

**London College of Music Examinations**

# Classical Guitar Syllabus

**Qualification specifications for:**

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

**Valid from:**

2022 until further notice



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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 Classical Guitar from Summer 2022. The previous syllabus and repertoire list will remain valid until July 31st 2023.

## 1.3 Changes to the syllabus

This syllabus replaces the *LCM Music Grade Syllabus (2012)* and *LCM Classical Guitar Repertoire List (2008–2019)*. Major changes to the syllabus consist of:

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

## 1.4 Exam options

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

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

### Reasonable adjustments and special considerations

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

## 1.6 Exam durations

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

## 1.7 Assessment and results

### Marking

#### How marks are awarded

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, musicality, musical knowledge and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components; the assessment criteria used by the examiners for graded examinations is given in Section 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 LCME.

## **Enquiries, complaints and appeals**

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

## **1.8 Exam regulations**

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

## **1.9 Performance guidelines**

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

### **Instruments**

A classical guitar (nylon strung) must be used for these exams. Electric or acoustic steel strung guitars will not be permitted. An appropriate footstool or rest is also recommended to ensure good posture. It is the candidate's responsibility to ensure the sound quality is appropriate and the instrument can perform the required effects of the pieces. All candidates must bring their copy of the relevant handbook as well as a tuner to the exam.

### **Technical work**

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

### **Page turning**

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

### **Fingering and tempo markings**

To allow for flexibility in teaching and playing approaches, all the fingering suggestions within this handbook are not compulsory and alternative systematic fingerings that are musically effective will be accepted. Suggested tempos are for general guidance only. Slightly slower or faster performances will be acceptable, providing that the tempo is maintained evenly throughout.

### **Repeats**

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



## **Use of music in the examination**

All sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. The music must be made available for the examiner's reference if requested.

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

## **Editorial guidance**

Where fingerings are marked, these are suggestions only and candidates are encouraged to add the fingering that works best for them.

Where a tempo is given, this is for general guidance only and slightly slower or faster performances are acceptable as long as the intended character of the piece is effectively portrayed.

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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: Recognition of Notes/Discussion Questions**

#### Component weightings

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

### 2.2 Graded examinations

#### Exam components

**Component 1: Technical Work**

Option 1: Scales and arpeggios

Option 2: Study

**Component 2: Performance**

**Component 3: Discussion**

**Component 4: Sight Reading**

**Component 5: Aural Tests**

#### Component weightings

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

### 2.3 Recital Grades

The requirements for each exam component are the same as for the equivalent graded exam (see Section 4: Exam requirements, page 13) 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, Sight Reading or Discussion**

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

Option 2: Sight Reading

Option 3: Discussion

### **Component weightings**

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

### **Regulation**

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

## **2.4 Leisure Play**

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

### **Component weightings**

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

### **Regulation**

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

## **2.5 Performance Awards**

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

## **Entry details**

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

## **Assessment, awarding and reporting**

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

## 3.1 Introductory examinations

### 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 types 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 of an extremely wide range of types, 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

All the required material for the exam is contained within *Classical Guitar Handbook 2022: Step 1 (LCM)*.

### Component 1: Exercises

**25 marks**

Candidates choose to perform any four of the following exercises:

- String Walk
- String Hop
- Every, Brilliant, Guitarist, Deserves, Applause, Eventually
- Frog Hop
- One Banana, Two
- The Bass-ics
- Old Castle Harp
- Pedal Tones
- Sounding Spanish
- Sonar Echoes

### Component 2: List A Melodies

**20 marks**

Performance of any two of the following pieces arranged for guitar duo:

- Lotus Flower
- Cradle Song
- Unicorn Waltz
- Pease Pudding Hot
- London Bridge

### Component 3: List B Pieces

**40 marks**

Performance of any one of the following:

- Blue Danube Waltz
- Fiddleful
- Rigaudon
- Raise the Sail, Chase the Whale!
- Knocking

### Component 4: Discussion Questions

**15 marks**

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

## Step 2

All the required material for the exam is contained within *Classical Guitar Handbook 2022: Step 2 (LCM)*.

### Component 1: Exercises

25 marks

Performance from memory of a selection of the following:

- C and G major scales: one octave ascending only, *i* and *m*; A and E harmonic minor scales: up to 5th, *p* (thumb only); ♩ = 76
- C and G major arpeggios: up to 5th, *i* and *m*; A and E minor arpeggios: up to 5th *p i m i p*; ♩ = 76

Performance of any four of the following exercises:

- Tango for Two and Fingers
- Flamenc'ole
- All Fingers and Thumbs
- Pima-licius
- Fever Groove
- Choppy Cs
- Down South
- Bondai James
- At the Carnival
- Staccato Codebreaker

### Component 2: List A Melodies

20 marks

Performance of any two of the following pieces arranged for guitar duo:

- Snake Charmer
- El testament d'Amelia
- Romance
- Westminster Quarters
- Calen-o

### Component 3: List B Pieces

40 marks

Performance of any one of the following:

- Beyond the Moon
- The Carnival's in Town
- Hen Fenyw Fach Cydweli
- Minitune No. 1
- Poor Wayfaring Stranger

### Component 4: Discussion Questions

15 marks

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



# 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 and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

#### Requirements

##### Scales

C and G major: *i* and *m*  
A and E harmonic minor: using *p* 1 octave ♩ = 80

##### Arpeggios

C major: *p i m a m i p*  
G major: *i* and *m* 1 octave ♩ = 160  
A minor: *p* (thumb only)  
E minor: *p i m a m i p* 1 octave

### Option 2: Study

Stuart Wheaton C Major in Three Positions (C to C) Classical Guitar Handbook 2022: Grade 1 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *Classical Guitar Handbook 2022: Grade 1 (LCM)*. Arrangements for guitar duo are marked with an \*.

#### List A

Composer	Title	Publication
Antonio Vivaldi	Winter*	Classical Guitar Handbook 2022: Grade 1 (LCM)
Trad. English arr. Helen Sanderson	The Wrangle Taggle Gypsies, O!	Classical Guitar Handbook 2022: Grade 1 (LCM)
Adrian Le Roy	Bransle de Poitou	Classical Guitar Handbook 2022: Grade 1 (LCM)
John Whitworth	Friar Tuck	The Robin Hood Pieces (Holley Music)
Trad. Congolese arr. Stuart Wheaton	Banaha	(available to download from the LCME website)
Vincent Lindsey-Clark	Minitune No. 2	Simply Guitar (Montague Music MM123)

#### List B

Composer	Title	Publication
Giuseppe Verdi	La donna è mobile*	Classical Guitar Handbook 2022: Grade 1 (LCM)
Ferdinando Carulli	Etude	Classical Guitar Handbook 2022: Grade 1 (LCM)
Oliver Manning	The Gondolier's Dream	Classical Guitar Handbook 2022: Grade 1 (LCM)
Klaus Bedalt and Hans Zimmer	He's a Pirate	Pirates of the Caribbean, Guitar Basics Repertoire (Faber)
Peter Nuttall	Rocky Road	On the Way (Holley Music)
Trad. American arr. Helen Sanderson	All the Pretty Little Horses	(available to download from the LCME website)

## List C

Composer	Title	Publication
Mark Currey	What a Charming Snake	Classical Guitar Handbook 2022: Grade 1 (LCM)
Lennon & McCartney	Eleanor Rigby	Classical Guitar Handbook 2022: Grade 1 (LCM)
Laura Snowden	Slap, Whack and Ping	Classical Guitar Handbook 2022: Grade 1 (LCM)
Joep Wanders	Chicago Blues	Go for Guitar Vol. 1 (Broekmans BP1646)
Roland Chadwick	Green and Pleasant	A Fantastical Fiesta of First Grade Fireworks (Bergmann Edition)
Debbie Cracknell	Pepe's Sombrero	Enjoy Playing Guitar Solos (OUP)

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

### Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

### Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 34. 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 and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

#### Requirements

##### Scales

G major: <i>i</i> and <i>m</i>	2 octaves	♩ = 84
A harmonic minor: <i>i</i> and <i>m</i>		
D, F major: <i>i</i> and <i>m</i>	1 octave	
D harmonic minor: <i>i</i> and <i>m</i>		

##### Chromatic Scale

Beginning on G: <i>i</i> and <i>m</i>	1 octave	♩ = 84
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##### Arpeggios

G major: thumb and fingers	2 octaves	♩ = 170
A minor: thumb and fingers		
D major and D minor: <i>p i m a m i p</i>	1 octave	♩ = 170
F major: <i>p</i> (thumb only)		

## Option 2: Study

Declan Zapala

12th-fret Harmonics

Classical Guitar Handbook 2022: Grade 2 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *Classical Guitar Handbook 2022: Grade 2 (LCM)*. Arrangements for guitar duo are marked with an \*.

### List A

Composer	Title	Publication
Gaspar Sanz	Españoleta	Classical Guitar Handbook 2022: Grade 2 (LCM)
Trad. arr. Stuart Wheaton	Mango Walk*	Classical Guitar Handbook 2022: Grade 2 (LCM)
Carlo Calvi	Canario	Classical Guitar Handbook 2022: Grade 2 (LCM)
Ailbhe McDonagh	Prelude to a Duel	(available from <a href="http://www.ailbhemcdonagh.com">www.ailbhemcdonagh.com</a> )
Trad. arr. Stuart Wheaton	Greensleeves	(available to download from the LCME website)
Trad. arr. Stuart Wheaton	La Cucaracha	(available to download from the LCME website)

### List B

Composer	Title	Publication
Mark Houghton	Prelude No. 5 'The Wishing Well'	Classical Guitar Handbook 2022: Grade 2 (LCM)
Jaime Mirtenbaum Zenamon	Torito	Classical Guitar Handbook 2022: Grade 2 (LCM)
Traditional Chinese arr. Steve Goss	Wa Ha Ha	Classical Guitar Handbook 2022: Grade 2 (LCM)
Thomas Fellow	Crispy Nachos	Children's Corner (Schott)
Gabriel Fauré	Dolly Suite	(available to download from the LCME website)
Isaac Albéniz	Asturias	(available to download from the LCME website)

### List C

Composer	Title	Publication
Laura Snowden	Up in the Air	Classical Guitar Handbook 2022: Grade 2 (LCM)
David Cottam	Knock Down Ginger	Classical Guitar Handbook 2022: Grade 2 (LCM)
Traditional Japanese arr. Gerald Garcia & John Whitworth	Sakura	Classical Guitar Handbook 2022: Grade 2 (LCM)
Takashi Ogawa	Gaijitsu	(Les Productions D'Oz)
Tatiana Stachak	Ragtime	First Class Guitar (Euterpe/Schott)
Trad. Nicaraguan	Pajarito	Chanson et Danses d'Amerique Latine Vol. D (Lemione)

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

## Component 5: Aural Tests

8 marks

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



Stephen Goss	Ragtime / Habanera	Guitar Highlights 1 ( <i>Helbing Verlag</i> )
Peter Nuttall	Romantica	First Performance Pieces ( <i>Countryside Music</i> )
Cees Hartog	Recuerdo	Tapas de España ( <i>Alsbach-Educa</i> )

### List C

Composer	Title	Publication
Carlo Domeniconi	Klangbild 13	Classical Guitar Handbook 2022: Grade 3 ( <i>LCM</i> )
Helen Sanderson	Midnight Milonga	Classical Guitar Handbook 2022: Grade 3 ( <i>LCM</i> )
Jasper Smith	At the Ice Cream Parlour	Classical Guitar Handbook 2022: Grade 3 ( <i>LCM</i> )
Celso Machado	Marchinha de Carnaval	Modinha Brasileria duos ( <i>Editions Henry Lemoine</i> )
Richard Charlton	Drifting	Four Duos for Guitar ( <a href="http://www.richardcharlton.com">www.richardcharlton.com</a> )
Kevin Love	No Worries	(available from <a href="http://www.music4classicalguitar.com">www.music4classicalguitar.com</a> )

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

### Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

### Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 34. 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 and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

#### Requirements

##### Scales

E major: *i* and *m* or *m* and *a*  
D harmonic minor, D melodic minor: *i* and *m* or *m* and *a*      2 octaves      ♩ = 88

##### Chromatic Scale

Beginning on E: *i* and *m* or *m* and *a*      2 octaves      ♩ = 88

##### Arpeggios

E major: thumb and fingers  
D minor: thumb and fingers      2 octaves      ♩ = 180

##### Dominant 7th Arpeggios

In the key of G (resolving to the tonic)      2 octaves      ♩ = 88

## Requirements (cont.)

### Harmonised Scales

A major in thirds: *p* and *i/m*

C major in sixths: *p* and *i/m*

C major in octaves: *p* and *i/m*

G major in tenths: *p* and *i/m*

1 octave

$\text{♩} = 88$

## Option 2: Study

Declan Zapala

Syncopation and Half Barres

Classical Guitar Handbook 2022: Grade 4 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *Classical Guitar Handbook 2022: Grade 4 (LCM)*. Arrangements for guitar duo are marked with an \*.

### List A

Composer	Title	Publication
Traditional Catalan arr. Helen Sanderson	El noi de la mare*	Classical Guitar Handbook 2022: Grade 4 (LCM)
Traditional arr. John Whitworth	Kemp's Jig	Classical Guitar Handbook 2022: Grade 4 (LCM)
Antonio Cano arr. Keith Murray	Ejercicio No. 7	Classical Guitar Handbook 2022: Grade 4 (LCM)
Mark Currey	Paseo de Ribera	(available from <a href="http://www.lathkillmusic.co.uk">www.lathkillmusic.co.uk</a> )
Georg Friedrich Handel	Air, Water Music Suite No. 1	Handel for Guitar (Schott)
Francis Cutting	Bockington's Pound	Easy Pieces from Shakespeare's Time (Universal Edition)

### List B

Composer	Title	Publication
Matteo Carcassi	Study Op. 60, No. 7	Classical Guitar Handbook 2022: Grade 4 (LCM)
Felix Hortezky arr. Chris Susans	Divertimento No. 3	Classical Guitar Handbook 2022: Grade 4 (LCM)
Robert Schumann arr. Norbert Kraft	Little Piece Op. 68, No.5	Classical Guitar Handbook 2022: Grade 4 (LCM)
Gloria Villanueva	Guitar Constellation No. 6	Guitar Constellations (Dobermann)
Maria Linnemann	Souvenir	Suite for Lovers (Ricordi/Berlin SY2579)
Arne Brattland	Lullaby	( <a href="http://www.debra-adamson-brattland.com">www.debra-adamson-brattland.com</a> )

### List C

Composer	Title	Publication
David Cottam	Fancy Pants	Classical Guitar Handbook 2022: Grade 4 (LCM)
Will McNicol	Lamplight	Classical Guitar Handbook 2022: Grade 4 (LCM)
Roland Chadwick	Roses for La*	Classical Guitar Handbook 2022: Grade 4 (LCM)
Marc Andes	Cancion	Suite Folklore (Edition Peters EP8559)
Leo Brouwer	Study No. IV	Simple Studies (Editions Max Eschig)
Traditional Spanish	Boleras Sevillanas	Album of South American Folk Songs (Schott)

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 34. 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 and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

#### Requirements

##### Scales

E major: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	3 octaves	♩ = 96
B $\flat$ major: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	2 octaves	
B, G melodic minor: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>		

##### Chromatic Scale

Beginning on E: <i>i</i> and <i>m</i>	3 octaves	♩ = 96
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##### Arpeggios

E major: thumb and fingers	3 octaves	♩ = 190
B $\flat$ major: thumb and fingers	2 octaves	
B, G minor: thumb and fingers		

##### Dominant 7th Arpeggios

In the keys of B $\flat$ , D (resolving to the tonic): thumb and fingers	2 octaves	♩ = 96
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##### Harmonised Scales

F major in octaves: <i>p</i> and <i>i/m</i>	2 octaves	♩ = 96
G major in thirds: <i>p</i> and <i>i/m</i>		
G major in sixths: <i>p</i> and <i>i/m</i>		

### Option 2: Study

Declan Zapala

Cross-string Articulation

Classical Guitar Handbook 2022: Grade 5 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *Classical Guitar Handbook 2022: Grade 5 (LCM)*. Arrangements for guitar duo are marked with an \*.

### List A

Composer	Title	Publication
Antonio Vivaldi arr. Chris Susans	Largo*	Classical Guitar Handbook 2022: Grade 5 (LCM)
John Dowland arr. Karl Scheit	Lady Laiton's Almaine	Classical Guitar Handbook 2022: Grade 5 (LCM)
Santiago de Murcia	Allegro	Classical Guitar Handbook 2022: Grade 5 (LCM)
J. S. Bach	Prelude BWV 999	Bach Lute Suites for Guitar ( <i>Ariel Publications</i> )
Robert de Visée	La Montfemeil, Rondeau	Baroque Guitar Anthology 2 ( <i>Schott ED13437D</i> )
Francis Pilkington	Echo for Two Lutes	Duets for Fun: Guitars ( <i>Schott</i> )

### List B

Composer	Title	Publication
Mario Castelnuovo-Tedesco	Appunti No. 1	Classical Guitar Handbook 2022: Grade 5 (LCM)
Francesco Molino arr. Chris Susans	Rondo	Classical Guitar Handbook 2022: Grade 5 (LCM)
Maria Linnemann	Sempre Solo	Classical Guitar Handbook 2022: Grade 5 (LCM)
Catharina Pratten	Marche Funèbre	Pratten's Guitar School ( <i>Werner Guitar Editions</i> )
Fernando Sor	B minor Study Op. 35, No. 5	Complete Studies for Guitar ( <i>Chanterelle 491</i> )
Matteo Carcassi	Andantino Op. 60, No. 3	Venticinque Studie Melodici Progressivi ( <i>Suvini Zerboni ESZ8461</i> )

### List C

Composer	Title	Publication
Manuel Ponce	Prelude No. 1	Classical Guitar Handbook 2022: Grade 5 (LCM)
Jürg Kindle	Valse	Classical Guitar Handbook 2022: Grade 5 (LCM)
Tatiana Stachak	Bluesy Étude	Classical Guitar Handbook 2022: Grade 5 (LCM)
Will McNicol	The Nightwatchman	(available to download from the LCME website)
Vincent Lindsey-Clark	Shadow of the Moon	( <i>Les Productions D'oz</i> )
Astor Piazzolla	Vuelvo al Sur	Play Piazzolla ( <i>Boosey</i> )

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 34. 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: Study.

### Option 1: Scales and arpeggios

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

#### Requirements

##### Scales

G major: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	three octaves	
E melodic minor: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>		
F# melodic minor: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	two octaves	♩ = 100
A major in four positions: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	one octave	
A melodic minor in four positions: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>		

##### Chromatic Scale

Beginning on G: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	three octaves	♩ = 100
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##### Arpeggios

G major: thumb and fingers	three octaves	♩ = 200
E minor: thumb and fingers		
F# minor: thumb and fingers	two octaves	

##### Dominant 7th Arpeggio

In the key of F# (resolving to the tonic): thumb and fingers	two octaves	♩ = 100
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##### Harmonised Scales

D major in thirds: <i>p</i> and <i>i/m</i>	two octaves	♩ = 100
D major in sixths: <i>p</i> and <i>i/m</i>		

##### Chords

G major in root position triads	two octaves	♩ = 100
G minor in root position triads		

### Option 2: Studies

Declan Zapala      F# minor Using Harp Harmonics and Full Barres      Classical Guitar Handbook 2022: Grade 6 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *Classical Guitar Handbook 2022: Grade 6 (LCM)*. Arrangements for guitar duo are marked with an \*.

#### List A

Composer	Title	Publication
Gaspar Sanz	Canarios	Classical Guitar Handbook 2022: Grade 6 (LCM)
Silvius Leopold Weiss	Prelude from Lute Suite No. 4	Classical Guitar Handbook 2022: Grade 6 (LCM)
Luis Milán	Pavane No. 1	Classical Guitar Handbook 2022: Grade 6 (LCM)
Robert de Visée	Allemande, Suite in D minor	(Universal Edition)
J. S. Bach	Bourrée, Lute Suite BWV 996	Solo Lute Works (Kjos Music)
Francis Cutting	Galliard in E minor No. 1	Cutting: Five Pieces (Tecla Editions)

## List B

Composer	Title	Publication
Mark Houghton	The Carousel Waltz	Classical Guitar Handbook 2022: Grade 6 (LCM)
Trad. Irish arr. Vincent Lindsey-Clark	The Mountains of Mourne	Classical Guitar Handbook 2022: Grade 6 (LCM)
Catharina Josepha Pratten	Forgotten	Classical Guitar Handbook 2022: Grade 6 (LCM)
Fernando Sor	Study in B $\flat$ Op. 29, No. 13	20 Sor Studies ( <i>Segovia Edition</i> )
Erik Satie	Gnossienne No. 1	(available to download from the LCME website)
Francisco Tárrega	Adelita	The Francisco Tárrega Collection ( <i>Hal Leonard</i> )

## List C

Composer	Title	Publication
Celso Machado	Motivo Barroco*	Classical Guitar Handbook 2022: Grade 6 (LCM)
Roland Dyens	Babybaião	Classical Guitar Handbook 2022: Grade 6 (LCM)
Laura Snowden	Song for Maria	Classical Guitar Handbook 2022: Grade 6 (LCM)
Federico Moreno Torroba	Montemayor	<i>Castles of Spain Vol. 1 (Guitar Solo Publications)</i>
Francis Poulenc	Sarabande	( <i>Ricordi</i> )
Leo Brouwer	Un Día de Noviembre	( <i>Chester Music</i> )

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 34. 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: Study.

### Option 1: Scales and arpeggios

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

#### Requirements

##### Scales

A major: *i* and *m*, or *m* and *a*

A melodic minor: *i* and *m*, or *m* and *a*

three octaves

$\text{♩} = 104$

Scales (cont.)		
C melodic minor: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	two octaves	♩ = 104
E major in four positions: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	one octave	
Arpeggios		
A major, A minor: thumb and fingers	three octaves	♩ = 210
C minor: thumb and fingers	two octaves	
Dominant 7th arpeggios		
In the keys of A, C (resolving to the tonic): thumb and fingers	three octaves	♩ = 104
Harmonised scales		
A major in thirds: <i>p</i> and <i>i/m</i>	two octaves	♩ = 104
A major in sixths: <i>p</i> and <i>i/m</i>		
Chords		
D major in first inversion triads	two octaves	♩ = 104
D minor in first inversion triads		

## Option 2: Studies

Stuart Wheaton Rasgueado and Full Barre

Classical Guitar Handbook 2022: Grade 7 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *Classical Guitar Handbook 2022: Grade 7 (LCM)*.

### List A

Composer	Title	Publication
Alonso Mudarra	Fantasia No. 10	Classical Guitar Handbook 2022: Grade 7 (LCM)
John Dowland	Queen Elizabeth's Galliard	Classical Guitar Handbook 2022: Grade 7 (LCM)
Domenico Scarlatti	Sonata in A K. 208	Classical Guitar Handbook 2022: Grade 7 (LCM)
J. S. Bach	Allemande, Second movement Suite in E minor BWV 996	Bach Lute Suites for Guitar ( <i>Aerial Publications</i> )
Luis de Narváez	Diferencias sobre 'Guárdame las vacas'	Hispane Citharæ Ars Viva ( <i>Schott</i> )
Carlos Seixas	Sonata No.5 in D	Anthology of Baroque Sonatas ( <i>Schott</i> )

### List B

Composer	Title	Publication
Francis Kleynjans	Ó Cordula	Classical Guitar Handbook 2022: Grade 7 (LCM)
José Ferrer	Estudio No. 1 Nostalgia	Classical Guitar Handbook 2022: Grade 7 (LCM)
Johann Kasper Mertz	Polacca	Classical Guitar Handbook 2022: Grade 7 (LCM)
Alexandre Tansman	Barcarole	<i>Cavatina</i> ( <i>Schott</i> )
Manuel Ponce	Prelude in B, No. 4	<i>12 Preludes</i> ( <i>Schott</i> )
Stephen Dodgson	Sarabande	( <i>Ricordi</i> )

### List C

Composer	Title	Publication
Trad. arr. Derek Gripper	Jarabi	Classical Guitar Handbook 2022: Grade 7 (LCM)
Gloria Villanueva	Silent Sunday	Classical Guitar Handbook 2022: Grade 7 (LCM)
Gerald Garcia	Milonga No. 24	Classical Guitar Handbook 2022: Grade 7 (LCM)
Roland Chadwick	Mr Sydney Cyclops Prepares for the Day	<i>The Tale of the Terribly Well-Dressed Cyclops of Cyclops Cottage</i> ( <i>Bergmann Edition</i> )
Leo Brouwer	Berceuse	( <i>Editions Max Eschig</i> )
Agustín Barrios	Julia Florida	( <i>Schott</i> )

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

### Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

### Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see page 34. 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: Study.

#### Option 1: Scales and arpeggios

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

#### Requirements

##### Scales

B major: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	three octaves	
B melodic minor: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	two octaves	♩ = 108
E <sub>b</sub> major: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>	one octave	
E melodic minor in four positions: <i>i</i> and <i>m</i> , or <i>m</i> and <i>a</i>		

##### Arpeggios

B major: thumb and fingers	three octaves	
B minor: thumb and fingers	two octaves	♩ = 210
E <sub>b</sub> major: thumb and fingers		

##### Dominant 7th Arpeggios

In the key of B (resolving to the tonic): thumb and fingers	three octaves	
In the key of E <sub>b</sub> (resolving to the tonic): thumb and fingers	two octaves	♩ = 108

##### Harmonised Scales

E major in thirds: <i>p</i> and <i>i/m</i>	two octaves	♩ = 108
E major in sixths: <i>p</i> and <i>i/m</i>		

##### Chords

C major in second inversion triads	two octaves	♩ = 108
C minor in second inversion triads		

#### Option 2: Studies

Declan Zapala

B minor Using Full Barres and Harmonics

Classical Guitar Handbook 2022: Grade 8 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one from each list, A, B and C. At least one piece performed in the exam must be taken from *Classical Guitar Handbook 2022: Grade 8 (LCM)*. Arrangements for guitar duo are marked with an \*.

### List A

Composer	Title	Publication
J. S. Bach	Prelude BWV 998	Classical Guitar Handbook 2022: Grade 8 (LCM)
Domenico Scarlatti	Sonata in A minor K. 175	Classical Guitar Handbook 2022: Grade 8 (LCM)
Antonio Vivaldi	Allegro*	Classical Guitar Handbook 2022: Grade 8 (LCM)
George F. Handel	Courante HWV 441	Handel for Guitar (Schott)
Silvius L. Weiss	Fantasia	(available to download from the LCME website)
John Dowland	The Right Honourable Robert, Earl of Essex, His Galliard	(Schott)

### List B

Composer	Title	Publication
Niccolò Paganini	Romance	Classical Guitar Handbook 2022: Grade 8 (LCM)
Emilia Giuliani	Belliniani No. 4	Classical Guitar Handbook 2022: Grade 8 (LCM)
Francisco Tárrega	Gran Vals	Classical Guitar Handbook 2022: Grade 8 (LCM)
Fernando Sor	Op. 29, No. 17	Complete Studies for Guitar (Chanterelle 491)
Antonio Lauro	Dansa Negra	Suite Venezuela (Universal Edition)
Astor Piazzolla	Campero, No. 1	Five Pieces (Berben)

### List C

Composer	Title	Publication
Manuel de Falla	Homenaje: Le Tombeau de Claude Debussy	Classical Guitar Handbook 2022: Grade 8 (LCM)
Gary Ryan	Rondo Rodeo	Classical Guitar Handbook 2022: Grade 8 (LCM)
Roland Chadwick	Send this Message of Love to Earth	Classical Guitar Handbook 2022: Grade 8 (LCM)
Vincent Lindsey-Clark	Pulsar	(www.productionsdoz.com)
Agustín Barrios Mangoré	Valse Op. 8, No. 4	(Schott)
Heitor Villa-lobos	Gavotta-Choro	Suite Populaire Bresilienne (Editions Max Eschig)

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 29.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 32.

## Component 5: Aural Tests

8 marks

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



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## 5. Discussion

### 5.1 Information

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

### 5.2 Requirements

#### Grades 1 and 2

This component of the exam consists of a short discussion with the examiner. 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 or stave, 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 your favourite piece and why
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle' etc.)
- name different parts of the instrument: tuners/machine heads/tuning pegs, fingerboard, bridge, sound hole and body
- demonstrate an understanding of good posture, sitting position, use of the footstool, left and right hand positions
- name other related instruments to the guitar: banjo, lute, vihuela, ukulele, mandolin

#### Grade 3

This component of the exam consists of a short discussion with the examiner. In addition to the requirements for earlier grades, you should be able to:

- identify intervals up to and including a fifth by numerical value only ('second', 'fourth' etc.)
- describe the mood or character of pieces using appropriate descriptive words ('fast and lively', 'gentle and flowing', 'like a dance', etc.)
- identify contrasts of mood within pieces
- explain or demonstrate the difference between legato and staccato playing
- demonstrate an understanding of natural harmonics and how to play them
- explain how to execute a smooth shift between 1st and 2nd position

#### Grade 4

This component of the exam consists of a short discussion with the examiner. In addition to the

requirements for earlier grades, you should be able to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.)
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- explain how to bring the notes out clearly in a half barre chord
- discuss basic instrument care, e.g. wiping down the fingerboard after use, keeping the guitar away from extreme heat or cold sources, keeping it in tune, and why this is important

## **Grade 5**

This component of the exam consists of a short discussion with the examiner. In addition to the requirements for earlier grades, you should be able to:

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

## **Grade 6**

This component of the exam consists of a short discussion with the examiner. In addition to the requirements for earlier grades, you should be able to:

- discuss your personal responses to the music performed: the extent to which you like or dislike it, or find it challenging or rewarding, and why
- describe your 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 your own performance, indicating to the examiner which aspects of your performance you were happy or unhappy with, and why
- explain how you go about tuning your instrument
- explain how to bring the notes out clearly in a full barre chord

## **Grade 7**

This component of the exam consists of a short discussion with the examiner. In addition to the requirements for earlier grades, you should be able to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either



as chords or as melodic patterns)

- identify cadences
- give basic biographical information about the composers of the music performed
- demonstrate historical and stylistic knowledge of the music styles and genres performed
- demonstrate a widening musical awareness a little beyond the music performed
- explain how changing the right hand position alters the tone, and how the use of ponticello and tasto affects the tonal colour
- explain how you might change the way you play to bring stylistic awareness
- to your playing (e.g. swing rhythms for jazz idioms, cross string trills for Baroque pieces, use of legato and *glissandi* in repertoire from the Romantic period)

## Grade 8

This component of the exam consists of a short discussion with the examiner. In addition to the requirements for earlier grades, you should be able to:

- demonstrate knowledge of other music by the same composers
- identify any interval by number and type
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms of both the repertoire itself and your response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of your own playing
- demonstrate an understanding of the history and development of the guitar
- explain the difference between free stroke and rest stroke playing and how they would be employed in different pieces
- explain and demonstrate an artificial harmonic and explain how it differs from a natural harmonic
- demonstrate an understanding of rasgueado technique and how to perform it

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## 6. Sight Reading

### 6.1 Information

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

### 6.2 Requirements

Grade	Keys	Time Signatures	Note Values & Rhythms	Range/ Positions
1	C, G major and A minor	$\frac{2}{4}$ , $\frac{4}{4}$	<ul style="list-style-type: none"><li>• crotchets</li><li>• minims</li><li>• quavers</li><li>• rest equivalents</li></ul>	1st position, fretted bass
2	E minor	$\frac{3}{4}$	<ul style="list-style-type: none"><li>• semibreve</li><li>• dotted minim</li><li>• rest equivalents</li></ul>	
3	F major and D minor			2nd position, open bass
4		$\frac{6}{8}$		two treble open bass or fretted bass strings
5			<ul style="list-style-type: none"><li>• semiquavers</li><li>• rest equivalents</li><li>• triplets</li></ul>	2nd and 3rd position
6	A and B $\flat$ major; G minor	$\frac{3}{8}$		5th and 7th position
7	E and E $\flat$ major; C minor	$\frac{5}{8}$ , $\frac{9}{8}$		7th and 8th position
8		$\frac{2}{2}$		9th and 10th position

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(continued on opposite page)

Part Writing	Techniques & Articulation	Performance Directions	Length
1 single line		dynamics of <i>p</i> and <i>f</i>	maximum of 8 bars
2 separate bass voice			
3 simple two part playing	staccato markings	dynamics of <i>mp</i> and <i>mf</i>	maximum of 12 bars
4 three note chords		<i>crescendo</i> and <i>diminuendo</i> hairpin marks	
5	slurs	<i>rall.</i> and <i>a tempo</i> indications	
6 three and four note chords	half barres		
7 three and four note chords	full barres		
8 more complex polyphony	syncopated rhythms	more detailed dynamic and expressive markings	

## 7.1 Information

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

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

## 7.2 Requirements

### Grade 1

#### Test 1 (Rhythm)

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

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

#### Test 2 (Pitch)

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

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

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

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

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

### Grade 2

#### Test 1 (Rhythm)

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

- 1a. To identify the time signature as '3' or '4' time (1 mark)
- 1b. To beat (conduct) time, with a clear beat shape (conducting pattern), in time with the examiner's playing as the passage is repeated (1 mark)

The examiner will select one bar from the passage and play an unharmonised version of it. Candidates

will then be asked to identify and describe the note values (rhythmic values) in the bar.

### Test 2 (Pitch)

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

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

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

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

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

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

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

## Grade 3

### Test 1 (Rhythm)

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

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

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

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

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

### Test 2 (Pitch)

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

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

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

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

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

## Grade 4

### Test 1 (Rhythm)

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

1a. To beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the

time signature of the music, in time with the examiner's playing as they play the passage again (passages in  $\frac{6}{8}$  time should be conducted with a 2-beat pattern) (1 mark)

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

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

### Test 2 (Pitch)

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

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

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

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

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

## Grade 5

### Test 1 (Rhythm)

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

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

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

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

### Test 2 (Pitch)

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

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

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

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

2b. To identify the cadence, either by its conventional name, or as 'finished' (perfect and plagal) or 'unfinished' (imperfect or interrupted) (1 mark)

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

## Grade 6

### Test 1 (Rhythm and Pitch)

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

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

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

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

### Test 2 (Pitch)

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

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

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

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

## Grade 7

### Test 1

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

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

(2 marks)

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

- To suggest an appropriate tempo marking
- To describe changes in tempo
- To name the key

- To describe phrasing patterns
- To describe dynamics
- To describe articulation
- To identify modulations
- To identify ornaments
- To confirm their description of the form

(4 marks)

### **Test 2**

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

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

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

## **Grade 8**

### **Test 1**

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

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

(4 marks)

### **Test 2**

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

- To name the key
- To identify modulations
- To identify ornaments
- To describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures)



- To identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development, etc
- To identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, up to 2 bars in length, played in two different styles by the examiner

(4 marks)

## 8.1 Assessment domains

### Assessment objectives

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

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

### Coverage of the assessment domains

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

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
<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		10%	90%	
Grades 6 and 8	45%	15%	25%	15%

## 8.2 How marks are awarded

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

### Technical Work

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

	Technical accomplishment	Musicality	Musical knowledge
<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> <li>• Even rhythm and articulation with consistent tone quality</li> </ul>	<ul style="list-style-type: none"> <li>• Musically shaped</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> <li>• Moderate consistency rhythm, articulation and tone quality</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> <li>• Some evidence of even rhythm, articulation and tone quality</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> <li>• Evenness of rhythm, articulation and/or tone quality need more work</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> <li>• Tone quality, rhythm and/or articulation are not of a satisfactory standard</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:

	<b>Technical accomplishment</b>	<b>Musicality</b>	<b>Musical knowledge</b>	<b>Communication</b>
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>• High level of technical accomplishment, demonstrating accuracy and fluency</li> <li>• Well-developed and secure tone quality and/or articulation</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> <li>• Good standard of tone quality and/or articulation</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> <li>• Tone quality and/or articulation of a generally acceptable standard for this level</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> <li>• Tone and/or articulation need more development</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> <li>• Tone and/or control of articulation need much more work</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:

	Musicality	Musical knowledge
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>• Clear understanding of matters relating to musicality and interpretation</li> </ul>	<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, wide-ranging understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed.</li> <li>• Confident responses, accurate and well communicated</li> </ul>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>• Good understanding of matters relating to musicality and interpretation</li> </ul>	<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 historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed</li> <li>• Generally well-expressed answers, if a little hesitant</li> </ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"> <li>• Some understanding of matters relating to musicality and interpretation</li> </ul>	<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 historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed</li> <li>• Reasonable level of articulacy, perhaps combined with some hesitation; prompting may be required</li> </ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"> <li>• Limited understanding of matters relating to musicality and interpretation</li> </ul>	<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 historical context, which at Grades 7 and 8 does not extend beyond the confines of the repertoire performed</li> <li>• Responses likely to be insufficiently articulate; significant hesitation, with prompting required</li> </ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"> <li>• Little or no understanding of matters relating to musicality and interpretation</li> </ul>	<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 historical context, which at Grades 7 and 8 does not extend beyond or even as far as the confines of the repertoire performed</li> <li>• Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required</li> </ul>

## Sight Reading

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

	Technical accomplishment	Musicality	Musical knowledge	Communication
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>• Confident and accurate execution of pitches 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>Technical accomplishment</b>	<b>Musicality</b>	<b>Musical knowledge</b>	<b>Communication</b>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>• Mostly accurate execution of pitches 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 in both pitch and rhythm, but with limited reference to other markings</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 response to markings</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>

## Aural Tests

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

	<b>Musicality</b>	<b>Musical knowledge</b>
<b>Distinction</b> 85–100%	<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>	<ul style="list-style-type: none"> <li>• Consistently accurate and prompt responses</li> </ul>
<b>Merit</b> 75–84%	<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>	<ul style="list-style-type: none"> <li>• Accuracy in most of the tests but with a few incorrect responses</li> </ul>
<b>Pass</b> 65–74%	<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>	<ul style="list-style-type: none"> <li>• Reasonable standard of aural perception demonstrated throughout the tests</li> </ul>
<b>Below Pass</b> 55–64%	<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>	<ul style="list-style-type: none"> <li>• Insufficient standard of aural perception demonstrated throughout the tests</li> </ul>
<b>Below Pass</b> 0–54%	<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>	<ul style="list-style-type: none"> <li>• Inadequate standard of aural perception demonstrated throughout the tests</li> </ul>

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

### **Distinction (85–100%)**

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

### **Merit (75–84%)**

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

### **Pass (65–74%)**

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

### **Below pass, upper level (55–64%)**

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

### **Below pass, lower level (0–54%)**

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

## 9. Regulated qualifications

### 9.1 Regulated qualification information

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

### 9.2 RQF levels

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

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



## 9.3 UCAS tariff points

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

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

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