



UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Electronic Organ Syllabus

Grades • Recital Grades • Leisure Play

from 2013 until further notice



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Grades

Recital Grades

Leisure Play

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LCM Examinations

Director of Examinations

John Howard BA PhD FRSA

Chief Examiner in Music

Philip Aldred BEd FLCM

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

tel: +44 (0)20 8231 2364

email: lcm.exams@uwl.ac.uk

uwl.ac.uk/lcmexams

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London College of Music Examiners

- Philip Aldred** BEd FLCM [*Chief Examiner in Music*]
William Alexander BSc BMus MBA MMus PhD GRIC FTCL ARCM ATCL CertFAE *
Andrew Barclay DipMus CertEd
Marie Barry BA FLCM ALSM ALAM
David Beer BA PGCE FLCM
Joshua Brown BA LTCL DipLCM PGCE
Keith Brown BMus ALCM PGCE
Catherine Burnham BMus LTCL PGCE
Dorothy Carnegie BMus PGCE FLCM
Paul Carter BMus MA DASM ALCM PGCE FRSA
Gerald Collins LLCM(TD)
Peter Cook GLCM FLCM FVCM PGCE †
Stuart Corbett BA FDipMus FVCM(Hons) LTCL LLCM PGCE † *
Jamie Cordell BMus PGDip
Barbara Courtney-King LRAM ARCM
Patrick Davey BMus MA TTCT *
Antonia Doggett MA
Richard Elfyn Jones BA MMus PhD FRCO PGCE
David Edwards BEd LGSM
Martin Emslie FLCM, AMusLCM, MSc. PGCE
June Fileti EdD, MEd, MA (MUS), BA Hons
Ivor Flint ALCM LLCM(TD)
Mairéad Forde LLB
Nicholas Garman BA Hons PGCE
Sheila Gaskell FTCL LRAM LLCM
Aidan Geary GLCM
Kevin Gill FRCO GBSM LTCL
Nicola Gillan BA
Moira Gray FLCM LRAM LTCL ARCM DipMus(Open)
Yolande Gregor-Smith LRSM ARCM DipTESOL
Nigel Groome GLCM ARSCM FLCM †
Peter Hallam BEd MA LTCL
Mary Hamilton GTCL LTCL Dip.Acad.di Sta.Cecilia Rome
Paul Harrison MA GLCM FLCM LLCM(TD) LTCL PGCE
Stephen Hazell BA PhD †
Sheila Hemming LLCM ARCM HonLCM
John Hooper BMus MMus DMA
John Howard BA PhD FRSA [*Director of Examinations*]
Corinne Kilvington BA(Hons) Drama
Chris Kimber GGSM
Richard Lambert BEd MA ALCM FLCM FRSA † *
Robert Langston
Philip Lane BMus FTCL FRSA Dmus
Julian Larkin MA ARCO
Tara Leiper BEd MA LTCL LLCM(TD) ARCM DipABRSM
Jayne Lewis BA PGCE
Jayne Lindgren LLAM †
- Jocelyn Lord** MA FLCM LGSM LLAM ACSD †
Helen Madden GCLCM
Susan Maguire BA HDipEd DipItal LLCM(TD) ALCM EFLCert
Robert Marsh MA FRSA FRCO ARCM
Andrew McBirnie BA MMus PhD LTCL (theory)
Nuala McBride
Avril McCusker BA PGDE DRSAMD
Paula McKernan LLB ALCM(TD)
Andrew McManus BMus GBSM FLCM ABSM(TD) ACertCM TEFL(Dip)
Emer McParland GTCL(Hons) LTCL
Susan Olden LRAM LLCM(TD) ARCM AMusTCL
Ates Orga BMus FTCL LMusTCL ATCL
Greg Palmer MA PhD FRSA FLCM LTCL ARCM
Gordon Pearce MA PhD FRSA FLCM LTCL ARCM
Tony Pegler FLCM
Maxwell Pettitt BMus MMus ARCM ALCM FRSA
Kathleen Phillips LGSM ALCM
Elizabeth Pipe FLCM MMus
Peter Precious GradDipMus
Nigel Ramage MA DipEd [*Chief Examiner in Drama and Communication*]
Peter Reder MA GLCM ACSD †
Michael Regan BMus MMus LGSM HonFLCM (theory)
Timothy Rogers BMus FLCM FTCL LLCM
Nathan Rose BMus PGDip ALCM
Gibson Russell GRSM LRAM ARCM HonFLCM FISM
Simon Russell MA FRSA FLCM FTCL LGSM ARCM ARCO
Jenny Saunders
Ian Seddon FLCM ATCL ARCO
Elaine Smith GLCM LLCM HonFLCM †
Jennifer Speculand FLCM FSTD LLCM(TD) LGSM ALAM †
Steven Spencer EdD MA LGSM ALCM
Christopher Stanbury BMus MMus FLCM
Felicity Stubbs MA FLCM GLCM
Hugh Sutton BA (Hons) MEd ARCM FRSA PGCE
Paul Swain BSc LLCM HonLCM FLCM
Sarah Sykes BAhons LGSM PGCE
Christopher Tinker PhD GRSM ARCM PGCE
J Godfrey Turner FLCM LTCL LRAM ARCM MCollP
Christopher Tutin BMus MA LRSM ALCM CertRCO *
Jill Wallis BEd FLCM LTCL
Richard Walsh BA MPhil FLCM
Tonni Wei LMusVCM ARCM (theory)
David Whittaker GLCM FLCM LLCM(TD) † *
Peter J Williams GLCM MBA FLCM LLCM(TD) NPQH
Wei Wong GLCM LLCM(TD) PGCE HonLCM

‡ denotes Senior Examiner in Music

† denotes Senior Examiner in Drama and Communication

* denotes TME (Trainer Moderator Examiner in Music)

[This list was correct at the time of printing.]

London College of Music

The London College of Music (LCM) is one of the largest specialist Music and Performing Arts institutes in the UK. It has a long history of music education dating back to 1887, when it was situated in Great Marlborough Street, London, where the college began as an examination body. In 1991 LCM became part of Thames Valley University, which was renamed the University of West London in 2011.

The London College of Music offers an impressive range of innovative courses, respected worldwide and delivered with creativity and passion by practising industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

Further information about full-time programmes for undergraduate and postgraduate students, in addition to the Junior College, is available from:

- the UWL Learning Advice Centre – tel: 020 8579 5000; email: learning.advice@uwl.ac.uk
- the Faculty of the Arts office – tel: 020 8231 2304; email: music@uwl.ac.uk
- www.uwl.ac.uk/music

London College of Music Examinations

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, and are unique in the graded examinations world in being awarded by a university.

LCM's graded and diploma examinations in most subjects are accredited by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the QCF (Qualifications and Credit Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at Grades 6–8 in an accredited subject.

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, music theatre, popular music vocals, guitar, electronic keyboard, electronic organ, drum kit, percussion, church music, Irish and Scottish traditional music, jazz (piano, wind and brass), ensemble, early learning, theory (both classical and popular) and composition. Examinations in acoustic, electric and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, conducting, thesis and theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

We offer a number of pre-Grade 1 Step exams. Graded exams include a viva voce element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element.

We offer the very popular **Leisure Play** option, where candidates perform three pieces plus a medley, but do not attempt any of the additional components of the exam.

Recent additions to the syllabus are the **Recital Grades**, allowing candidates to enter for a graded exam focusing entirely, or predominantly, on performance.

Graded and diploma syllabuses are available free of charge via our website uwl.ac.uk/lcmexams, or on request from the LCM Examinations office (contact details on page 2).

1. Summary of exam types

Following is an overview of the four exam types contained in this syllabus. Please refer to the relevant section of this syllabus for full details.

	Grades	Recital Grades	Leisure Play
Technical Work	✓	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from set list	3 pieces and medley
Viva Voce	✓	Optional for Component 2	✗
Chord Sequence / Accompanying Test	✓	Optional for Component 2	✗
Aural Tests	✓	✗	✗
Structure	Grades 1-8	Grades 1-8	Levels 1-8
Pre-requisites	✗	✗	✗
Assessment	Examination	Examination	Examination
Grading	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %
Ofqual Accreditation	✓	✓	✗

Ensembles

For group exams, please refer to the **Ensemble Syllabus**. This flexible syllabus caters for groups of any size (from 2 players upwards), and of any combination of instruments. Six levels are offered, ranging from Grades 1–2 to DipLCM standard.

2. Introduction

2.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations, Recital Grades and Leisure Play Examinations in Electronic Organ awarded by University of West London Qualifications.

Examinations are also offered in the subjects listed below; see separate syllabuses for details.

Piano, Electronic Keyboard, Flute, Clarinet, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trumpet, Cornet, Flugel Horn, Trombone, Baritone, Euphonium, Tuba, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Acoustic Guitar, Rock Guitar, Electric Guitar, Bass Guitar, Drum Kit, Tuned Percussion, Snare Drum, Timpani, Percussion, Classical Singing, Popular Music Vocals, Music Theatre, Church Music, Jazz Piano, Jazz Flute, Jazz Clarinet, Jazz Saxophone, Jazz Trumpet, Jazz Trombone, Irish Traditional Music, Scottish Traditional Music, Ensemble, Theory of Music, Popular Music Theory, Composition

2.2 Validity of this syllabus

This syllabus is valid from 1 January 2013 until further notice.

2.3 Rationale

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

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the repertoire performed in practical examinations;
- a distinctively broad stylistic range, as reflected in tasks, endorsements and repertoire;
- the provision of assessment in areas not traditionally included within the scope of graded examinations;
- a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts.

In the standards set, in structure, and organisation, LCM's graded and diploma qualifications are broadly comparable with those of other awarding bodies offering qualifications in music and in drama & communication. However, these syllabuses offer the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition and offer alternative routes that enable teachers to achieve the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

2.4 Syllabus aims

A course of study based on LCM's graded and diploma syllabuses is intended to provide:

- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts;
- skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory;
- enhanced ability in acquiring the personal disciplines and motivation necessary for life-long learning;
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience;
- an assessment system equipping candidates with added-value to enhance career routes, educational opportunities and decision-making.

2.5 Syllabus objectives

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

- a balanced combination of performing skills and the supporting literacy;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

2.6 Availability of examinations and entry details

Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding Autumn. Completed entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. The representative is responsible for devising the timetable.

In addition, LCM conducts examinations at schools, colleges and teaching studios on a private centre basis, provided the practical grade entries total at least five hours' examining time, and any venue-related costs are covered by the applicant. The co-ordinating teacher is responsible for timetabling the examination day. Some flexibility is possible, and teachers are invited to telephone LCM Examinations on 020 8231 2364 to discuss the arrangements in advance.

2.7 Duration of examinations

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

2.8 Target groups

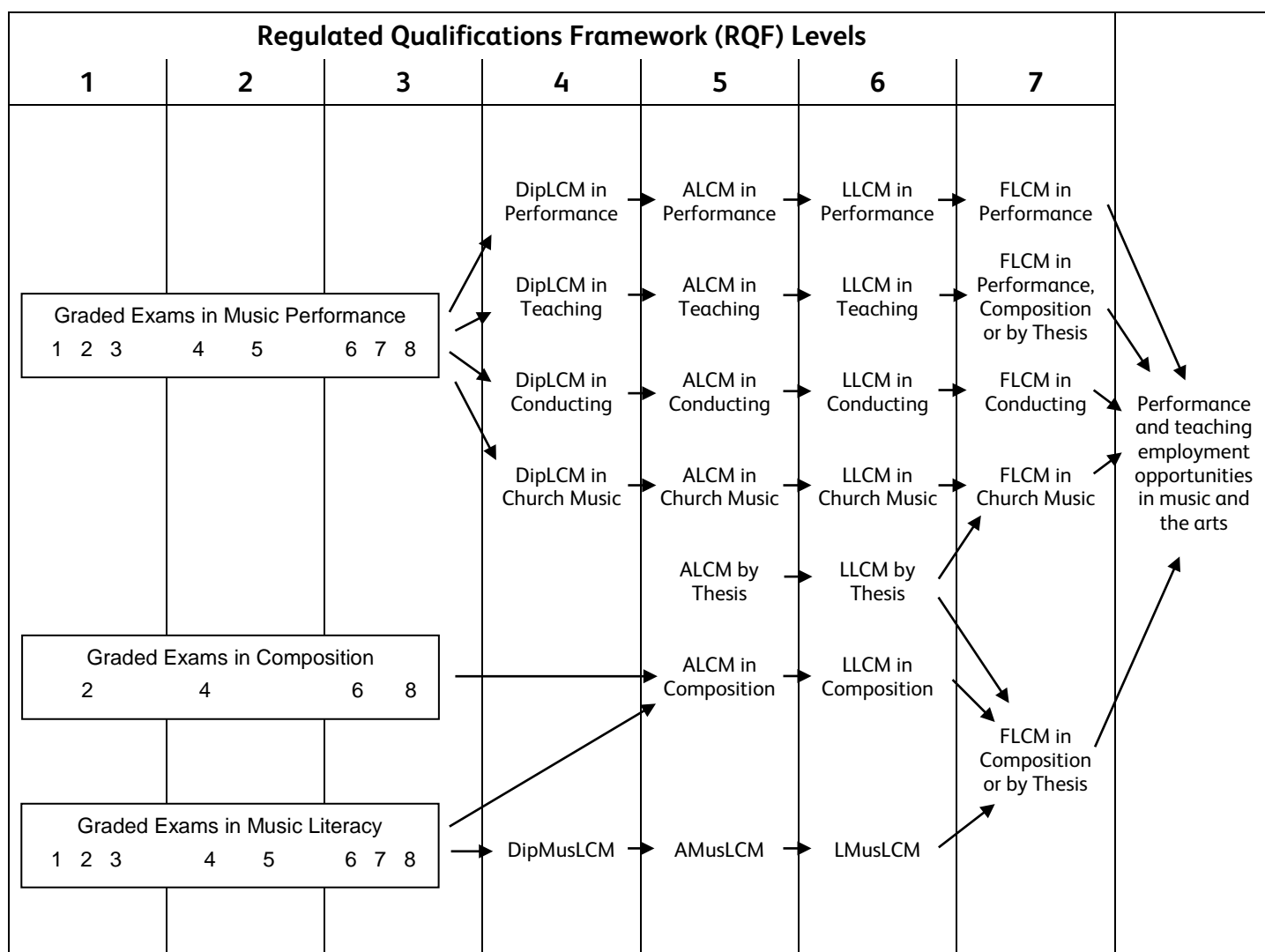
LCM Examinations are open to all. There are no minimum age restrictions, and the choice of repertoire is intended to appeal to candidates of all ages. However, in practice, whilst candidates of all ages enter for Grades 1–5, it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6–8.

Target Age / Description	LCM Grades / Levels
4 – 7	1 – 3
6 – 13	1 – 5
11 – 18+	4 – 8
Continuing Education	1 – 8

2.9 Candidates with specific needs

Information on assessment, examination and entry requirements for candidates with specific needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*, available free of charge via our website or on request from the LCM Examinations office (contact details on page 2).

2.10 Progression routes



Progression from Music Performance Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance or Composition or by Thesis
- Conducting route: DipLCM in Conducting, ALCM in Conducting, LLCM in Conducting, FLCM in Conducting

Progression from Music Literacy Grades:

- Theory route: DipMusLCM, AMusLCM, LMusLCM, FLCM in Composition or by Thesis
- Composition route: ALCM in Composition, LLCM in Composition, FLCM in Composition or by Thesis

Progression from Drama & Communication Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance

The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not accredited by Ofqual. RQF levels are included to indicate the standard of qualifications. Please contact LCM Examinations for full details.

LCM music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value. For more information, please contact LCM Examinations.

2.11 Technical 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:

1. Examiners will not assist with setting up or registering the instrument.
2. Scales and arpeggios should be played using a clear tone – preferably a piano or electric piano voice, with no sustain. Scales should be played with a sense of musicality and purpose. The first aim of playing scales and arpeggios is to achieve accuracy, evenness and clarity. For the guidance of candidates the recommended tempo range is shown. However, it should be remembered that accuracy and clarity are more important than speed. All scales and arpeggios must be played from memory, although music may be used for the scale/chord and pedal exercises.
3. The use of ‘single finger’ chords is not permitted in any examination.
4. Recommended tempos given in supplementary material and grade handbooks should be adhered to closely.
5. For Steps, and for List A and B pieces in graded examinations, the use of USB sticks, hard-drive memory, SD cards and floppy disks is strictly limited to the purpose of registration setting only. Only the rhythmic features incorporated into the instrument will be accepted, and additional MIDI facilities, drum machines, etc. will not be allowed. For List C pieces in graded exams, candidates may, if desired, make full use of today’s technology, including sequencing (multi-tracking), drum and accompaniment programming, and performance (multi) pads. However, this technology must be used to enhance the live performance – not to make this technically easier. (The use of commercially available MIDI files is not accepted under any circumstances.) This is to encourage the use of today’s technology in a musical fashion, and is entirely optional. No additional marks are available for the use of such technology.
6. Candidates will be assessed on the musicality and communicative skills demonstrated through their performance. It is therefore advisable at all levels for candidates to use, or teachers to provide, an instrument incorporating as many features as possible which are appropriate to the repertoire being performed.
7. The keyboards should have a minimum of 44 notes. The ranges of scales and arpeggios may be reduced where necessary.

2.12 LCM Publications

The following LCM Publications are relevant to this syllabus:

- LL118 Step by Step for Electronic Organ
- LL180 Electronic Organ Handbook 2006: Grades 1 & 2
- LL181 Electronic Organ Handbook 2006: Grades 3 & 4
- LL182 Electronic Organ Handbook 2006: Grades 5 & 6
- LL183 Electronic Organ Handbook 2006: Grades 7 & 8
- LL190 Chord Sequence and Accompanying Test Samples
- LL194 Performance Guide for Electronic Keyboard and Organ – Grade 1 to Diploma
- LL158 Sitting Pretty (advice on posture for Keyboard and Organ players) by Penelope Weedon
- LL189 Specimen Aural Tests
- LL205 LCM Aural Handbook
- LL195 Studies and Pieces Grades 1–2 CD
- LL196 Studies and Pieces Grades 3–4 CD
- LL197 Studies and Pieces Grades 5–6 CD
- LL198 Studies and Pieces Grades 7–8 CD

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

A complete list of titles may be found on their website – www.music-exchange.co.uk

2.13 Supplementary material

Abbreviation	Book title	Order number
COP 1	Complete Organ Player New Revised Edition Book 1	AM961994
COP 2	Complete Organ Player New Revised Edition Book 2	AM19449
COP 3	Complete Organ Player New Revised Edition Book 3	AM19456
COP 4	Complete Organ Player New Revised Edition Book 4	AM19464
COP 7	Complete Organ Player New Revised Edition Book 7	AM19498
COP FAV	Complete Organ Player Favourite Pieces	AM939213
STUD 1	The Student Organist Book 1	STO-1
STUD 2	The Student Organist Book 2	STO-2
STUD 3	The Student Organist Book 3	STO-3
JOY	The Joy Of Organ Music	YK21095
GALA 1	Opera Gala Book 1	H331
GALA 3	Opera Gala Book 3	H333
CLASSICAL	Classical Concert	H362
HOL JAZZ	Home Organist Library Volume 7 Jazz Pieces	AM29638
HOL BLUES	Home Organist Library Volume 8 Blues Solos	AM29646
DISNEY	Disney Hits For Organ	HLD00199008

Publishers / Suppliers:

Abbreviation	Publisher / Supplier	Telephone	Website
COP, HOL, JOY, DISNEY	Wise Publications / Music Sales	01284 702600	www.musicroom.com
GALA, CLASSICAL	Stainer & Bell	020 8343 3303	www.stainer.co.uk
STUD	Music World, Northampton	01604 637444	www.musicworldonline.co.uk/studentseries

3. Grades

3.1 Overview

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations in Electronic Organ awarded by University of West London Qualifications. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary to play the organ and to develop capability both as a performer and as informed listener.

Carefully selected repertoire appropriate for each of the eight grades offered is published in the LCM Electronic Organ Handbooks, together with guidance for teachers and examples of the various tests encountered in the examination. The supplementary tests have been devised to reflect the use of the organ in 'real life' situations, and are intended to aid the development of the skills necessary to play and accompany in the professional arena.

The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

3.2 Summary of subject content and description of examination components

These summaries should be read in conjunction with the *Grade descriptions* (Section 3.4) and the *Pass band descriptions* (Section 8.3). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music, Philip Aldred, at the LCM Examinations office (contact details on page 2).

Areas of Study

Teachers preparing candidates for LCM graded music examinations need to ensure that students are able to demonstrate appropriate levels of mastery as described in the Grade Descriptions in each of the following five areas of study.

Component 1: Technical Work

Candidates need to be prepared to demonstrate:

1. the ability to perform from memory the scales, arpeggios, and other tasks and exercises specified in the repertoire. The primary areas of study are the pitch content of the set exercises, and the ability to perform them from memory (unless specified to the contrary), with accuracy and fluency, within the specified parameters of tempo.
2. the ability to perform the scale/chord exercise specified in the repertoire. The primary areas of study are the pitch content in the right hand and the accuracy of the chords in the left hand, and the ability to perform with fluency within the specified parameters of tempo.
3. the ability to perform the pedal exercise specified in the repertoire with accuracy.
4. technical mastery of the instrument (including fingering), and the ability to shape the exercises musically.

Explicit ability: perform from memory a specified set of technical exercises, at a specified tempo or within specified parameters of tempo, appropriate to the instrument and grade, with accuracy and fluency [memory requirement not applicable to scale/chord exercise or pedal exercise].

Implied ability: demonstrate basic technical fluency, fingering, pedalling, articulation, and knowledge of keys and diatonic chords.

Component 2: Performance

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform three pieces selected from those prescribed in the repertoire, with accuracy and musicality. The principal area of study is the technical mastery of the instrument, including fingering, articulation, dexterity, appropriateness and variety of voices, appropriateness of rhythm, effective use of the instrument's facilities, tempo, dynamics, pedalling technique and co-ordination between hands and feet.
2. where the candidate so chooses, the ability to adapt the printed version of the music (for the List B and C pieces only) musically and sensitively, incorporating effective changes to pitches, chords, rhythms and style as appropriate.
3. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
4. familiarity with notation appropriate to the grade.
5. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: perform three pieces, usually chosen by the candidate from prescribed lists, with accuracy and musicality.

Implied ability: execute a programme of three relatively substantial pieces of music, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the grade (7.3, *How marks are awarded*); demonstrate the ability to use the features of the instrument; where the candidate so chooses, demonstrate the ability to alter various aspects of the music in order to produce a personal interpretation.

Component 3: Viva Voce

Candidates need to be prepared to demonstrate:

1. the ability to respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects of the pieces performed. The primary areas of study throughout the grades will be (a) a thorough understanding of all aspects of notation occurring in the performed scores, and (b) an informed and considered response to the repertoire.
2. at Grades 4–8, knowledge and understanding of the historical and musical context of the pieces performed.
3. an understanding of any alterations made to printed scores in List B and C pieces, together with the reasons for these alterations being made.
4. an understanding of the technical features of the instrument, as specified for the grade.
5. the ability to articulate answers clearly and confidently, employing appropriate terminology.

Explicit ability: respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects, appropriate to the grade, of the pieces performed; respond orally to questions about the technical features of the instrument.

Implied ability: a technical and (at higher grades) critical understanding of the music performed in Component 2, and of the candidate's own response to it, demonstrated through articulate responses employing appropriate vocabulary.

Component 4: Chord Sequence Test OR Accompanying Test

Option 1: Chord Sequence Test

Candidates need to be prepared to demonstrate the ability to:

1. improvise a melody line over a given chord sequence, using left hand chords and pedals, after a short period of preparation. The primary areas of study are the ability to interpret chord symbols, the ability to compose a convincing melody relating to the given chords, and the ability to perform the test fluently and at an appropriate tempo.
2. make sensitive and musical performance choices that reflect an increasing sense of musicality.
3. use the preparation time effectively in order to produce as musical an improvisation as possible.

Explicit ability: improvise a melody line over a given chord sequence, after a short period of preparation.

Implied ability: respond to, and interpret, chord symbols, displaying an understanding of keys, phrasing and other musical elements, using the preparation time effectively to produce as convincing an improvisation as possible.

Option 2: Accompanying Test

Candidates need to be prepared to demonstrate the ability to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music after a short period of preparation. The extract will consist of a right hand melody line and left hand chord sequence and pedals, acting as an accompaniment to a melody played by the examiner. The primary areas of study are the ability to respond to, and interpret, traditional musical notation, displaying an understanding of key signatures, chord symbols and other musical elements, and the ability to co-ordinate the performance with that of the examiner, maintaining a steady and reliable tempo.
2. make sensitive and musical performance choices that reflect an increasing sense of musicality.
3. use the preparation time effectively in order to produce as convincing a rendition of the given extract as possible.

Explicit ability: perform, as accurately and fluently as possible, an extract of music previously unseen by the candidate, after a short period of preparation, in time with a melody played by the examiner.

Implied ability: respond to, and interpret, traditional musical notation, displaying an understanding of keys, phrasing and other musical elements, using the preparation time effectively to produce as convincing a rendition of the given extract as possible, as if the candidate were commencing the process of learning the piece fully; demonstrate good accompanying skills, including the ability to maintain a steady tempo.

Component 5: Aural Tests

Candidates need to be prepared to demonstrate the ability to:

1. provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types. The primary areas of study are the knowledge and understanding of the required parameters of pitch, rhythm, harmony, form and style.
2. communicate these answers to the examiner by means of appropriate terminology and through practical means (singing, clapping, etc.) as required.
3. understand the specific test formats as published by LCM Examinations.

Explicit ability: provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types, relating to discrimination of such musical aspects as pitch, rhythm, harmony, form and style.

Implied ability: aurally discriminate between a variety of musical elements and parameters, such as those outlined above; communicate this to the examiner by means of appropriate terminology and practical means (singing, clapping etc.) as required; and an understanding of the specific test formats as published by LCM Examinations.

3.3 Weightings for examination components

Technical Work	Performance	Viva Voce	Chord Sequence / Accompanying Test	Aural Tests
15 %	60 %	7 %	10 %	8 %

3.4 Grade descriptions

The standard expected of a candidate at any particular grade is defined by the repertoire of tasks prescribed for that grade. The performance of the candidate in relation to these tasks determines the attainment band that he/she is awarded. The repertoire of tasks is differentiated by demand. The level of mastery implicit in these tasks and the more general expectations of the candidate are defined by the following grade descriptions.

Grades 1–2

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. The duration of pieces in Component 2 is generally limited to 1–2 minutes maximum. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Grades 3–4

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, phrasing and ornamentation will be a more regular feature of the music, and a wider variety of type will be used. The repertoire of scales and arpeggios in Component 1 is expanded in number, and includes more taxing examples. The duration of pieces in Component 2 is approximately 2–3 minutes. 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, 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. The duration of pieces in Component 2 is approximately 2–3 minutes. Musicality is judged to be an important element of assessment, and expectations of communication are higher.

Grades 6–7

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, 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. The duration of pieces in Component 2 is approximately 3–4 minutes. 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, phrasing and ornamentation will be consistent and considerable. The repertoire of scales and arpeggios in Component 1 is expanded in number to comprise an extremely wide range of type. The duration of pieces in Component 2 may be as much as 5 minutes or longer. 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.

3.5 Accreditation

LCM's graded examinations in Electronic Organ are regulated in England by Ofqual, and by the corresponding authorities in Wales (DfES) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 1, 2 and 3.

The table below shows the qualification number, QCF title and credit value of each grade. The awarding organisation is University of West London Qualifications.

Please contact us, or consult the Register of Regulated Qualifications (<http://register.ofqual.gov.uk>), for further details, including unit numbers.

Qualification Number	Qualification Title	QCF Credits
501/1985/0	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1) (QCF)	6
501/2002/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2) (QCF)	9
501/2004/9	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3) (QCF)	12
501/2003/7	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4) (QCF)	15
501/2006/2	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5) (QCF)	18
501/2083/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6) (QCF)	22
501/2082/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7) (QCF)	27
501/2066/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8) (QCF)	32

3.6 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes accredited graded music examinations in its tariff. Holders of LCM Grade 6–8 music qualifications (including Recital Grades) applying for any course of study at a UK Higher Education institution are entitled to tariff points as detailed below.

UCAS Points	A Levels (Grades A–E)		LCM Practical Examinations (Pass, Merit, Distinction)			LCM Theory Examinations (Pass, Merit, Distinction)		
	AS Level	A2 Level	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
56		A*						
48		A						
40		B						
42		C						
30					D			
24		D			M			
20	A							
18					P			
16	B	E		D				
12	C		D	M				
10	D		M	P				D
9								M
8							D	P
7							M	
6	E		P			D	P	
5						M		
4						P		

3.7 Repertoire lists

Candidates for Step One and Step Two will find all the required material for both examinations in one book, the LCM Publication, *Step by Step for Electronic Organ* (LL118). In addition, supplementary material may be used for the pieces, as shown below.

Electronic Organ: Step 1

Component 1 - Exercises 25 marks

Performance of seven exercises, as stated in *Step by Step for Electronic Organ*.

Component 2 - Studies 20 marks

Performance of two studies, chosen from the selection of four in *Step by Step for Electronic Organ*.

Component 3 - Pieces 40 marks

Performance of two pieces, chosen from the following list [see Sections 2.12 and 2.13 for publication details]:

Quietly, Hush Now	Step by Step for Electronic Organ
Jamie's Puppy	Step by Step for Electronic Organ
Marching Band	Step by Step for Electronic Organ
Peeling Bells	Step by Step for Electronic Organ
Barcarolle	COP 1
When The Saints Go Marching In	COP 1
Home Sweet Home	STUD 1
Cuckoo	STUD 1

Component 4 - Questions 15 marks

Simple questions on the music played: the stave, barlines, notes and rests (their name, shape and value).

Electronic Organ: Step 2

Component 1 – Exercises and Scales 25 marks

Performance of five exercises, as stated in *Step by Step for Electronic Organ*.

C, G and D majors, one octave from memory, hands together.

Component 2 - Studies 20 marks

Performance of two studies, chosen from the selection of four in *Step by Step for Electronic Organ*.

Component 3 - Pieces 40 marks

Performance of two pieces, chosen from the following list [see Sections 2.12 and 2.13 for publication details]:

The Can Can	Step by Step for Electronic Organ
Lullaby from 'The Golden Cockerel'	Step by Step for Electronic Organ
The Prairie Train	Step by Step for Electronic Organ
Lavender's Blue	Step by Step for Electronic Organ
Michael Row The Boat Ashore	COP 1
For He's A Jolly Good Fellow	COP 1
Lullaby	STUD 1
When You And I Were Young Maggie	STUD 1

Component 4 - Questions 15 marks

Simple questions on the music played: a little more advanced than in Step One, covering the position and purpose of the key signature and time signature, the scale, dotted notes and accidentals.

Electronic Organ: Grade 1

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 65 when played in quavers)

Major – C, G, D, F, one octave, hands together

Minor – A harmonic or melodic (candidate's choice), one octave, hands together

Contrary motion – C major, one octave

Arpeggios (recommended tempo crotchet = 55 when played in quavers)

Major – C, G, D, F, one octave, hands separately

Minor – A, one octave, hands separately

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 1 & 2*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 1 & 2* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 1 & 2*):

BEETHOVEN (arr. Dowsett)	Variation on Ode To Joy
DOWSETT	Little Waltz
SMITH	Independence

List B & C pieces in *LCM Organ Handbook 2006: Grades 1 & 2*:

BEETHOVEN (arr. Dowsett)	Pastoral Symphony (Last Movement)
SMITH	Playground
TRAD. (arr. Dowsett)	Bill Bailey Won't You Please Come Home
WEEDON	Old Glasgow Town

List B & C pieces: additional choices [see Section 2.13 for publication details]:

Every Breath You Take	COP 1
Londonderry Air	JOY
Waltz – Brahms	JOY
My Heart At Thy Sweet Voice	JOY
Over The Waves	STUD 1
Shenandoah	STUD 2
Helston Furry Dance	STUD 2
Melody In F	STUD 2

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

Electronic Organ: Grade 2

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 70 when played in quavers)

Major – C, G, D, F, two octaves, hands separately and together

Minor – A, D harmonic or melodic (candidate's choice), two octaves, hands separately and together

Contrary motion – C, G major, two octaves

Arpeggios (recommended tempo crotchet = 65 when played in quavers)

Major – C, G, D, F, two octaves, hands separately

Minor – A, D, two octaves, hands separately

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 1 & 2*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 1 & 2* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 1 & 2*):

DOWSETT	Two's Company
McBIRNIE	Snaking Scales
SMITH	Guitar Romance

List B & C pieces in *LCM Organ Handbook 2006: Grades 1 & 2*:

SMITH	Holding On
TRAD. (arr. Dowsett)	Sloop John B
TRAD. (arr. Smith)	Scarborough Fair
WEEDON	Tangle Tango

List B & C pieces: additional choices [see Section 2.13 for publication details]:

To A Wild Rose	JOY
Musetta's Waltz	JOY
Vilia	JOY
Silver Threads Among The Gold	STUD 3
Aloha Oe	STUD 3
Moulin Rouge Waltz	COP 2
Sing	COP 2

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

Electronic Organ: Grade 3

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 80 when played in quavers)

To be played straight or swung, at the examiner's request

Major – D, F, A, B \flat , two octaves, hands together

Minor – E, G harmonic or melodic (candidate's choice), two octaves, hands together

Contrary motion – G, D major, two octaves

Chromatic hands separately, one octave, starting from D, E \flat

Arpeggios (recommended tempo crotchet = 70 when played in quavers)

Major – D, F, A, B \flat , two octaves, hands separately

Minor – E, G, two octaves, hands separately

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 3 & 4*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 3 & 4* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 3 & 4*):

DVORAK (arr. Dowsett)	Humoreske
SMITH	Dancing Fingers
TCHAIKOVSKY (arr. McBirnie)	Theme from 'Manfred'

List B & C pieces in *LCM Organ Handbook 2006: Grades 3 & 4*:

VARIOUS (arr. Dowsett)	Scottish Traditional Medley
TRAD. (arr. Smith)	Cockles and Mussels
WEEDON	Won't Never Play That Tune No More!

List B & C pieces: additional choices [see Section 2.13 for publication details]:

Wrap Your Troubles In Dreams	COP 2
Eleanor Rigby	COP2
Traumerei	JOY
Intermezzo	GALA 1
Largo From Serse	GALA 1
Just An Old Fashioned Girl	COP 3
Under The Bridges Of Paris	COP3
The Music Of The Night	COP Fav

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

Electronic Organ: Grade 4

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 90 when played in quavers)

To be played straight or swung, at the examiner's request

Major – A, B \flat , E, E \flat , two octaves, hands together

Minor – G, B, C harmonic or melodic (candidate's choice), two octaves, hands together

Contrary motion – F, A major, two octaves

Chromatic Contrary Motion from D, two octaves

Pentatonic on G (major form), two octaves, hands together

Arpeggios (recommended tempo crotchet = 75 when played in quavers)

Major – A, B \flat , E, E \flat , two octaves, hands together

Minor – G, B, C, two octaves, hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 3 & 4*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 3 & 4* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 3 & 4*):

DOWSETT	Fives
McBIRNIE	Remuera Waltz
SMITH	Just Before

List B & C pieces in *LCM Organ Handbook 2006: Grades 3 & 4*:

SMITH	Jim's Gig
TRAD. (arr. Dowsett)	Little Brown Jug
WEEDON	Toccata

List B & C pieces: additional choices [see Section 2.13 for publication details]:

Clarinet Polka	JOY
Quartet From Rigoletto	GALA 1
Drinking Song From La Traviata	GALA 1
Light My Fire	COP 4
Marching Strings	COP 4
Three Times A Lady	COP Fav
Green Onions	HOL Blues

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

Electronic Organ: Grade 5

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 100 when played in quavers)

To be played straight or swung, at the examiner's request

Major – E, E \flat , A \flat , B, three octaves, hands together

Minor – B, C, F harmonic or melodic (candidate's choice), three octaves, hands together

Contrary motion major – B \flat , E, two octaves

Contrary motion harmonic minor – A, E, two octaves

Chromatic Similar Motion from any note, two octaves

Pentatonic on F (major form), two octaves, hands together

Blues on G, two octaves, hands together

Arpeggios (recommended tempo crotchet = 80 when played in quavers)

Major – E, E \flat , A \flat , B, two octaves, hands together

Minor – B, C, F, two octaves, hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 5 & 6*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 5 & 6* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 5 & 6*):

DOWSETT	Cool
McBIRNIE	Homage to Bach
SMITH	Dixie

List B & C pieces in *LCM Organ Handbook 2006: Grades 5 & 6*:

SMITH	Soul Brother
VARIOUS (arr. Dowsett)	Classics Meets Disco
WEEDON	The Canals of Amsterdam

List B & C pieces: additional choices [see Section 2.13 for publication details]:

Nessun Dorma	GALA 1
Spanish Gypsy Dance	COP Fav
Don't Get Around Much Anymore	HOL Jazz
Way Down Yonder In New Orleans	HOL Jazz
Flower Duet from Lakmé	CLASSICAL
Spring From The Four Seasons	CLASSICAL
Night Train	HOL Blues

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

Electronic Organ: Grade 6

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 120 when played in quavers)

To be played straight or swung, at the examiner's request

Major – F, Ab, B, Db, F#, three octaves, hands together

Minor – B, C, F, Bb, F# harmonic and melodic, three octaves, hands together

Contrary motion major – Eb, Ab, B, two octaves

Contrary motion harmonic minor – D, G, C, two octaves

Chromatic Similar Motion from any note, two octaves

Chromatic Contrary Motion starting on E, Bb, two octaves

Pentatonic on F# (major form), two octaves, hands together

Blues on D, two octaves, hands together

Arpeggios (recommended tempo crotchet = 90 when played in quavers)

Major – F, Ab, B, Db, F#, three octaves, hands together

Minor – B, C, F, Bb, F#, three octaves, hands together

Dim 7th on C, three octaves, hands together

Dom 7th starting on C, three octaves, hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 5 & 6*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 5 & 6* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 5 & 6*):

TRAD. (arr. Dowsett)	Charlie's Hornpipe
McBIRNIE	Freya's Song
SMITH	Fanfare

List B & C pieces in *LCM Organ Handbook 2006: Grades 5 & 6*:

BIZET (arr. Dowsett)	Minuet from 'L'Arlésienne'
SMITH	Busy Fingers
WEEDON	Chat chat, talk talk

List B & C pieces: additional choices [see Section 2.13 for publication details]:

Elizabethan Serenade	COP Fav
Round Midnight	HOL Jazz
Zadok The Priest	CLASSICAL
Frankie And Johnnie	HOL Blues
Delicado	COP 7
A Whole New World	Disney
One Jump Ahead	Disney

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

Electronic Organ: Grade 7

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 130 when played in quavers)

To be played straight or swung, at the examiner's request

Major – D, A, B \flat , B, D \flat , three octaves, hands together

Minor – B \flat , F \sharp , C \sharp , G \sharp , E \flat harmonic and melodic, three octaves, hands together

Contrary motion major – B, D \flat , F \sharp two octaves

Contrary motion harmonic minor – C, F, B, two octaves

Chromatic Similar Motion from any note, two octaves

Chromatic Contrary Motion starting on C, F \sharp , two octaves

Pentatonic on B (major form), two octaves, hands together

Blues on F, two octaves, hands together

Arpeggios (recommended tempo crotchet = 100 when played in quavers)

Major – D, A, B \flat , B, D \flat , three octaves, hands together

Minor – B \flat , F \sharp , C \sharp , G \sharp , E \flat , three octaves, hands together

Dim 7th on B, three octaves, hands together

Dom 7th in the key of F, G, three octaves, hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 7 & 8*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 7 & 8* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 7 & 8*):

McBIRNIE	Whystan's Whirligig
MUSSORGSKY (arr. Dowsett)	Promenade
SMITH	Jazz Licks

List B & C pieces in *LCM Organ Handbook 2006: Grades 7 & 8*:

CHABRIER (arr. Dowsett)	España
SMITH	High Five
WEEDON	Morris Dance

List B & C pieces: additional choices [see Section 2.13 for publication details]:

Laura	HOL Jazz
On Green Dolphin Street	HOL Jazz
Root Beer Rag	COP 7
Tico Tico	COP 7
Waltz From Serenade For Strings	CLASSICAL
Juliet's Waltz Song	GALA 3

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

Electronic Organ: Grade 8

Component 1 - Technical Work

15 marks

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 150 when played in quavers)

To be played straight or swung, at the examiner's request

Major – C, G, E, F#, Ab, Db, three octaves, hands together

Minor – A, G, F, F#, Bb, B harmonic and melodic, three octaves, hands together

Contrary motion major – D, F, B, Eb, A, Bb, two octaves

Contrary motion harmonic minor – B, G#, F#, Eb, two octaves

Chromatic Similar Motion from any note, three octaves

Chromatic Contrary Motion starting on any note, two octaves

Pentatonic on E, C# (major form), two octaves, hands together

Blues on A, two octaves, hands together

Arpeggios (recommended tempo crotchet = 110 when played in quavers)

Major – C, G, E, F#, Ab, Db, three octaves, hands together

Minor – A, G, F, F#, Bb, B, three octaves, hands together

Dim 7th on C, B, C#, three octaves, hands together

Dom 7th in the key of C, F, G, D, Bb, three octaves, hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 7 & 8*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 7 & 8* – one to be played, chosen by the examiner)

Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C. Refer to Section 3.8 for requirements.

List A pieces (all included in *LCM Organ Handbook 2006: Grades 7 & 8*):

ELGAR (arr. Dowsett)	Nimrod
McBIRNIE	Processional
SMITH	Striding Out

List B & C pieces in *LCM Organ Handbook 2006: Grades 7 & 8*:

HOLZMANN (arr. Dowsett)	Blaze Away
SMITH	Reflections
WEEDON	Weekend Love

List B & C pieces: additional choices [see Section 2.13 for publication details]:

Devil's Galop	COP Fav
One Note Samba	COP Fav
A Night In Tunisia	HOL Jazz
Vissi D'arte From Tosca	GALA 3
Your Tiny Hand Is Frozen	GALA 3

A Piece Of Your Own Choice, of suitable standard, time limit 5 minutes. A copy of the arrangement is to be provided for the examiner.

Component 3 - Viva Voce

7 marks

See Section 3.9.

Component 4 - Chord Sequence or Accompanying Test

10 marks

Option A: Chord Sequence Test – see Section 3.10. Option B: Accompanying Test – see Section 3.11.

Component 5 - Aural Tests

8 marks

See Section 3.12.

3.8 Performance component

List A Pieces

Studies are to be played exactly as written.

List B Pieces

If the candidate adheres to the score in a technically competent manner and gives a musical performance, full marks for this component may be achieved. However, if the candidate wishes to be creative by making natural and musical alterations to the score, he/she is encouraged to do so as long as the essence of the piece and technical standard are maintained.

List C Pieces

As for List B. In addition, candidates may, if desired, make full use of today's keyboard technology, including sequencing (multi-tracking), drum and accompaniment programming, and performance (multi) pads. However, this technology must be used to enhance the live performance – not to make this technically easier. (The use of commercially available MIDI files is not acceptable under any circumstances.) This is to encourage the use of today's technology in a musical fashion, and is entirely optional. No additional marks are available for the use of such technology.

Guidelines for the Performance of List B and C pieces

In graded examinations, for List B and C pieces, full marks may be achieved if the candidate adheres to the score in a technically competent manner, and gives a musical performance. However, if the candidate wishes to be creative by making natural and musical alterations to the score, he/she is encouraged to do so, as long as the essence of the piece and technical standard are maintained.

This aspect of the syllabus is intended to facilitate the relatively free and spontaneous improvised 'decorations' which are common practice to most Electronic Organ music. They are the player's chance to 'personalise' a piece. Modern Electronic Organs with their memory facilities open up the way to producing ever more imaginative overall performance effects.

The following are some guidelines to consider in preparing for these performances. They should not be seen as hard and fast rules. At every grade and level, candidates will be expected to be able to discuss, in the Viva Voce, any alterations to the printed score presented in this section of the examination.

Intros and endings

- Both pre-set and originally composed intros and endings may be employed. In both cases, their use should be the evident work of the candidate. Candidates at *any* stage should be aware of the creation and/or decision process which resulted in their inclusion, and should regard them as an integral part of the performance. Candidates should remain involved in the performance throughout their duration.

Registration

- Tonal variety should feature in all pieces, but in Lists B and C, there is the opportunity to make bolder, more imaginative changes.
- Registration changes are expected, particularly where there is a second chorus or verse.
- Diversity is encouraged, but registrations should not aim to be bizarre for the sake of it! Candidates should be able to explain why they have chosen a particular sound. Registration changes should not hold up the pulse and flow of the music and may be pre-programmed. Again, candidates should understand and be able to explain how this is done.

Additions to the notes and rhythms

- Decorative additions to the notes and rhythms are very much encouraged in this section. These can be in either hand, and may include performed (not pre-programmed) 'fills'. Pre-set fills 'built in' to the organ, however, may also be used. Candidates should be able to explain why they have been used, e.g. "it marks the end of a phrase" or "it 'fills in' while there's a long note in the tune" or similar.
- The expansion of the melodic texture through the use of countermelodies and/or RH chords is also encouraged.

Alterations to the harmony

- Changes to the harmony can be incorporated to provide more colourful harmonisations ('altered chords'), which is a very effective interpretative tool.
- Candidates may also make more fundamental alterations to the printed harmony, in order for example to make it closer to the original, in the case of arrangements, or simply in order to produce a different musical effect.

Rhythmic alterations

- A reasonable amount of change and variety is acceptable in the rhythms but care should be taken not to distort or destroy the basic character of the music. The addition of syncopated patterns is an obvious example which will be appropriate for a number of pieces.

Scores

- If notes and markings have been made on the music, or an alternative score created, then examiners would welcome sight of this to help them understand the creative process. Candidates may play from such annotated scores. Scores need not be meticulous, and 'working documents' are quite acceptable. Provision of scores for the examiner is a desirable option but not a requirement.
- Please note that examiners will base their assessment **ONLY** on what is performed. Thus, if a certain element of the interpretation is clear on the score, but not in performance, it will be disregarded by the examiner.

Teacher input

- The teacher should aim to be a *facilitator*; arrangements and interpretations need to show at least some evidence of the candidate's own input, even from the earliest grades. Whilst at Grades 1 and 2 a good deal of teacher influence is likely to be evident, at higher grades aspects of interpretation, both in the performance and as reflected in subsequent discussion, should clearly be the work of the candidate, with ever-lessening evidence of the influence of the teacher in what is produced.

Assessment

- Examiners will assess the performances holistically, and will be looking for an effective, communicative performance.
- Although all interpretations should work in a basic musical sense, examiners are instructed to disregard subjective questions of taste or appropriateness in making their judgements, in order that the imagination of the candidate may be given free rein.
- Candidates may be asked to discuss their alterations to scores in the Viva Voce. At higher grades, examiners will expect a clear and detailed understanding of the process, including why and how certain decisions were taken.

3.9 Viva Voce

Notes:

1. *All questions and answers are verbal. 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.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance component of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1–8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *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.*

Requirements:

Grade 1

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: 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 their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.);
- discuss any alterations which have been made to the printed score in List B and C pieces, and explain why such alterations were made.

Grade 2

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

- explain the use and function of the expression pedal, and the need for more than one keyboard.

Grade 3

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

- identify intervals up to and including a fifth by numerical value only (eg. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music;
- demonstrate an understanding of the basic functions of the instrument and their uses, such as: voice changes, registration changes, and styles.

Grade 4

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

- identify intervals up to and including an octave by numerical value only (eg. ‘fourth’, ‘seventh’, etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and name its principal constituent parts;
- explain why certain registrations and rhythm styles were selected.

Grade 5

In addition to the requirements for Grades 1–4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (eg. ‘Major 2nd’, ‘Perfect 4th’, etc.);
- demonstrate knowledge of basic formal structures (eg. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.);
- discuss the voices and styles selected, relating them to orchestral and other instruments, and to musical genres (eg. march, waltz, rumba, etc.).

Grade 6

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

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (eg. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (eg. ternary, binary, rondo, etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why;
- demonstrate an understanding of the main functions of the instrument and their uses.

Grade 7

In addition to the requirements for Grades 1–6, candidates may be asked 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 awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

Grade 8

In addition to the requirements for Grades 1–7, candidates may be asked 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 both of the repertoire itself, and the candidate’s response to it as a performer;
- demonstrate sound understanding of the capabilities and facilities of their instrument.

3.10 Chord Sequence Test

This short test is designed to help organ players develop the important skill of being able to improvise a melody line over a given chord sequence.

A written chord sequence of 8 bars will be provided, with chord symbols. The candidate may play through the sequence once and will then be asked to play it again, this time adding an improvised melody line. The performance may be given with or without the use of a rhythm unit, at the candidate's choice.

Please see the Graded Handbook and the Sample Test Book (LL190) for specimen test examples.

The keys and time signatures in which the tests will be set are as follows. (All requirements are cumulative. Keys set in previous grades may be used.)

Grade	Keys	Time Signatures
1	C major	3/4, 4/4
2	G major, F major	2/4
3	A minor, D minor	
4	D major	6/8, 12/8
5	B \flat major	9/8, 2/2
6	E minor, G minor	
7	A major	
8	E major, B minor	

3.11 Accompanying Test

This short test is designed to help organ players learn how to accompany another musician.

A written test of 8 bars will be provided. This will consist of a 3-stave system. The top line (the melody) is for the examiner to play. The second line (the counter-melody) is for the candidate to play using the right hand. The bottom line is for the candidate to play using the left hand. The candidate may read the chord symbols or bass clef in the left hand, or may use a combination of both.

The candidate may choose to attempt both hands, or the left hand only (with pedals). A Pass will be achieved if the chord symbols are correctly interpreted, reasonably fluently. Higher marks will be awarded according to the degree of detail attempted and achieved in both hands. A Distinction candidate will play both hands fairly accurately and fluently.

A tempo indication is given at the top of the test. The examiner will play the melody on the candidate's keyboard at the given tempo. The candidate will then be given a short time to look at, but not play, the music. The examiner will then play the melody again, having given a count-in for the candidate to join in, using the same keyboard. Whilst the rhythm unit may be used initially to decide the tempo (at the examiner's instruction), the test will be done without the use of the rhythm unit.

Please see the Graded Handbook and the Sample Test Book (LL190) for specimen test examples.

3.12 Aural Tests

Notes:

1. *Grade 1 Test 1(b); Grade 3 Test 2(b): where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate in the examination, in advance of the tests).*
2. *In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in order, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.*
3. *In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. '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 (see note 1 above).*
4. *In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.). (Where a minor key is used, it will be assumed that doh=tonic.)*
5. *Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.*
6. *Candidates may request any test to be given one repeat playing without loss of marks.*
7. *Please note that in all cases, examiners will use a piano to conduct the tests. Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.*
8. *Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.*

Requirements:

Grade 1

Rhythm

A short harmonised passage, of approximately 6–8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) 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).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

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

- 2 (a) 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 to:

- 2 (b) 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, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

Grade 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as “3” or “4” time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner’s playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

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

- 2 (a) identify the note as “bottom, middle or top” OR “Doh, Mi or Soh” OR “root, 3rd or 5th” (candidate’s choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) 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 to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

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

Grade 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner’s playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

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

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 to:

- 2(a) 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, of 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 to:

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

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

Grade 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) 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 the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern.) (2 marks).

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

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

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 to:

- 2(a) identify the interval, by numerical value and type (1 mark).

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

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

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

Grade 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) 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 the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

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 to:

- 2(a) identify the interval, by type and numerical value (1 mark).

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

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

- 2 (b) 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

Rhythm and Pitch

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

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

A short phrase from the passage, of 1–2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

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

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

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will 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 to:

- 2 (b) 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

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. 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).

- 1 (b) The candidate will be given a copy of the score, 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).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, 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

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. 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 of 1–2 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).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of 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, of up to 2 bars in length, played in two different styles by the examiner (4 marks).

4. Recital Grades

4.1 Overview

The Recital Grades syllabus offers candidates the opportunity to enter for graded exams focusing entirely, or predominantly, on performance. The exam comprises four pieces, plus either a fifth piece or chord sequence test or accompanying test or viva voce. Pieces do not have to be chosen from different lists, allowing flexibility in repertoire selection.

4.2 Examination requirements

Component 1

Candidates are required to perform FOUR pieces.

All pieces must be selected from the set lists for the equivalent grade (ie. Lists A, B and C).

There is no requirement to select the pieces from different lists.

At least one piece **MUST** be selected from the LCM Grade Handbook.

Component 2

Candidates choose ONE of the following:

- (a) Perform an additional piece (requirements as for Component 1)
- (b) Chord Sequence Test (requirements as for equivalent graded examination)
- (c) Accompanying Test (requirements as for equivalent graded examination)
- (d) Viva Voce (requirements as for equivalent graded examination)

4.3 Weightings for examination components

Component 1				Component 2
Performance 1	Performance 2	Performance 3	Performance 4	Performance 5 OR Chord Sequence Test OR Accompanying Test OR Viva Voce
20 %	20 %	20 %	20 %	20 %

4.4 Assessment

Candidates are assessed according to the same standards and criteria as for LCM's graded exams.

Refer to the details listed under Performance, Chord Sequence Test, Accompanying Test and Viva Voce (as applicable) in Section 7.3, *How marks are awarded*.

4.5 Accreditation

LCM's recital grades in Electronic Organ are regulated in England by Ofqual, and by the corresponding authorities in Wales (DfES) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 1, 2 and 3. Details are as for graded exams; refer to Section 3.5 for details.

[NB Recital grades are included on the UCAS tariff.]

5. Leisure Play

5.1 Overview

The LCM Leisure Play syllabus is designed for candidates who wish to play pieces and who, for various reasons, do not wish to prepare for the additional components of the main grade syllabus. It does, however, provide an indication as to the level of achievement gained, as well as being a useful yardstick of progress and a goal towards which to work.

There are eight levels of examinations, as follows:

Leisure Play	Equivalent Grade
Level 1	Grade 1
Level 2	Grade 2
Level 3	Grade 3
Level 4	Grade 4
Level 5	Grade 5
Level 6	Grade 6
Level 7	Grade 7
Level 8	Grade 8

5.2 Examination requirements

Component 1: List A Study

See List A requirements for equivalent grade.

Component 2: List B Piece

See List B requirements for equivalent grade.

Component 3: List C Piece

See List C requirements for equivalent grade.

Component 4: Medley

Candidates will perform a medley of 3 pieces, of their own choosing. The pieces should be related either by composer (e.g. Cole Porter, Andrew Lloyd Webber, etc.) or by musical show (e.g. *My Fair Lady*, *Mary Poppins*, etc.) or by any other theme (e.g. 'weather', 'colours', 'countries', etc.). The presentation must be one continuous medley, without breaks between the pieces.

During the creation of the medley, the candidate should consider variety of key, tempos, registrations and styles. A smooth transition between pieces, without breaks, is required. A theme for the medley must be chosen.

Candidates should be aware that, if the standard of the medley is significantly easier than that of the equivalent grade, this may be reflected in the marking. Guidelines on the appropriate standard of repertoire is contained in the *Grade descriptions* (above, Section 3.4). There is no requirement for the medley to be pre-approved, but advice on the appropriateness of medleys is available from the Chief Examiner in Music.

Maximum time limit for Component 4:

- Levels 1, 2 & 3: 4 minutes
- Levels 4 & 5: 6 minutes
- Levels 6 & 7: 7 minutes
- Level 8: 8 minutes

5.3 Weightings for examination components

List A Study	List B Piece	List C Piece	Medley
25 %	25 %	25 %	25 %

5.4 Assessment

Performances are assessed according to the same standards and criteria as for LCM's graded exams.

Refer to the details listed under Performance in Section 7.3, *How marks are awarded*.

[Please note that the Leisure Play syllabus is not accredited by Ofqual.]

6. Assessment

6.1 Assessment objectives

During an examination candidates will be assessed on their ability to demonstrate mastery of:

Domain 1: Technical Accomplishment The extent to which the instrument is effectively controlled, assessed via the candidate's performance.	Domain 2: Musicality The ability to make sensitive and musical performance decisions.
Domain 3: Musical Knowledge The synthesis of theoretical, notational and contextual knowledge.	Domain 4: Communication The degree to which the performer communicates with and engages the listener through musical performance.

6.2 Coverage of the assessment domains

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	✓	✓	✓	
Performance	✓	✓	✓	✓
Viva Voce		✓ (Grades 4–8)	✓	
Chord Sequence / Accompanying Test	✓	✓	✓	✓
Aural Tests		✓ (Grades 7–8)	✓	

6.3 How marks are awarded

Technical Work

The examiner will consider the performance of the requested scales and arpeggios, scale/chord exercise and pedal exercise and/or other tasks as detailed in the list of repertoire, and will award a mark, taking into account the following:

Assessment Domains	Approximate Weightings
Technical Accomplishment: accuracy, fluency, fingering, dexterity, appropriate tempo, prompt response to examiner's instruction.	75%
Musicality: musical shape, phrasing.	10%
Musical Knowledge: pitch content of specified scales/chords.	15%

Performance

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

Assessment Domains	Approximate Weightings		
	Grades 1–3	Grades 4–5	Grades 6–8
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, fingering, pedalling, dexterity, tempo, dynamics and use of the instrument’s features.	55 %	45 %	35 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	25 %	30 %	35 %
Musical Knowledge: an understanding of all aspects of the notation occurring in the repertoire; an understanding of the stylistic context of, and performance practice relating to, the repertoire.	10 %	12.5 %	15 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the use of elements outlined in domains 1, 2 & 3.	10 %	12.5 %	15 %

Viva Voce

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

Assessment Domains	Approximate Weightings		
	Grades 1–3	Grades 4–5	Grades 6–8
Musicality: At Grades 4–8, an understanding of appropriate, sensitive and musical performance choices, in relation to notation and to style and performance practice. At all grades, the ability to discuss the rationale behind any alterations made to the printed score in List B and C pieces.	10 %	15 %	25 %
Musical Knowledge: At all levels, a thorough understanding of all notational aspects of the printed scores performed in Component 2, and the performance implications arising from this knowledge; and an ability to articulate aspects of the candidate’s personal response to the repertoire. At Grades 4–8, an increasingly wider understanding of the historical and musical context of the pieces performed, including knowledge about the composer, historical period, and style; and an ability to articulate aspects of the candidate’s personal response to learning and performing the repertoire. At Grades 7 & 8, some knowledge extending beyond the performed repertoire is expected. An understanding of the technical features of the instrument, as specified for the grade. At all levels, a degree of confidence and articulation, and appropriate vocabulary, in responses, is expected.	90 %	85 %	75 %

Chord Sequence Test

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

Assessment Domains	Approximate Weightings		
	Grades 1–3	Grades 4–5	Grades 6–8
Technical Accomplishment: the ability to improvise a convincing melody line over a given chord sequence, with regard to key, phrasing, rhythm, etc.	40 %	37.5 %	35 %
Musicality: the ability to make sensitive and musical performance choices in relation to the exercise.	15 %	17.5 %	20 %
Musical Knowledge: the ability to interpret chord symbols.	37.5 %	35 %	32.5 %
Communication: the ability to communicate the musical substance of the test to the examiner.	7.5 %	10 %	12.5 %

Accompanying Test

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

Assessment Domains	Approximate Weightings		
	Grades 1–3	Grades 4–5	Grades 6–8
Technical Accomplishment: the ability to perform the given extract accurately with regard to various parameters appropriate to the instrument (see Components 1 and 2, above); in particular the ability to maintain as steady a tempo as possible.	40 %	37.5 %	35 %
Musicality: the ability to make sensitive and musical performance choices in relation to the given extract.	15 %	17.5 %	20 %
Musical Knowledge: the ability to understand the notation within the given extract.	37.5 %	35 %	32.5 %
Communication: the ability to communicate the musical substance of the test to the examiner.	7.5 %	10 %	12.5 %

Aural Tests

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

Assessment Domains	Approximate Weightings		
	Grades 1–3	Grades 4–5	Grades 6–8
Musicality: At Grades 7 and 8, understanding is required of different approaches to interpreting a passage of music.	X	X	10 %
Musical Knowledge: the ability to discriminate aurally a variety of musical elements and parameters, such as pitch, rhythm, harmony, form, and style.	100 %	100 %	90 %

7. Awarding and reporting

7.1 Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of their examination as soon as possible, and not later than four weeks after the examination date, by post. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the examination date, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27.)

7.2 Repeats of examinations

Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination at that grade is permitted, upon payment of the current entry fee. All examination components must be completed on re-examination. Marks from examination components may not be carried forward or credited.

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

The pass awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination performance a candidate may be awarded either a Pass, or a Pass with Merit or a Pass with Distinction. Each award broadly corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

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 on their instrument, 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 6–8, 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 on their instrument, 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 6–8, 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 on their instrument, 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 on their instrument. 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 on their instrument 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.

7.4 Attainment band descriptions

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: Grades 1–8

<p>Distinction (85–100%)</p> <p>A highly accurate and fluent response within the prescribed tempo range. Shaped musically and performed at the requested dynamics. Secure knowledge of pitch content of specified scales, arpeggios and exercises demonstrated.</p>	<p>Merit (75–84%)</p> <p>Mostly accurate, with occasional lack of assurance. Played within the prescribed tempo range. Evidence of musical shape and phrasing. Mostly secure knowledge of pitch content of specified scales, arpeggios and exercises demonstrated.</p>	<p>Pass (65–74%)</p> <p>A reasonable level of accuracy. There may be some inconsistency of continuity produced by errors and/or restarts. Choice of tempo could be more appropriate and/or consistent. Technical standard is sufficient that the exercises are generally recognisable. Some evidence of musical shape and phrasing. Evidence of knowledge of pitch content of specified scales, arpeggios and exercises demonstrated.</p>
<p>Below Pass, upper (55–64%)</p> <p>Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass. Musical shape and phrasing need more attention and work. Some evidence of pitch content of specified scales, arpeggios and exercises demonstrated.</p>	<p>Below Pass, lower (0–54%)</p> <p>Occasional creditable moments, but many restarts and errors so that accuracy and fluency are severely compromised. Little or no evidence of musical shape or phrasing. Little or no evidence of pitch content of specified scales, arpeggios and exercises demonstrated.</p>	

Performance: Grades 1–5

<p>Distinction (85–100%)</p> <p>A high level of technical accomplishment, demonstrating accuracy and fluency, appropriate to the repertoire performed. Evidence of excellent musicality and interpretative ideas. A confident and assured performance. A secure understanding of musical notation, and of the instrument's capabilities, should be evident. As the grades progress, the performance should display increasingly convincing evidence of stylistic awareness and an increasing degree of expressive qualities. A clear ability to engage the listener in the performance.</p>	<p>Merit (75–84%)</p> <p>An ability to cope well with the technical demands of the music. Evidence of appropriate musicality and interpretative ideas. A confident performance. A mostly secure understanding of musical notation, and of the instrument's capabilities, should be evident. As the grades progress, some stylistic awareness and expression should be evident. Some ability to engage the listener in the performance.</p>	<p>Pass (65–74%)</p> <p>Fairly accurate, reasonably fluent, but occasionally hesitant. There is some evidence of appropriate musicality and interpretative ideas. A reasonably confident performance. Significant evidence of an understanding of musical notation, and some evidence of the instrument's capabilities. As the grades progress, the beginnings of stylistic awareness and expression should become apparent. A basic ability to engage the listener in the performance.</p>
<p>Below Pass, upper (55–64%)</p> <p>Some correct playing, but a degree of discontinuity in the performance, accompanied by technical inaccuracies. Nevertheless, some signs that a sense of musicality and interpretation is potentially attainable. Evidence of an understanding of musical notation, but a less than satisfactory understanding of the instrument's capabilities. Stylistic awareness and expression are unlikely to be clearly communicated.</p>	<p>Below Pass, lower (0–54%)</p> <p>There may be some correct playing, but a proportionally greater number of inaccuracies, and a lack of continuity which compromises the sense of performance. Ideas of interpretation and musicality are not clearly communicated. Some evidence, or less, of an understanding of musical notation. Little evidence of stylistic awareness and expression, or of the instrument's capabilities.</p>	

Performance: Grades 6–8

<p>Distinction (85–100%) A high level of technical accomplishment, demonstrating accuracy and fluency, appropriate to the repertoire performed. A mature sense of musical style, and an ability to take charge of expressive elements in the music. A confident and assured performance. A secure understanding of musical notation, and of the instrument's capabilities, should be evident. At this level, performers should communicate a sense of individual interpretative skill, in relation to the substance of the music. A clear ability to engage the listener fully in the performance.</p>	<p>Merit (75–84%) An ability to cope well with the technical demands of the music. A confident performance. A secure understanding of musical notation, and of the instrument's capabilities, should be evident. At this level, performers should communicate some sense of individual interpretative skill, in relation to the substance of the music. An ability to engage the listener in the performance.</p>	<p>Pass (65–74%) Fairly accurate, reasonably fluent, but occasionally hesitant. There is some evidence of appropriate musicality. A reasonably confident performance. Evidence of an understanding of musical notation, and some evidence of the instrument's capabilities. Performers should communicate something of the substance of the music. There is a basic ability to engage the listener in the performance.</p>
<p>Below Pass, upper (55–64%) Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies. Nevertheless, some signs that a sense of musicality is potentially attainable. Evidence of an understanding of musical notation, but a less than satisfactory understanding of the instrument's capabilities. A basic, but limited, communication of the substance of the music. Little evidence of an ability to engage the listener in performance.</p>	<p>Below Pass, lower (0–54%) Inaccuracies proportionately greater than correct playing, and a lack of continuity which jeopardises the sense of performance. Musicality is not clearly evident in the playing. Some evidence of an understanding of musical notation. Little communication of the substance of the music. Very limited, or no, ability to engage the listener in performance. Little awareness of the instrument's capabilities.</p>	

Viva Voce: Grades 1–5

<p>Distinction (85–100%) Demonstrating secure rudimentary and contextual knowledge in relation to the performances, and a considered personal response to the repertoire. At Level 2, a clear understanding of matters relating to musicality and interpretation, learning and performing the repertoire, and to the technical functions of the instrument. Confident responses, accurate and well communicated.</p>	<p>Merit (75–84%) Mostly assured in terms of rudimentary and contextual knowledge, and a clear personal response to the repertoire. At Level 2, some understanding of matters relating to musicality and interpretation, learning and performing the repertoire, and to the technical functions of the instrument. Generally well-expressed answers, if a little hesitant.</p>	<p>Pass (65–74%) Some understanding of rudimentary and contextual knowledge, and some evidence of a personal response to the repertoire. At Level 2, a basic understanding of matters relating to musicality and interpretation, learning and performing the repertoire, and to the technical functions of the instrument. A basic level of articulacy, perhaps combined with some hesitation. Prompting may be required.</p>
<p>Below Pass, upper (55–64%) A degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered. At Level 2, an insufficient understanding of matters relating to musicality and interpretation, learning and performing the repertoire, and to the technical functions of the instrument. Some lack of coherence in responses; some hesitation, with prompting required.</p>	<p>Below Pass, lower (0–54%) A significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge, in relation both to the music performed and the technical functions of the instrument. Personal response to repertoire lacks consideration and clarity. Lack of coherence in responses; significant hesitation, with much prompting required.</p>	

Viva Voce: Grades 6–8

<p>Distinction (85–100%)</p> <p>Demonstrating secure rudimentary and contextual knowledge in relation to the performances. A clear and considered personal response to learning and performing the repertoire. A broad, wide-ranging understanding of the historical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed. A clear understanding of matters relating to musicality and interpretation, and to the technical functions of the instrument. Confident responses, accurate and well communicated.</p>	<p>Merit (75–84%)</p> <p>Mostly assured in terms of rudimentary and contextual knowledge. A mostly well-considered personal response to learning and performing the repertoire. Significant understanding of the historical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed. A good understanding of matters relating to musicality and interpretation, and to the technical functions of the instrument. Generally well-expressed answers, if a little hesitant.</p>	<p>Pass (65–74%)</p> <p>Some understanding of rudimentary and contextual knowledge. A reasonably well-considered personal response to learning and performing the repertoire. Some understanding of the historical context which, at Grades 7 and 8, extends beyond the confines of the repertoire performed. Some understanding of matters relating to musicality and interpretation, and to the technical functions of the instrument. A reasonable level of articulacy, perhaps combined with some hesitation. Prompting may be required.</p>
<p>Below Pass, upper (55–64%)</p> <p>A degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered. Insufficient personal response to the repertoire and understanding of the historical context, which, at Grades 7 and 8, does not extend beyond the confines of the repertoire performed. Limited understanding of matters relating to musicality and interpretation, and to the technical functions of the instrument. Responses likely to be insufficiently articulate; significant hesitation, with prompting required.</p>	<p>Below Pass, lower (0–54%)</p> <p>A significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge. Little or no personal response to the repertoire, or understanding of the historical context, which, at Grades 7 and 8, does not extend beyond, or even as far as, the confines of the repertoire performed. Little or no understanding of matters relating to musicality and interpretation, or to the technical functions of the instrument. Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required.</p>	

Chord Sequence Test: Grades 1–8

<p>Distinction (85–100%)</p> <p>Confident and accurate in the execution of chords and melody. An appropriate and consistent tempo, with readily discernible musical shaping and expression. A fluent performance. Clear evidence of a thorough understanding of the chord symbols. The melody is inventive, and fully integrated with the given harmonic structure.</p>	<p>Merit (75–84%)</p> <p>Mostly accurate and with some signs of musicality. A workable and largely consistent tempo. Most chord symbols observed correctly. A mostly fluent performance. Some aspects of the musical substance of the extract are conveyed through performance. The melody is reasonably inventive, and mostly integrated with the given harmonic structure.</p>	<p>Pass (65–74%)</p> <p>A modest level of accuracy in both chords and melody. An inaccurate and/or inconsistent tempo. Some fluency in performance. A basic sense of the musical substance of the extract is conveyed through performance. The melody is satisfactorily shaped, but may be lacking in invention; it has a reasonable relationship to the given harmonic structure.</p>
<p>Below Pass, upper (55–64%)</p> <p>Some accurate playing, but a substantial number of errors, and a lack of fluency in the performance. Limited response to chord symbols. Tempo is not appropriate or consistent. Little or no sense of the musical substance of the extract is conveyed in performance. The melody needs to be more clearly shaped and articulated, and is not fully compatible with the given harmonic structure.</p>	<p>Below Pass, lower (0–54%)</p> <p>Accuracy and fluency are not clearly present in the performance to any significant degree. A significant number of the chord symbols are incorrectly interpreted. Sense of tempo is compromised. The musical substance of the extract is not conveyed through performance. The melody is not articulated clearly, and bears little discernible relationship to the given harmonic structure.</p>	

Accompanying Test: Grades 1–8

<p>Distinction (85–100%) Confident and accurate in the execution of chords and melody, with readily discernible musical shaping and expression. A fluent performance. Clear evidence of a thorough understanding of the notation. The candidate's playing is fully in time with that of the examiner.</p>	<p>Merit (75–84%) Mostly accurate and with some signs of musicality. Most of the notation observed correctly. A mostly fluent performance. Some aspects of the musical substance of the extract are conveyed through performance. The candidate's playing is mostly in time with that of the examiner.</p>	<p>Pass (65–74%) A modest level of accuracy in both chords and melody. Some fluency in performance. A basic sense of the musical substance of the extract is conveyed through performance. The candidate's playing is broadly in time with that of the examiner.</p>
<p>Below Pass, upper (55–64%) Some accurate playing, but a substantial number of errors, and a lack of fluency in the performance. Limited response to the notation. Little or no sense of the musical substance of the extract is conveyed in performance. The candidate's playing is not broadly in time with that of the examiner.</p>	<p>Below Pass, lower (0–54%) Accuracy and fluency are not clearly present in the performance to any significant degree. A significant amount of the notation is incorrectly interpreted. The musical substance of the extract is not conveyed through performance. The candidate's playing is not in time with that of the examiner.</p>	

Aural Tests: Grades 1–5

<p>Distinction (85–100%) Demonstrating aural awareness through consistently accurate and prompt responses.</p>	<p>Merit (75–84%) Accuracy in most of the tests, but with a few incorrect responses.</p>	<p>Pass (65–74%) A reasonable standard of accuracy demonstrated throughout the tests.</p>
<p>Below Pass, upper (55–64%) Insufficient standard of aural perception demonstrated throughout the tests.</p>	<p>Below Pass, lower (0–54%) Inadequate standard of aural perception demonstrated throughout the tests.</p>	

Aural Tests: Grades 6–8

<p>Distinction (85–100%) Demonstrating aural awareness through consistently accurate and prompt responses. Clear evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p>	<p>Merit (75–84%) Accuracy in most of the tests, but with a few incorrect responses. Some evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p>	<p>Pass (65–74%) A reasonable standard of aural perception demonstrated throughout the tests. A basic evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p>
<p>Below Pass, upper (55–64%) Insufficient standard of aural perception demonstrated throughout the tests. Insufficient evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p>	<p>Below Pass, lower (0–54%) Inadequate standard of aural perception demonstrated throughout the tests. Inadequate evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p>	

8. Regulations and information

These regulations cover all examinations in Music Performance, Music Theatre, and Music Literacy (Theory). They do NOT cover examinations administered in partnership with the Registry of Guitar Tutors or the Examinations Registry, although some information concerning Popular Music Theory is included below.

1. **Validity of syllabus:** Please refer to individual syllabuses and repertoire lists for the dates when each syllabus or repertoire list may be used.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations office or consult the website (uwl.ac.uk/lcmexams) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in April, June and November each year. Theoretical Diplomas are held in June only. Exact dates are printed on the entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry forms. Overseas candidates should consult their local representative for the closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met. *Classical Guitar Exams: Step and Grade examination entries must be submitted to LCM Examinations on an original Registry of Guitar Tutors entry form, found in the back of the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Registry of Guitar Tutors. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.*
Popular Music Theory: Entries must be submitted to the Examinations Registry on an original Examinations Registry entry form, found in the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Examinations Registry. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
6. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.
8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to University of West London. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy (see Regulation 34), will forfeit their fees.
Popular Music Theory: A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the Examinations Registry.
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination, leisure play examination without having taken any preceding examination. There are no pre-requisites for these exams. Refer to diploma syllabuses for pre-requisite requirements.
10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.

11. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by LCM Examinations. Transfers will only be administered on receipt of the transfer fee.
12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.
13. **Conditions at public centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of a moderate size, but with sufficient room to enable candidates to perform effectively. A good quality, tuned piano, with a stool, will be provided. A music stand will be provided for instrumentalists. Guitarists should bring their own footstool. Electronic Keyboard candidates should bring their own keyboard stand, if required; however, a table and power source will be provided. A waiting room will be provided, and a warm-up room where available.
14. **Electronic/digital instruments:** Good quality digital pianos may be used for examinations up to Grade 8 level. They may NOT be used for diplomas (except Jazz, Music Theatre, and Irish and Scottish Traditional diplomas). Where a digital piano is used, centres must inform all candidates and/or teachers at the time of entry. Electronic drum kits may NOT be used in examinations, unless with prior approval from the Chief Examiner in Music.
15. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus, unless the candidate requests otherwise. Examiners will normally offer a brief warm-up period of approximately 1 minute to candidates taking Grade 5 or higher. Where other candidates require warm-up time, the examiner should be informed accordingly. For sight reading components, candidates will be given approximately one minute's preparation time, during which they may study and try out short sections of the extract, but they may not play the complete extract through until asked to do so by the examiner. (NB. This does not apply to tests in Electronic Keyboard and Organ examinations, where different guidelines apply).
16. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room *with the following exceptions:*
- an accompanist, who may be present *only* for those parts of the examination where they are required;
 - for candidates aged 12 and under who are using pre-recorded backing tracks, an adult operating the playback equipment, who may be present *only* for those parts of the examination where they are required (*see Regulation 23*);
 - an approved person, such as a parent or teacher, in Early Learning or Pre Preparatory examinations;
 - an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with specific needs (*see Regulation 35*);
 - a chaperone for Music Theatre candidates (*see Music Theatre syllabus guidelines*);
 - an audience for FLCM recitals (*see individual syllabuses for further guidelines*);
 - an instrumental or vocal ensemble for Conducting examinations.
- Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from the Chief Examiner in Music. (*Please see Regulation 22a below*).
- No-one is permitted to listen to examinations at the door.
17. **Use of music in examinations:** With the exception of certain examinations (see below), candidates must use published editions of all music performed in the examination, whether published by LCM Examinations or by other publishers. Where a certain published edition is listed in the syllabus repertoire, candidates may use any alternative published edition of the music, provided that this is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes, or is required, to perform from memory (e.g. in Music Theatre exams), published editions of the music must still be available for the examiner's reference. Diploma candidates must bring additional copies of the music for the examiners' reference; photocopies may be used for this purpose. *NB. Candidates are not required to use or provide published editions in the following examinations: Popular Music Vocals, Irish and Scottish Traditional Music.*
18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: *see Regulation 19*). Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus.

19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *Dal Segno* signs should be observed.
20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.
22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions*:
- a photocopy of a page of a work for ease of performance due to a difficult page turn;
 - a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
 - an enlarged or modified photocopy for candidates with specific needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 35*).
- All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate. However, failure to comply will lead to disqualification and no marks or certificate being awarded.
- NB. Printouts of *legal* internet downloads are acceptable.
23. **Accompaniment:** It is the candidate's responsibility to provide a suitable accompanist, if required, for the examination. LCM Examinations cannot provide or recommend accompanists. Pre-recorded backing tracks may NOT be used except in the following circumstances:
- in Music Theatre, Popular Music Vocals, Drum Kit, Tuned Percussion or Jazz examinations;
 - where a piece specified in the syllabus is published with a pre-recorded backing track;
 - with the prior approval of LCM Examinations.
- Where pre-recorded backing tracks are used, candidates are responsible for bringing and operating their own equipment. For young candidates (aged 12 and below), an adult may be present to operate the equipment (*see Regulation 16b*).
24. **Stopping candidates:** Examiners may, at their discretion, stop a candidate at any part of a practical examination if the candidate has exceeded the time allowed for that part of the examination.
25. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded.
26. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by LCM Examinations.
27. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. 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. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An *Application for Replacement Certificate* form should be submitted. The form can be found on the LCM Examinations website, and is available on request from the LCM Examinations office.
28. **Graded qualifications:** Certificates issued for graded examinations are not intended to imply that the holder is qualified to teach, nor do they give the holder the right to use any letters after his or her name.
29. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.
30. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification. Details of components of examinations which may be carried forward on re-entry are detailed in individual syllabuses.

31. **Academic dress:** Holders of diplomas may wear academic dress as follows:
 DipLCM, DipMusLCM: Gown
 ALCM, AMusLCM: Gown and Cap
 LLCM, LMusLCM: Gown, Cap and Licentiate Hood
 FLCM: Gown, Cap and Fellowship Hood
 Academic dress is available for hire or purchase from the official robemaker:
 Wm. Northam & Company Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire CB6 1SE (tel. 0870 2401852).
 A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
32. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
33. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
34. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, will be permitted to re-enter for the same examination on payment of half the current fee. A signed doctor's letter indicating the reason, accompanied by the Attendance Notice for the original exam, must be submitted with the entry form on re-entry. The letter must make clear that the candidate was incapacitated on the day of the scheduled examination. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with specific needs):** LCM Examinations is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation **MUST** be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English. A translator may be used, with prior approval from the Chief Examiner in Music.
37. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Please note that certain syllabuses and endorsements contain particular conditions and requirements. Where candidates are entered for examinations by teachers, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
38. **Changes to syllabuses:** LCM Examinations follows a policy of consistent improvement and development and may, without notice, update its regulations, syllabuses and other publications. Where a repertoire piece not published by LCM Examinations is taken out of print by the publisher, LCM Examinations will seek to provide an alternative as soon as possible. Where alterations, additions and/or deletions to syllabuses take place, LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Forte* (the LCM Examinations newsletter) and the normal reprinting process.
39. **Availability of syllabuses:** A wide range of examinations and subjects is offered, across the full range of Music, and Drama and Communication. All syllabuses and repertoire lists are available free of charge via the LCM Examinations website, and from the LCM Examinations office and local representatives.