i>Rhythm and Rag</i>	
	On the Run from <i>Rhythm and Rag</i>	(ABRSM)
Heller		
	Study in E, Op 45 No 9	(Banks)
Hengeveld		
	Habanera from <i>Melodie en Rythme</i>	(Music Sales)
Norton		
	Picnic Piece from <i>Microjazz 1</i>	(Boosey & Hawkes)
Prokofiev		
	Marche No 10 from <i>Musiques d'Enfants Op 65</i>	(Boosey & Hawkes)
Purcell		
	Round O from <i>The Young Pianist's Repertoire, Book 2</i>	(Faber)
Satie		
	Gymnopédie	(Belwin Mills)
Schumann		
	Dreaming (Traumerei) Op 15 No 7	(Banks)
Steingold		
Any one of the following:		
	Arrival of the King from <i>Steingold Graded Pieces, Book 2</i>	
	Searching for a Lost Pet from <i>Steingold Graded Pieces, Book 2</i>	
	Goodnight from <i>Steingold Graded Pieces, Book 2</i>	(Broadbent & Dunn)

GRADE 5

Bach		
Either of the following:		
	Air from French Suite No 2	(Kalmus)
	Praeludium No 2, BWV847/1 from <i>48 Preludes & Fugues</i>	(any)
Beethoven		
	Für Elise	(Banks)
Bennett		
	Monday's Child	(any)
Carroll		
	No 4 or No 11 from <i>Water Sprites</i>	(Forsyth)
Chapple		
	Blues from Lazy Days	(Chester)

Chopin

Either of the following:

Waltz in A minor Op 34 No 2
Mazurka Op 67 No 2 (any)

Clementi

Sonatina Op 36 No 3 (1st movement) (Banks)

Haughton

Any one of the following:

Baroque and Roll from *More Rhythm and Rag*
Folksong from *More Rhythm and Rag*
Hoedown from *More Rhythm and Rag* (ABRSM)

Haydn

Gypsy Rondo (Banks)

Hengeveld

Any one of the following:

Blues, Cha-Cha-Cha, English Waltz,
Novelty Fox-Trot, Quick Fox-Trot (Music Sales)

Mendelssohn

Either of the following:

Song Without Words Op 30 No 3
Song Without Words Op 102 No 3 (Banks)

Mozart

Sonata in C major K545 (1st Movement) (any)

Norton

Mechanics Rag from *Microjazz 2* (Boosey & Hawkes)

Poulenc

Mouvement Perpétuel No 1 from *Album of Six Pieces* (Chester)

Schubert

Scherzo in B flat (Banks)

Steingold

Any one of the following:

Puppets from *Steingold Graded Pieces, Book 3*
Tropical Island from *Steingold Graded Pieces, Book 3*
Hard Luck from *Steingold Graded Pieces, Book 3*
Quasi Fuga from *Steingold Graded Pieces, Book 3* (Broadbent & Dunn)

GRADE 6

C.P.E. Bach

Solfeggietto (Banks)

Bach

Either of the following:

Bourée from *French Suite No 3* (Kalmus)
Jesu, Joy of Man's Desiring (arr. Hess) (OUP)

Beethoven	Rondo from the Pathétique Sonata in C minor	(any)
Benjamin	Jamaican Rhumba	(Boosey & Hawkes)
Chopin		
Any of the following:		
	Nocturne in F minor, Op 55 No 1	
	Nocturne in G, Op 37 No 2	
	Waltz in B minor Op 69 No 2	(any)
Haughton	Rainy Day Rag from <i>Rhythm and Rag</i>	(ABRSM)
Hengeveld		
Either of the following:		
	Argentijnse Tango from <i>Melodie en Rhythme</i>	
	Slow Foxtrot from <i>Melodie en Rhythme</i>	(Music Sales)
Mendelssohn	Song Without Words Op 19 No 2	(Banks)
Merkel	Fruhlingslied Op 18 No 1	(Banks)
Paradies	Toccata in A	(Banks)
Steingold		
Any one of the following:		
	Romance from <i>Steingold Graded Pieces, Book 3</i>	
	Cradle Song from <i>Steingold Graded Pieces, Book 3</i>	
	Little Ragamuffin from <i>Steingold Graded Pieces, Book 3</i>	(Broadbent & Dunn)

GRADE 7

Bach	Gavotte and Musette from <i>English Suite No 3</i>	(Kalmus)
Beethoven		
Either of the following:		
	Adagio from the Pathétique Sonata in C minor	
	Sonata in G minor Op 49 No 1 (1st movement)	(any)
Chopin		
Either of the following:		
	Nocturne in G minor, Op 37 No 1	
	Prelude Op 28 No 3	(any)
Daquin	Le Coucou	(any)
Debussy	The Little Shepherd	(Forsyth)
Field	Nocturne No 5 in B flat	(any)

Handel	The Harmonious Blacksmith from Suite No 5	(any)
Haughton	Any one of the following:	
	Boogie on Down from <i>Rhythm and Rag</i>	
	Bread and Butter from <i>More Rhythm and Rag</i>	
	You and Me from <i>More Rhythm and Rag</i>	(ABRSM)
Ireland	The Holy Boy	(Stainer)
Mendelssohn	Song Without Words Op 19 No 1	(Banks)
Norton	Spring Song	(Boosey and Hawkes)
Schubert	Impromptu in A flat, Op 90 No 4	(Banks)
Steingold	Any one of the following:	
	Hymn and Variation from <i>Steingold Graded Pieces, Book 4</i>	
	Sad Longing from <i>Steingold Graded Pieces, Book 4</i>	
	Afternoon Tea from <i>Steingold Graded Pieces, Book 4</i>	(Broadbent & Dunn)

GRADE 8

Beethoven	Any one of the following:	
	Sonata in F minor Op 2 No 1 (1st movement)	
	Sonata in A major Op 2 No 2 (1st movement)	
	Sonata in C# minor Op 27 No 2 (1st movement)	
	Sonata in D major Op 28 (last movement)	(any)
Brahms	Intermezzo in A minor, Op 76 No 7	(Legnick)
Chopin	Any one of the following:	
	Nocturne in E flat Op 9 No 2	
	Polonaise in A Op 40 No1	
	Prelude in D flat op 28 No 15	
	Waltz in C# minor Op 64 No 2	(any)
Debussy	Either of the following:	
	Arabesque No 2 in G	
	Golliwog's Cake Walk	(UMP)
Granados	A Alfredo G Fario Playero Op 5 No 5	(AMSCO)
Grieg	Elegiac Melody, The Last Spring	(Peters)

Norton		
	Love Song from Microjazz 2	(Music Sales)
Paderewski		
	Menuet op 14 No 1	(Ashdown)
Poulenc		
	Novelette No 1 in C	(Chester)
Schubert		
	Impromptu in e flat, Op 90 No 2	(Banks)
Steingold		
Any one of the following:		
	Galloping Over the Moor from <i>Steingold Graded Pieces, Book 4</i>	
	Rondo from <i>Steingold Graded Pieces, Book 4</i>	
	The House on the Fell from <i>Steingold Graded Pieces, Book 4</i>	
	Journey by Steam Train from <i>Steingold Graded Pieces, Book 4</i>	(Broadbent & Dunn)

DIPLOMA EXAMINATIONS IN PIANOFORTE

DipNCM

This diploma is available in all practical subjects. Candidates must have passed Grade 8 or Senior Bronze examinations, and also Grade 5 or above in Theory of Music- or examinations of equivalent standard from other Boards.

The DipNCM is a generalist recital programme with items chosen by candidates/teachers to represent a wide ranging but coherent mix of mood, style, genre and tempo.

Candidates should demonstrate throughout, a musical technique together with perception of artistic awareness at a level beyond Grade 8 and worthy of a public performance.

Copies of all relevant documentation, together with programme notes on the items to be performed should be forwarded to the Director of Studies for approval at least one month before formal entry.

The examination consists of a Recital, Sight Reading and a Viva Voce discussion with the examiner.

Recital

100 marks

Candidates are required to perform a programme of FIVE items, showing a contrast of style and period. The length of the recital should be at least 15 minutes.

The following list of solos is for Piano Solo candidates and is provided to illustrate the standard and difficulty required. Candidates/teachers may compile the recital from the list, or use solos from the list with others of their own choice, or the recital may consist of entirely their own choice items.

The programme may include ONE of the following own choice items:

- An original composition by the candidate.
- An item chosen from the jazz, blues or popular repertoire.
- An item in ensemble, for example: piano trio. The total number of performers must not exceed four.

Ensemble performers, apart from the candidate will be allowed in the exam room only during the performance of the ensemble item.

J. S. Bach

Fantasia in C minor

One of the following:

Prelude & Fugue in E major from *The Well-Tempered Clavier I*

Prelude & Fugue in A flat minor from *The Well-Tempered Clavier I*

Prelude & Fugue in C minor from *The Well-Tempered Clavier II*

Prelude & Fugue in F minor from *The Well-Tempered Clavier II*

Any of the Three Part Inventions

(ABRSM)

B. Bartok

First movement of the Suite Opus 14

(Universal)

No.3 from *Dances in Bulgarian Rhythms*

(B. & H.)

L. van Beethoven

One of the following:

2nd Movement from the Sonata in E minor, Opus 90

1st Movement from the Sonata in A flat, Opus 26

1st Movement from the Sonata in F minor, Opus 2 No 1

1st Movement from the Sonata in E, Opus 14 No 1

(Kalmus)

Rondo in C Op 51 No 1

(Henle)

Berkeley	Six preludes No 5	(Chester)
Bowen	Shadows from 2 Preludes Op 100	(Universal)
Brahms	Intermezzo in B minor, Op 119 No 1	(Legnick)
Chopin	Any one of the following;	
	Polonaise in C# minor Op 26 No 1	
	Prelude in C# minor Op 45	
	Etude No 3 from <i>Trois Nouvelles Etudes</i>	(any)
Debussy	Serenade for the Doll from <i>Children's Corner</i>	(Peters)
	Danseuses de Delphe from <i>Preludes Book 1</i>	(UMP)
Fauré	Berceuse Op 56 No 1 from The Dolly Suite	(Hamelle)
Grieg	One of the following:	
	To the Spring	
	Sonata in E minor (1st & 2nd movements)	(Peters)
Haydn	Sonata in B flat Hob XVI/41 (1st movement)	(Henle)
Hummel	Rondo in E flat Op 11	(Peters)
Liszt	Au lac de Wallenstadt from <i>Années de Pelerinage</i>	(Henle)
Mendelssohn	One of the following:	
	Spring Song Op 62 No 6	
	The Bee's Wedding Op 67 N0 4	(ABRSM)
Mozart	Any one of the following:	
	Sonata in B flat K570 (1st movement)	
	Sonata in C K309 (1st movement)	
	Fantasy in C minor K475	(any)
Scarlatti	Either of the following:	
	Sonata in F# minor Kp 142	
	The Cat Fugue Kp 30	(any)
Schumann	Fantasiestücke Op 12 No 2	(Henle)
Shostakovich	Prelude and Fugue in G Op 87 Vol 1	(Boosey & Hawkes)

Sight Reading **20 marks**

Music of Grade 7 standard

Viva Voce Theory **20 marks**

As for Grade 8 together with a knowledge of the recital repertoire chosen.

Discussion with the Examiner **10 marks**

Discussion on the candidate's music-making activities, any written or improvised compositions, presentation abilities and general communication skills.

Marks

Maximum marks are 150; the pass mark is 100.

PERFORMANCE AND TEACHING

Teacher requirements are available for Associate, Licentiate and Fellowship.

Details of the Teacher requirements are as follows:

Associate (Teacher)

- A written theory of music paper equal in difficulty to Grade 6.
- A dissertation of about 10,000 words on a subject proposed by the candidate but related to teaching (the subject to be first approved by the College).
- A practical examination as detailed below.

Licentiate (Teacher)

- A written theory of music paper equal in difficulty to Grade 7.
- A dissertation of about 15,000 words on a subject proposed by the candidate but related to teaching (the subject to be first approved by the College).
- A practical examination as detailed below.

Fellowship (Teacher)

- A written theory of music paper equal in difficulty to Grade 8.
- A dissertation of about 20,000 words on a subject proposed by the candidate but related to teaching (the subject to be first approved by the College).
- A practical examination as detailed below.

Examples of dissertation subjects are: *My 25 years of Music teaching*, *The Aims and difficulties of teaching Music*, *A Structured Programme for teaching Music*, *A Comparison of Examination Requirements of a Number of Examining Boards*, *Important and Essential Aspects of Teaching Music*.

In addition to the above, Teachers will have to prepare the following practical examination, and these are also the requirements for performer candidates.

Associate Diploma (ANCM)

EITHER

Scales and Arpeggios

20 marks

Candidates must be prepared to play any major or minor scale in similar motion, four octaves, in 8ves and 3rds, major and harmonic minor in contrary motion, and from the 3rd, major and harmonic minor, similar motion, two octaves, in double 8ves and double 3rds. Arpeggios with inversions, three octaves, similar motion; root position only, two octaves, contrary motion. Dominant and diminished 7ths, root position only, in all keys.

OR

Study**20 marks**

One of the following:

Bergmuller
12 Brilliant and Melodious Studies Op 105 ed. Hinson No 1, 4, 7 or 8 Alfred USA)

Chopin

Etudes Op 10, No 1, 2, 5 or 6 (any)

Solos**90 marks**

Three from the following:

Bach

Preludes and Fugues from the Well-Tempered Clavier
Book 1: No 5, 6, 14, or 15
Prelude from the English Suite No 3 in G minor BWV808 (ABRSM)

Beethoven

Either of the following:

Sonata in F Op 2 (1st movement)
Sonata in G Op 14 No 2 (1st movement) (any)

Berkeley

Six Preludes No 2 or No 4 (Chester)

Brahms

Intermezzo in B flat Op 76 No 4 (Lengnick)

Bridge

Rosemary from Three Sketches for Piano (Winthrop Rogers)

Chopin

Either of the following:

Mazurka in G Op 50 No 1
Waltz in A flat Op 69 No 1 (any)

Clementi

Sonata in E flat Op 12 No 14 (Peters)

Debussy

Any one of the following:

Arabesque No 1 in E
Clair de Lune
En Bateau
La Fille aux Cheveux de Lin
Reverie (UMP)

Delius

No 1 from Three Preludes (UMP)

Grieg

Either of the following:
Butterfly Op 43 No 1
Scherzo-Impromptu Op 73 No 2 (Peters)

Haydn

Sonata in C minor Hob XVI (Henle)

Hindemith

Praeludium from Ludus Tonalis (any)

Ireland		
	The Towing Path	(Stainer)
Liszt		
	Eglogue from <i>Années de Pèlerinage</i>	(any)
Mendelssohn		
Any one of the following:		
	Scherzo in E minor Op 16 no 2	
	Song without Words Op38 No 6	
	Song without Words Op 53 No 2	(any)
Mozart		
	Sonata in D K311 (1st movement)	(any)
Ravel		
	Sonatine (1st movement)	(Henle)
Rubbra		
	Prelude & Fugue on a theme by Cyril Scott Op 69	(Lengnick)
Scott		
	Water Wagtail	(Elkin)
Schubert		
	Sonata in A Op 120 (1st movement)	(any)
Schumann		
	Grillen from <i>Fantasiestücke</i> Op 12	
	Forest Scenes 1, 3 and 9	(Peters)

Sight Reading **15 marks**

Music of Grade 6 difficulty

Viva Voce Theory and Aural Tests **25 marks**

All rudiments; intervals and inversions; related keys; cadences; general embellishments (demonstration at the keyboard); sonata form; identification of triads; chord progressions and so on.

Licentiate Diploma (LNCM)

Candidates must already have passed the Associate or other examination of a similar standard.

Written Theory (Performance Candidates)

Candidates will be required to work a paper on harmony up to and including dominant and chromatic 7ths; add three parts to a given melody or bass; suspensions, modulations (Grade 6 Theory standard).

Candidates who have already passed the Associate (Teacher) theory paper or an authorised equivalent will be exempt from the Licentiate Performer theory.

Solos **90 marks**

Three from the following;

Albeniz

Suite Espagnole No 7 Castilla (Seguidillas) (UMP)

Bach

Preludes and Fugues from the Well-Tempered Clavier
 Book 1: No 4, 12, 16 or 22
 Italian Concerto (1st or 3rd movement) (any)

Beethoven		
Either of the following:		
	Sonata in D Op 28 (1st movement)	
	Sonata in B flat, Op 22 (1st movement)	any
Brahms		
Either of the following:		
	Intermezzo in A Op 118 No 2	
	Intermezzo in C Op 119	any
Chaminade		
	Autumn	any
Chopin		
One of the following:		
	Revolutionary Etude Op 10 No 12	
	Waltz in E flat Op 18	
	Mazurka in A flat Op 59 No 2	
	Nocturne in D flat Op 27 No 2	any
Debussy		
One of the following:		
	Doctor Gradus ad Parnassum	
	Minstrels (Preludes Book 1 No 12)	
	Reflets dans l'eau from Images	UMP
Field		
	Rondo Scherzando in E flat	Ashdown
Grieg		
One of the following:		
	Notturmo Op 54 No 4	
	March of the Dwarfs Op 54 No 3	
	Wedding Day at Troldhaugen Op 65 No 6	Novello
	Norwegian Dance No 2	Peters
Grainger		
	Handel in the Strand	Schott
Ireland		
	Month's Mind	Stainer
Mendelssohn		
One of the following:		
	Song Without Words Op 67 No 1	
	Song Without Words Op 67 No 2	
	Song Without Words Op 67 No 4	
	Prelude and Fugue No 1 in e minor Op 35	any
Rachmaninov		
One of the following:		
	Prelude in C# minor Op 23 No 2	
	Prelude in G minor Op 23 No 5	
	Prelude in G Op 32	Boosey & Hawkes
Ravel		
	Pavane pour une Infante Défunte	Schott

Scharwenka

Polish Dance Op 3 No 1

Galliard

Sinding

Rustle of Spring Op 32 No 3

Novello

Own Choice Solo

30 marks

A pianoforte composition in any style by a late 20th century or contemporary composer.

Sight Reading and Transposition

30 marks

Music of grade 6 difficulty and transposition of a hymn tune or simple accompaniment up or down a tone or semitone.#

Fellowship Diploma (FNCM)

Candidates must have previously passed the Licentiate or examination of similar standard.

Candidates are required to perform a programme of 35-40 minutes duration. The items selected should show a contrast of style and period, and one item must be performed from memory. Credit will be given for the quality of choice of each piece and for the construction and compilation of the programme as a whole.

The proposed Fellowship programme must be submitted to the College for approval four weeks before entry.

The Examiner's Report will take the form of a critique. No marks as such will be awarded, and the result will be notified as successful or unsuccessful.

Marks

In Associate (Teacher) and Licentiate (Teacher) theory papers the pass mark is 75 out of a possible 100. For the practical section the pass mark is 100 out of a possible 150.

The dissertation is marked as successful or unsuccessful.

In Associate (Performer) and Licentiate (Performer) the pass mark is 115 out of a possible 150.

MEDAL EXAMINATIONS

Examinations for Bronze, Silver and Gold Medals are held in most subjects. Details of requirements are as follows:

Junior Bronze

- Two solos from the Grade 3 List
- One solo own choice of similar standard

Intermediate Bronze

- Two solos from the Grade 5 List
- One solo own choice of similar standard

Intermediate Silver

- Two solos from the Grade 6 List
- One solo own choice of similar standard

Intermediate Gold

- Two solos from the Grade 7 List
- One solo own choice of similar standard

Senior Bronze

- Two solos from the Grade 8 List
- One solo own choice of similar standard

Senior Silver

- Two solos from the Associate List
- One solo own choice of similar standard

Senior Gold

- Two solos from the Licentiate List
- One solo own choice of a similar standard
- One of the above should be plated from memory

The candidate should be prepared to discuss the works performed with the Examiner.

Marks

Marks are awarded as follows:

Listed Solos	60
Own Choice Solo	20
General Impression	20

The pass mark is 80. No award of Honours or Distinction is made in the Medal Division but a high standard of performance is expected.



NATIONAL COLLEGE OF MUSIC AND ARTS
LONDON

5 Lime Close, Chichester, West Sussex PO19 6SW

Telephone: 01243 788315 Email: principal@ncm-london.co.uk