

**London College of Music Examinations**

# Electronic Keyboard Syllabus

Qualification specifications for:

Steps, Grades, Recital Grades, Leisure Play, Performance Awards

Valid from:

2021–2024



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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 Electronic Keyboard from Summer 2021 until Winter 2024. The 2013–2019 syllabus will remain valid until the end of the Summer 2022 exam session.

## 1.3 Changes to the syllabus

This syllabus replaces the *Music Grades Syllabus* and *Electronic Keyboard Repertoire List (2013–2019)*. These are now combined into one syllabus. Major changes to the syllabus consist of:

- revisions to Technical Work requirements
- revised Performance specifications and new repertoire
- amendments to the requirements for the Accompanying Test
- changes to the keys tested in the Chord Sequence Test
- 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:

	<b>Grades</b>	<b>Recital Grades</b>	<b>Leisure Play</b>	<b>Performance Awards</b>
<b>Technical Work</b>	✓	×	×	×
<b>Performance</b>	3 pieces	4 or 5 pieces	4 pieces	3 pieces
<b>Discussion</b>	✓	Optional for Component 2	×	×
<b>Sight Reading</b>	✓	Optional for Component 2	×	×
<b>Aural Tests</b>	✓	×	×	×
<b>Structure</b>	Grades 1 to 8	Grades 1 to 8	Grades 1 to 8	Levels 1 to 8
<b>Prerequisites</b>	×	×	×	×
<b>Assessment</b>	Examination	Examination	Examination	Recorded performance
<b>Grading</b>	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%
<b>Regulation</b>	✓	✓	✓	×
<b>UCAS points</b>	Grades 6 to 8	Grades 6 to 8	Grades 6 to 8	×

### Introductory examinations

LCME also offers two levels of introductory examinations in electronic keyboard: 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](http://lcme.uwl.ac.uk)

### Age groups and requirements for prior learning

LCM Examinations 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

Steps 1 and 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
15 mins	20 mins	20 mins	20 mins	25 mins	25 mins	30 mins	30 mins	35 mins

## 1.7 Assessment and results

### Marking

#### How marks are awarded

Qualifications are awarded by University of West London Qualifications (UWLQ). 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 7: 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 LCM Examinations.

## **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**

Candidates will be assessed on the musicality and communicative skills demonstrated through their performance. It is therefore advisable at all levels for candidates to use an instrument incorporating as many features as possible which are appropriate to the repertoire being performed and the level of exam taken. These may include the use of touch responsive keys, sustain pedals, registration memories and kick switches for registration changes, expression/volume pedals, etc. Some degree of dynamic control, achieved through the use of a volume pedal or touch sensitive keys, or both, is essential from grade 5 onwards. The keyboard should have a minimum of 4 octaves, with full-sized keys.

Candidates will be expected to bring their own keyboard to the examination unless arrangements have been made by the teacher/centre to provide instruments (usually in a private music school/teaching centre). Candidates using their own keyboard should also provide a music rest, power adaptor/batteries, keyboard stand and keyboard stool (if required). In the case of a young candidate, the teacher, parent or other adult must be responsible for connection of the power adaptor to the electrical power socket.

### **Setting Up**

Examiners will not assist with setting up or registering the instrument.

### **Technical Work**

Scales and arpeggios should be played using a clear tone — preferably a piano or electric piano voice, with no sustain. Scales should be played with a sense of musicality and purpose. 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 study at grades 1–8.



## **Tempo**

Recommended tempo given in supplementary material and grade handbooks should be adhered to closely.

## **Single Finger Chords**

The use of *single finger* chords is not permitted in any examination

## **Stored Memory**

For steps, and for List A and B pieces in graded examinations, the use of USB sticks, hard-drive memory, SD cards and floppy disks is strictly limited to the purpose of registration setting only. Only the rhythmic features incorporated into the instrument will be accepted and additional MIDI facilities, drum machines etc. will not be allowed. For List C pieces in graded exams, candidates may make full use of today's technology, including sequencing (multi-tracking), drum and accompaniment programming, and performance (multi) pads. However, this technology must be used to enhance the live performance — not to make this technically easier. (The use of commercially available MIDI files is not accepted under any circumstances.) This is to encourage the use of today's technology in a musical fashion and is entirely optional. No additional marks are available for the use of such technology.

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## 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: Discussion Questions**

#### Component weightings

Exercises	List A Pieces	List B Pieces	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: Accompanying or Chord Sequence Test**

**Component 5: Aural Tests**

#### Component weightings

Technical Work	Performance	Discussion	Accompanying / Chord Sequence Test	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) 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.

### **Component 2: Performance of Accompanying/ Chord Sequence Test or Discussion**

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

Option 2: Accompanying OR Chord Sequence Test

Option 3: Discussion

### **Component weightings**

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5 or Accompanying/ Chord Sequence Test or Discussion
20%	20%	20%	20%	20%

### **Regulation**

Recital Grades are regulated by Ofqual and attract UCAS points in the same way as our standard 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 and advice on the standard expected at each grade can be found on pages 28–29. 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](http://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 songs they are performing; this information should be provided in Section 4 of the entry form or 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

### 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.

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#### 4. Exam requirements

## Step 1

### Component 1: Exercises

25 marks

Candidates play all five of the following:

Title	Publication
Step, Skip, Jump	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
Count the Beats	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
Chord Practice	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
A Simple Waltz	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
Chord Shapes	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)

### Component 2: List A Pieces

20 marks

Candidates to play any two of the following:

Title	Publication
Look Lively	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
Whistle a Tune	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
Follow the River	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
An Old Story	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)

### Component 3: List B Pieces

40 marks

Candidates to play any two of the following:

Title	Publication
My Old Guitar	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
Shell Suit	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
Friday Feeling	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)
New Adventure	Electronic Keyboard Handbook 2021–2024: Step 1 (LCM)

### Component 3: Discussion Questions

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, treble clef, barlines, time signature and note and rest types and values
- demonstrate an understanding of the voices and rhythm styles used in the pieces

## Step 2

### Component 1: Exercises

25 marks

Candidates play all five of the following:

Title	Publication
Thumb Under	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Accidental Rag	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Leaping About	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Tied Up Cha Cha	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Treble and Bass	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)

### Component 2: List A Pieces

20 marks

Candidates to play any two of the following:

Title	Publication
Wild West	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Reflections	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Rococo Rock	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Strictly Cha Cha	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)

### Component 3: List B Pieces

40 marks

Candidates to play any two of the following:

Title	Publication
On Parade	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Roundabout Rag	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
Popcorn	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)
8 O'Clock Waltz	Electronic Keyboard Handbook 2021–2024: Step 2 (LCM)

### Component 3: Discussion Questions

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, treble clef, barlines, time signature, note and rest types and values (including dotted rhythms), and the position and purpose of the key and time signatures and accidentals
- demonstrate an understanding of the voices and rhythm styles used in the pieces and how the instruments selected would originally be played (for example: struck, blown or played with a bow)



# 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. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 69, arpeggios ♩ = 62 (♪♪♪♪ pattern).

Requirements	Range	Details
<b>Scales</b>		
C, G, D, F major A minor (harmonic or melodic, candidate's choice)	1 octave	Hands separately and together
<b>Pentatonic scale</b>		
C pentatonic major	1 octave	Hands separately
<b>Contrary motion scale</b>		
C major	1 octave	Hands together
<b>Arpeggios</b>		
C, G, D, F major A minor	1 octave	Hands separately

### Option 2: Study

Chris Stanbury      Rock On

Electronic Keyboard Handbook 2021–2024: Grade 1 (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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

### List A

Composer	Title	Publication
Tony Pegler	Dot to Dot	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)
Heather Hammond	Cattle Drive Waltz	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)
Andy Smith	Two Doors Down	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)
Penny Weedon	On a Street in Paris	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)

### List B

Composer	Title	Publication
Andy Carvill	A Face in the Window	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)
Penny Weedon	Dance With Me	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)
Tony Pegler	In the Beguining	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)

### List C

Composer	Title	Publication
Penny Weedon	Old Glasgow Town	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)
Trad. arr. Stanbury	Sailing Away Medley	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)
Andy Smith	Playground	Electronic Keyboard Handbook 2021–2024: Grade 1 (LCM)

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

### Component 4: Accompanying Test or Chord Sequence Test

10 marks

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

### Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. 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. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 69, arpeggios ♩ = 62 (♩♩♩♩ pattern).

Requirements	Range	Details
<b>Scales</b>		
C, G, D, F major; A, D minor (harmonic or melodic, candidate's choice)	2 octaves	Hands separately and together
<b>Pentatonic scale</b>		
D pentatonic minor	2 octaves	Hands separately
<b>Contrary motion scales</b>		
C, G major	2 octaves	Hands together
<b>Arpeggios</b>		
C, G, D, F major A, D minor	2 octaves	Hands separately

## Option 2: Study

Andrew Eales

Wave Machine

Electronic Keyboard Handbook 2021–2024: Grade 2 (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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

### List A

Composer	Title	Publication
Heather Hammond	Just Keep on Swingin'	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)
Tony Pegler	Triple Treat	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)
Heather Hammond	Midnight Tango	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)
Chris Stanbury	Caribbean Breeze	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)

### List B

Composer	Title	Publication
Andy Carvill	Spaghetti Western	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)
Andy Smith	Three into Two	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)
Andy Smith	Holding On	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)

### List C

Composer	Title	Publication
Andrew Hague	Café Waltz	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)
Chris Stanbury	Music from Ireland	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)
Penny Weedon	Baroque Rock	Electronic Keyboard Handbook 2021–2024: Grade 2 (LCM)

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

## Component 4: Accompanying Test or Chord Sequence Test

10 marks

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. 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. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 80, arpeggios ♩ = 69 (♩♩♩♩ pattern).

Requirements	Range	Details
<b>Scales</b>		
D, A, F, Bb major E, G minor (harmonic or melodic, candidate's choice)	2 octaves	Hands separately and together
<b>Pentatonic scale</b>		
E pentatonic minor	2 octaves	Hands separately and together
<b>Contrary motion scales</b>		
G, D major	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on D, Eb	1 octave	Hands separately
<b>Arpeggios</b>		
D, A, F, Bb major E, G minor	2 octaves	Hands separately

### Option 2: Study

Tony Pegler

Tart 'n Jig

Electronic Keyboard Handbook 2021–2024: Grade 3 (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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

### List A

Composer	Title	Publication
Heather Hammond	Tea Time Tango	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)
Andrew Eales	The Big Top	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)
Penny Weedon	Dot Dash	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)
Andy Carvill	Flanagan's Dance	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)

### List B

Composer	Title	Publication
Andy Smith	Catwalk	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)
Foster arr. Stanbury	Stephen Foster Medley	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)
Andy Smith	Strictly Ballroom	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)

### List C

Composer	Title	Publication
Penny Weedon	Won't Never Play That Tune No More!	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)
Andy Carvill	Cup of Cha Cha	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)
Andy Smith	Sunny Days	Electronic Keyboard Handbook 2021–2024: Grade 3 (LCM)

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

### Component 4: Accompanying Test or Chord Sequence Test

10 marks

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

### Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. 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 below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 88, arpeggios ♩ = 76 (♩♩♩♩ pattern).

Requirements	Range	Details
<b>Scales</b>		
A, E, Bb, Eb major; B, G, C minor (harmonic or melodic, candidate's choice)	2 octaves	Hands separately and together
<b>Pentatonic scale</b>		
G pentatonic major	2 octaves	Hands separately and together
<b>Contrary motion scales</b>		
A, F major	2 octaves	Hands together
<b>Chromatic contrary motion scale</b>		
Beginning on D	2 octaves	Hands together
<b>Arpeggios</b>		
A, E, Bb, Eb major; B, G, C minor	2 octaves	Hands separately and together

#### Option 2: Study

Tony Pegler

Petite Française

Electronic Keyboard Handbook 2021–2024: Grade 4 (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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

### List A

Composer	Title	Publication
Andrew Eales	Flyaway	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)
Heather Hammond	Pocketful of Pesetas	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)
Tony Pegler	A Bit Dotty	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)
Andy Smith	Flying Free	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)

### List B

Composer	Title	Publication
Andy Carvill	Special Agent	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)
Penny Weedon	Bossa Nova Town	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)
Andy Smith	Jim's Gig	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)

### List C

Composer	Title	Publication
Tony Pegler	D'Swing	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)
arr. Chris Stanbury	Mexican Fiesta!	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)
Penny Weedon	Toccata	Electronic Keyboard Handbook 2021–2024: Grade 4 (LCM)

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

## Component 4: Accompanying Test or Chord Sequence Test

10 marks

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

## Component 5: Aural Tests

8 marks.

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. 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 below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 100, arpeggios ♩ = 80 (♩♩♩ pattern)

Requirements	Range	Details
<b>Scales</b>		
E, B, Eb, Ab major; B, C, F minor (harmonic or melodic, candidate's choice)	3 octaves	Hands separately and together
<b>Pentatonic scale</b>		
F pentatonic major	3 octaves	Hands separately and together
<b>Blues Scale</b>		
G blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
E, Bb major; A, E harmonic minor	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Arpeggios</b>		
E, B, Eb, Ab major; B, C, F minor	2 octaves	Hands separately and together

### Option 2: Study

Tony Pegler

A Walk in the Park

Electronic Keyboard Handbook 2021–2024: Grade 4 (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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

### List A

Composer	Title	Publication
Tony Pegler	Twelve Blue Bars	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)
Tony Pegler	Valse de Paris	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)
Andrew Eales	Beasties in the Basement	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)
Andrew Hague	A Sunny Place	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)

### List B

Composer	Title	Publication
Andy Smith	Cornish Coast	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)
Penny Weedon	Canals of Amsterdam	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)
Penny Weedon	Waltz of the Spies	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)

## List C

Composer	Title	Publication
Penny Weedon	Scat-a-doodle	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)
Heather Hammond	Cool Breeze Bossa	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)
Andy Smith	Shark Attack	Electronic Keyboard Handbook 2021–2024: Grade 5 (LCM)

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

### Component 4: Accompanying Test or Chord Sequence Test

10 marks

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

### Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. 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.

#### 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. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 120, arpeggios ♩ = 88 (♩♩♩ pattern).

Requirements	Range	Details
<b>Scales</b>		
B, F#, F, Ab, Db major; B, F#, C, F, Bb minor (harmonic and melodic)	3 octaves	Hands separately and together
<b>Pentatonic Scale</b>		
F# pentatonic major	3 octaves	Hands separately and together
<b>Blues Scale</b>		
D blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
B, Bb, Ab major; D, G, C harmonic minor	2 octaves	Hands together



<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Chromatic contrary motion scales</b>		
Beginning on E, Bb	2 octaves	Hands together
<b>Arpeggios</b>		
B, F#, F, Ab, Db major; B, F#, C, F, Bb minor	3 octaves	Hands separately and together
<b>Dominant 7th arpeggio</b>		
In the key of F	3 octaves	Hands separately and together
<b>Diminished 7th arpeggio</b>		
Beginning on C	3 octaves	Hands separately and together

## Option 2: Studies

Penny Weedon      Cascades      Electronic Keyboard Handbook 2021–2024: Grade 6 (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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

### List A

Composer	Title	Publication
Tony Pegler	Bella Clave	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)
Andy Carvill	Funky Minor Blues	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)
Nigel Wears	When it's Nightfall in New Orleans	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)
John Maul	A Scarecrow's Tale	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)

### List B

Composer	Title	Publication
Tony Pegler	Portsmouth	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)
Philip Leader	Shaftesbury Capers	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)
Andy Smith	Cuban Nights	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)

### List C

Composer	Title	Publication
Penny Weedon	Chat Chat Talk Talk	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)
Andy Smith	Down The Road	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)
Penny Weedon	Father Time	Electronic Keyboard Handbook 2021–2024: Grade 6 (LCM)

## Component 3: Discussion

**7 marks**

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

## Component 4: Accompanying Test or Chord Sequence Test

**10 marks**

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. 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.

#### 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. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 132 arpeggios ♩ = 100 (♩♩♩ pattern).

Requirements	Range	Details
<b>Scales</b>		
D, A, B, Bb, Db major; F#, C#, G#, Bb, Eb minor (harmonic and melodic)	3 octaves	Hands separately and together
<b>Pentatonic scale</b>		
B pentatonic major	3 octaves	Hands separately and together
<b>Blues scale</b>		
F blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
<b>B, F#, Db major; B, C, F harmonic minor</b>	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Chromatic contrary motion scales</b>		
<b>Beginning on C, F#</b>	2 octaves	Hands together
<b>Arpeggios</b>		
D, A, B, Bb, Db major; F#, C#, G#, Bb, Eb minor	3 octaves	Hands separately and together
<b>Dominant 7th arpeggios</b>		
In the keys of G, F	3 octaves	Hands separately and together
<b>Diminished 7th arpeggio</b>		
Beginning on B	3 octaves	Hands separately and together

#### Option 2: Studies

Tony Pegler

Helter Scaleter

Electronic Keyboard 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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

**List A**

Composer	Title	Publication
John Maul	Preacher From The Prairie	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)
Andy Smith	La Sagrada Familia	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)
Penny Weedon	Kekuku Kika Kila	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)
Philip Leader	The Three Sisters	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)

**List B**

Composer	Title	Publication
Nigel Wears	The Accordionists of Paris	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)
Tony Pegler	Heads-Up	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)
Andy Smith	High Five	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)

**List C**

Composer	Title	Publication
Tony Pegler	Hanjo Banjo	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)
Andy Smith	The Ealing Samba	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)
Tony Pegler	Alpine Polka	Electronic Keyboard Handbook 2021–2024: Grade 7 (LCM)

**Component 3: Discussion****7 marks**

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

**Component 4: Accompanying Test or Chord Sequence Test****10 marks**

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

**Component 5: Aural Tests****8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. 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.

### 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. They may be requested either straight or swung.

Suggested tempo: scales ♩ = 152, arpeggios ♩ = 112 (♩♩♩♩ pattern).

Requirements	Range	Details
<b>Scales</b>		
C, G, E, F#, Ab, Db major; A, B, F#, G, F, Bb minor (harmonic and melodic)	3 octaves	Hands separately and together
<b>Pentatonic scale</b>		
C#, E pentatonic major	3 octaves	Hands separately and together
<b>Blues scale</b>		
A blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
D, A, B, F, Bb, Eb major; B, G#, F, Eb harmonic minor	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Chromatic contrary motion scales</b>		
Beginning on any note	2 octaves	Hands together
<b>Arpeggios</b>		
C, G, E, F#, Ab, Db major; A, B, F#, G, F, Bb minor	3 octaves	Hands separately and together
<b>Dominant 7th arpeggios</b>		
In the keys of C, G, D, F, Bb	3 octaves	Hands separately and together
<b>Diminished 7th arpeggios</b>		
Beginning on B, C, C#	3 octaves	Hands separately and together

### Option 2: Studies

Andy Smith

Jasper The Wasp

Electronic Keyboard Handbook 2021–2024: Grade 8 (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. Guidance for the standard required at each grade for own choice pieces can be found on pages 28–29.

### List A

Composer	Title	Publication
Andy Smith	Midnight Crusin'	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)
Nigel Wears	It's Gospel Time	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)
Tony Pegler	Toot Suite	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)
John Maul	The Funk Patrol	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)

**List B**

Composer	Title	Publication
Philip Leader	Montuno Island	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)
Tony Pegler	Cramer Country	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)
Penny Weedon	Weekend Love	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)

**List C**

Composer	Title	Publication
Tony Pegler	Jack ‘n the Box	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)
Andy Smith	Cat Walk Swing	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)
Tony Pegler	Mine’s a Pint	Electronic Keyboard Handbook 2021–2024: Grade 8 (LCM)

**Component 3: Discussion****7 marks**

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 30–32.

**Component 4: Accompanying Test or Chord Sequence Test****10 marks**

Candidates choose from one of the following options:

Option 1: Accompanying Test

- Performance of a previously unseen written accompaniment to a melody played by the examiner

Option 2: Chord Sequence Test

- Performance of a previously unseen chord sequence with an improvised melody line.

The choice must be made before the test is seen. For further details see page 33.

**Component 5: Aural Tests****8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 34–39. Specimen aural tests and the LCM Aural Handbook are available to view and download from the LCME website.

## 5.1 Information

Candidates may offer a piece of their choice in place of a piece chosen from List C of the *LCME Electronic Keyboard Handbook*. Own choice pieces can be in any style and may include original compositions. They must be of an equivalent standard and length to the pieces in the handbook for the grade and will be assessed by the examiner on that basis. A copy of the music must be given to the examiner at the start of the examination with change of sound, rhythm and fill-in points clearly marked. Parameters indicating the level of difficulty required at each grade are listed in the table below. Knowledge of all parameters tested at earlier grades is assumed.

Grade	Keys	Time Signatures	Note Values	Range
1	C, F, G major	$\frac{4}{4}$ , $\frac{3}{4}$ $\frac{4}{4}$ , $\frac{4}{4}$	<ul style="list-style-type: none"> <li>minims</li> <li>crotchets</li> <li>quavers</li> <li>dotted crotchets</li> </ul>	<ul style="list-style-type: none"> <li>middle C to A, first ledger line above treble stave</li> <li>some movement between hand positions</li> <li>some use of extended finger positions</li> </ul>
2	C, F, G, D major; A, E, D minor		<ul style="list-style-type: none"> <li>triplets</li> <li>swung quavers</li> </ul>	<ul style="list-style-type: none"> <li>two ledger lines below to two ledger lines above treble stave</li> <li>more frequent movement between hand positions and use of extended finger positions.</li> </ul>
3	up to two sharps & flats	$\frac{2}{4}$ , $\frac{6}{8}$ $\frac{4}{4}$ , $\frac{8}{8}$	<ul style="list-style-type: none"> <li>semiquavers</li> <li>dotted quavers</li> </ul>	<ul style="list-style-type: none"> <li>frequent change of hand position and use of extended finger positions</li> </ul>
4	up to two sharps & flats			<ul style="list-style-type: none"> <li>left hand between middle C and two octaves below</li> <li>right hand movement as for grade 3</li> <li>approaching full range of the treble stave</li> </ul>
5	up to three sharps & flats			full use of range in both hands
6	up to four sharps & flats	$\frac{5}{4}$ $\frac{4}{4}$		
7	all keys			
8				

(continued on opposite page)

Part Writing	Articulation	Other Musical Components	Rhythm Styles	Keyboard Features & Techniques
1 <ul style="list-style-type: none"> <li>• single note</li> <li>• fully fingered chords</li> </ul>	<ul style="list-style-type: none"> <li>• slurs</li> </ul>	<ul style="list-style-type: none"> <li>• use of treble clef</li> <li>• chord symbols</li> </ul>	<ul style="list-style-type: none"> <li>• 8 beat</li> <li>• waltz</li> <li>• bossa nova</li> <li>• rock</li> <li>• 16-beat</li> <li>• beguine</li> </ul>	<ul style="list-style-type: none"> <li>• intro</li> <li>• ending</li> <li>• fill-in</li> <li>• registration memory</li> </ul>
2 <ul style="list-style-type: none"> <li>• double note</li> <li>• countermelodies</li> </ul>	<ul style="list-style-type: none"> <li>• staccato</li> <li>• legato</li> <li>• accents</li> </ul>	<ul style="list-style-type: none"> <li>• modulation</li> <li>• repeats</li> <li>• 1st &amp; 2nd time bars</li> </ul>	<ul style="list-style-type: none"> <li>• 8-beat ballad</li> <li>• swing</li> <li>• tango</li> <li>• hoedown</li> <li>• jazz waltz</li> </ul>	as for grade 1
3 <ul style="list-style-type: none"> <li>• piano style both hands</li> </ul>	<ul style="list-style-type: none"> <li>• accented staccato</li> <li>• tenuto</li> </ul>	<ul style="list-style-type: none"> <li>• bass clef</li> <li>• expression</li> <li>• syncopation</li> </ul>	<ul style="list-style-type: none"> <li>• <math>\frac{6}{8}</math> jig</li> <li>• march</li> <li>• cha cha</li> </ul>	<ul style="list-style-type: none"> <li>• finger substitution</li> </ul>
4 <ul style="list-style-type: none"> <li>• right hand chords</li> </ul>	all articulation required at previous grades	<ul style="list-style-type: none"> <li>• grace notes</li> <li>• mordents</li> </ul>	<ul style="list-style-type: none"> <li>• <math>\frac{6}{8}</math> ballad</li> </ul>	<ul style="list-style-type: none"> <li>• sustain pedal</li> <li>• jazz styling</li> </ul>
5		all musical components required at previous grades	<ul style="list-style-type: none"> <li>• 8-beat rock 'n' roll</li> <li>• swing funk</li> </ul>	<ul style="list-style-type: none"> <li>• jazz organ styling</li> <li>• on bass chords</li> </ul>
6		<ul style="list-style-type: none"> <li>• time signature changes</li> <li>• tremolo</li> <li>• spread chords</li> </ul>	<ul style="list-style-type: none"> <li>• funky pop</li> <li>• showtime</li> <li>• slow rock in <math>\frac{12}{8}</math></li> </ul>	<ul style="list-style-type: none"> <li>• split keyboard</li> <li>• latin styling</li> </ul>
7		improvisation	<ul style="list-style-type: none"> <li>• gospel</li> <li>• Hawaiian two-step</li> <li>• march</li> <li>• samba</li> </ul>	<ul style="list-style-type: none"> <li>• guitar styling</li> <li>• quick style changes</li> </ul>
8		glissando	<ul style="list-style-type: none"> <li>• 16-beat funk</li> <li>• gospel shuffle</li> <li>• salsa</li> </ul>	<ul style="list-style-type: none"> <li>• full keyboard mode</li> <li>• pitch bend</li> </ul>

## 6.1 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.

## 6.2 Requirements

### Grades 1 and 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the performance component of the exam, including: staff, bars and 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.)
- discuss any alterations which have been made to the printed score in the List B pieces, and explain why such alterations were made
- explain to the examiner which 'voices' (tones / sounds) were used for the melodies and which 'styles' (rhythms / accompaniments) were used for the pieces played and how to register and change these voices and styles.
- show an understanding of the 'voices' used and be able to explain how the original instruments would be played (blown, bowed, etc)
- demonstrate an understanding of basic keyboard functions. (intro, ending, fill-in, synchro start etc.)

### Grade 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only ('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 any of the keyboard functions used in the performance (voices, styles, registrations, fill-ins etc.), why they were used, what they achieve and how they are employed
- demonstrate a knowledge of orchestral instrumental families (brass, woodwind, strings, percussion etc.)
- be able to explain how the accompaniment (styles) section works



## **Grade 4**

In addition to the requirements for Grades 1 to 3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only ('fourth', 'seventh' etc)
- discuss their approach to learning the pieces and identify any particular difficulties (musical or technical) encountered
- identify the genres of the music performed (jazz, latin, pop, rock etc.)

## **Grade 5**

In addition to the requirements for Grades 1 to 4, candidates may be asked 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)
- demonstrate knowledge of a variety of popular and classical music genres and the instruments typically found in the ensembles that play them (pop/ rock band, big band, jazz quartet, brass band, symphony orchestra)
- demonstrate an understanding of the use of 'reverb', 'chorus' and 'sustain' and their effect

## **Grade 6**

In addition to the requirements for Grades 1 to 5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why
- describe their approach to learning the music, including the use of certain techniques, and aspects of interpretation
- identify melodic and harmonic features of the music (sequence, melodic inversion, circle of 5ths, pedal points, etc)
- demonstrate knowledge of formal structures (ternary, binary, rondo etc)
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why
- demonstrate a knowledge of external control devices and their effects (foot switch, expression pedal)
- demonstrate an understanding of the advanced features on their keyboard (transpose, octave shift, harmony)

## **Grade 7**

In addition to the requirements for Grades 1 to 6, candidates may be asked to:

- identify cadences
- demonstrate historical and stylistic knowledge of the music styles and genres performed
- demonstrate a widening musical awareness a little beyond the music performed
- Identify the types of accompaniment chords that must be played in root position
- demonstrate an understanding of 'on bass' chords, their function and how are they played on their keyboard

## **Grade 8**

In addition to the requirements for Grades 1 to 7, candidates may be asked to:

- identify any interval by number and type
- demonstrate an understanding of advanced chord extensions (#/b 5, b9, sus, add etc)
- 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 a complete understanding of the capabilities and facilities of their instrument
- demonstrate an understanding of the history and development of the keyboard

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## 7. Accompanying test or chord sequence test

### 7.1 Information

#### Accompanying Test

The accompanying test is designed to help keyboard players learn how to accompany another musician. In the exam, a written score will be provided with a melody part (played by the examiner) and an accompaniment part (performed by the candidate). The accompaniment part will consist of a countermelody in the right hand and chord symbols for the left hand.

- Candidates will be given one minute to try out the accompaniment and set up their keyboard as indicated.
- The examiner will play the melody on a keyboard or piano, unaccompanied.
- The examiner will ask the candidate to start the rhythm style and will give a verbal count in.
- The candidate will perform the accompaniment along to the examiner's melody — both hands should be attempted.

The test will be performed using the keyboard's rhythm style section, which candidates must operate. During the preparation time the rhythm, tempo and voice should be set up as indicated in the music and the accompaniment function must be switched on. To begin the test, the examiner will direct the candidate to start the rhythm style (so that only the drums are audible), before giving a count-in. The performance should be finished by stopping the rhythm style.

#### Chord Sequence Test

The chord sequence test is designed to help keyboard players develop the important skill of being able to improvise a melody line over a given chord sequence. A written chord sequence of 8 bars will be provided, with chord symbols. One minute of preparation time will be given to study the sequence and try out ideas. Candidates will then be asked to play the chord sequence, adding an improvised melody line. The test is performed to a rhythm style of the candidate's choice.

### 7.2 Requirements

The keys tested at each grade are outlined below. Candidates are expected to be familiar with the primary chords in the keys listed for the grade and for any previous grades.

Grade	Keys Tested
Grade 1	C major, F major, G major, A minor
Grade 2	Bb major, D major, E minor
Grade 3	B minor
Grade 4	Bb major, C major, D major, F major, G major, A minor, B minor, E minor
Grade 5	C minor, D minor, G minor
Grade 6	A major, Ab major
Grade 7	E major, Eb major
Grade 8	A major, Ab major, Bb major, C major, D major, E major, Eb major, F major, G major, A minor, B minor, C minor, D minor, E minor, G minor

## 8.1 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.

## 8.2 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 2/4 or 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. The candidate will be asked the following:

- 2c. To sing clearly 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 3/4 or 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 two notes will be played again. Candidates will be asked the following:

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

### **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 Soh' or 'root, 3rd or 5th' (candidate's choice) (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) (candidate's choice) (1 mark)

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

## **Grade 3**

### **Test 1 (Rhythm)**

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in 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 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 2/4, 3/4, 4/4 or 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 6/8 time should be conducted with a 2-beat pattern) (1 mark)

A short phrase, approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver but may include simple dotted patterns. Candidates will be asked 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)

The candidate 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 2/4, 3/4, 4/4, 6/8 or 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 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate) (2 marks)

A short phrase, approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, 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)

A short phrase from the passage, 1 to 2 bars in length, will be played again in an unharmonised version. 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)

## 9.1 Assessment domains

### Assessment objectives

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

- **Technical accomplishment** (the extent to which the instrument or voice 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 on their instrument or 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
<b>Technical Work</b>	✓	✓	✓	
<b>Performance</b>	✓	✓	✓	✓
<b>Discussion</b>		✓ (Grades 4 to 8)	✓	
<b>Sight Reading</b>	✓	✓	✓	✓
<b>Aural Tests</b>		✓ (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
<b>Technical Work</b>	75%	10%	15%	
<b>Performance</b>				
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%
<b>Discussion</b>				
Grades 1 to 3		—	100%	
Grades 4 and 5		10%	90%	
Grades 6 to 8		20%	80%	
<b>Sight Reading</b>				
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%
<b>Aural Tests</b>				
Grades 1 to 5		—	100%	
Grades 6 to 8		10%	90%	

## 9.2 How marks are awarded

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam and the guidelines which the examiners use to award marks. The guidelines 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.

### 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:

Assessment domain	Technical accomplishment	Musicality	Musical knowledge
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>Consistently accurate and fluent response</li> <li>Within the prescribed tempo range</li> </ul>	<ul style="list-style-type: none"> <li>Musically shaped</li> <li>Performed at the requested dynamics</li> </ul>	<ul style="list-style-type: none"> <li>Secure knowledge of pitch content of specified exercises</li> </ul>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>Mostly accurate with occasional lapses</li> <li>Within the prescribed tempo range</li> </ul>	<ul style="list-style-type: none"> <li>Evidence of musical shape and phrasing</li> </ul>	<ul style="list-style-type: none"> <li>Mostly secure knowledge of pitch content of specified exercises</li> </ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"> <li>Reasonable level of accuracy</li> <li>Some inconsistency of continuity produced by errors and/or restarts</li> <li>Choice of tempo could be more appropriate and/or consistent</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of musical shape and phrasing</li> </ul>	<ul style="list-style-type: none"> <li>Evidence of knowledge of pitch content of specified exercises</li> </ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"> <li>Containing restarts and errors</li> <li>Variable and/or inappropriate tempo</li> </ul>	<ul style="list-style-type: none"> <li>Musical shape and phrasing need more attention and work</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of knowledge of pitch content of specified exercises</li> </ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"> <li>Many restarts and errors</li> <li>Variable and/or inappropriate tempo</li> </ul>	<ul style="list-style-type: none"> <li>Little or no evidence of musical shape or phrasing</li> </ul>	<ul style="list-style-type: none"> <li>Little or no evidence of knowledge of pitch content of specified exercises</li> </ul>

## 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:

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

## 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:

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

## Accompanying Test

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

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>• Confident and accurate execution of pitches, chords and rhythms</li> <li>• Appropriate and consistent tempo</li> </ul>	<ul style="list-style-type: none"> <li>• Fluent performance, characterised by expressive and stylistic detail</li> </ul>	<ul style="list-style-type: none"> <li>• Clear evidence of a thorough understanding of the musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• The musical substance is conveyed with confidence</li> </ul>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>• Mostly accurate execution of pitches, chords and rhythms</li> <li>• Workable and largely consistent tempo</li> <li>• Principal, but not all, markings observed</li> </ul>	<ul style="list-style-type: none"> <li>• Mostly fluent performance</li> <li>• Evidence of stylistic and expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of the musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Most aspects of the musical substance are conveyed through performance</li> </ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"> <li>• Modest level of accuracy with pitch, chords and rhythm</li> <li>• Tempo is not fully consistent or appropriate</li> </ul>	<ul style="list-style-type: none"> <li>• Some fluency in performance</li> <li>• Basic sense of stylistic and expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Some sense of the musical substance is conveyed through performance</li> </ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"> <li>• Some accurate playing, but also a number of errors</li> <li>• Limited response to markings</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of fluency in the performance</li> <li>• Insufficient sense of stylistic or expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• The musical substance is insufficiently conveyed through performance</li> </ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"> <li>• Accuracy not present to any significant degree</li> <li>• Little or no discernible sense of tempo</li> </ul>	<ul style="list-style-type: none"> <li>• Fluency not present to any significant degree</li> <li>• No sense of stylistic or expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• No sense of the musical substance conveyed in performance</li> </ul>

## Chord Sequence Test

The examiner will consider the performance of the chord sequence test, and will award a mark taking into account the following:

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>• Confident and accurate execution of chords</li> <li>• Convincing melody with secure awareness of key and effective use of phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>• Sensitive and musical performance choices in relation to the chords provided</li> </ul>	<ul style="list-style-type: none"> <li>• Clear evidence of a thorough understanding of the musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• The musical substance is conveyed with confidence</li> </ul>

<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>• Mostly accurate execution of chords</li> <li>• Largely convincing melody with good awareness of key and use of phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>• Mostly fluent performance</li> <li>• Evidence of stylistic and expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of the musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Most aspects of the musical substance are conveyed through performance</li> </ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"> <li>• Modest level of accuracy with chords</li> <li>• Melody has some convincing moments with some awareness of key and use of phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>• Some fluency in performance</li> <li>• Basic sense of stylistic and expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• Some sense of the musical substance is conveyed through performance</li> </ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"> <li>• Some accurate playing of chords, but also a number of errors</li> <li>• Melody shows limited awareness of key, phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of fluency in the performance</li> <li>• Insufficient sense of stylistic or expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• The musical substance is insufficiently conveyed through performance</li> </ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"> <li>• Accuracy not present to any significant degree</li> <li>• Little or no awareness of key, phrasing or rhythm</li> </ul>	<ul style="list-style-type: none"> <li>• Fluency not present to any significant degree</li> <li>• No sense of stylistic or expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>• No sense of the musical substance conveyed in performance</li> </ul>

## Aural Tests

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

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

## 9.3 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.



## 10. Regulated qualifications

### 10.1 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](http://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

#### Performance diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	603/3771/0	UWLQ Level 4 Diploma in Music Performance	54	900	90
ALCM	603/3772/2	UWLQ Level 5 Diploma in Music Performance	65	1200	120
LLCM	603/3773/4	UWLQ Level 6 Diploma in Music Performance	108	1800	180
FLCM	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	2250	225

#### Teaching diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	600/0062/4	UWLQ Level 4 Diploma in Music Teaching	60	1000	100
ALCM	600/0829/5	UWLQ Level 5 Diploma in Music Teaching	75	1500	150
LLCM	600/0826/X	UWLQ Level 6 Diploma in Music Teaching	120	2000	200

## 10.2 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

## 10.3 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				



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