

London College of Music Examinations

Trumpet, Cornet & Flugelhorn Syllabus

Qualification specifications for:
Steps, Grades and Recital Grades

Valid from:
2025 until further notice

This syllabus was released on September 1, 2025

Trumpet, Cornet & Flugelhorn Syllabus 2025
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London College of Music Examinations
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Trumpet, Cornet & Flugelhorn Syllabus 2025

1. Information and general guidelines

1.1 Introduction

London College of Music Examinations (LCME)

Since 1887, LCME has been empowering people through performance, providing a framework that helps candidates showcase their talent, build confidence and achieve their creative goals. As the only British exam board that is part of a university, LCME's qualifications are uniquely backed by the University of West London, combining academic rigour with real-world relevance.

Our exams, conducted throughout the United Kingdom, the Republic of Ireland, and over 50 countries worldwide, are designed to nurture growth and excellence. Most of our graded and diploma exams are regulated by Ofqual and other UK regulators, opening doors to higher education and creative industry opportunities.

What makes LCME distinctive

LCME's inclusive, flexible and forward-thinking approach to graded and diploma qualifications makes a distinctive contribution to performing arts and communication education, emphasising:

- creative thinking and self-expression
- critical engagement with performed repertoire, encouraging performers to showcase their skills with confidence
- a comprehensive, diverse, and culturally relevant range of tasks and repertoire
- assessment in innovative areas, preparing candidates for a rapidly changing world
- flexible exam formats that adapt to individual learning journeys

Syllabus objectives

This syllabus will guide candidates on their journey to unlock their potential, overcome challenges, and showcase their skills with confidence. Candidates progressing through the levels will acquire comprehensive knowledge and experience across various styles and performance types. A course of study based on this syllabus provides:

- an empowering assessment system that adds value to career pathways and educational opportunities
- a balanced combination of performing skills with supporting knowledge
- creatively challenging learning opportunities that nurture growth and excellence
- structured mastery learning directly related to each grade's published repertoire
- a foundation for candidates to develop in-demand industry skills and technical concepts

1.2 Syllabus Validity

This syllabus is valid for Steps, Grades and Recital Grades in Trumpet, Cornet and Flugelhorn from 1 September 2025 until further notice. The specifications for Trumpet, Cornet and Flugelhorn within the Music Grades 2012 syllabus will remain valid until 31 August 2026.

1.3 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an in-person or digital exam are available on our website: lcmu.uwl.ac.uk

Age groups and requirements for prior learning

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

Reasonable adjustments and special considerations

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

1.4 Exam options

	Grades	Recital Grades
Technical Work	✓	✗
Performance	3 pieces	4 or 5 pieces
Discussion	✓	Optional
Sight Reading	✓	Optional
Aural Tests	✓	✗
Structure	Grades 1 to 8	Grades 1 to 8
Prerequisites	✗	✗
Assessment	In-person and Digital	In-person and Digital
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
Regulation	✓	✓
UCAS points	Grades 6 to 8	Grades 6 to 8

Introductory examinations

LCME also offers two levels of introductory examinations: Step 1 and Step 2. The pass bands are the same as for the graded examinations (Distinction (85–100% of the total marks available), Merit (75–84%) and Pass (65–74%). These exams are not regulated by Ofqual.

1.5 Exam durations

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

1.6 Assessment and results

Marking

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, interpretation, knowledge & understanding and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components.

Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available digitally within days and will be sent by post no later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination.

Enquiries, complaints and appeals

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

Exam regulations

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

1.7 Performance guidelines

Instruments

For exams up to Grade 8, candidates may use standard trumpets, standard brass cornets, flugelhorn, and rotary-valved trumpets or flugelhorn. Trumpets and soprano cornets pitched in C, D, and E \flat may also be used where suitable editions of the music are available. Doubling (using a second instrument) is allowed for one piece. For example, a Grade 6 trumpet candidate may perform one piece on a cornet if that piece is specifically written for the secondary instrument. From Grade 6 onwards, it is recommended, though not mandatory, that candidates have access to first and third valve ring, trigger, or saddle adjustable tuning slides and use them as necessary.

Technical Work

The primary goal of playing scales and arpeggios is to achieve accuracy, evenness, and clarity. To assist candidates, a recommended tempo is provided. While this tempo is a guideline, candidates must ensure their performance meets the required standard of accuracy and fluency. All scales and arpeggios must be played from memory.

Page turning

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

Repeats

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

Use of music in the examination

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

2. Exam requirements

2.1 Summary of exam requirements

This overview outlines the components that candidates will encounter in the exam. For detailed information, please refer to the requirements on the following pages.

Steps 1 and 2

- **Component 1: Exercises**

Performance of any four of the exercises included in the handbook.

- **Component 2: List A Pieces**

Performance of any two of the pieces in the handbook from List A.

- **Component 3: List B Pieces**

Performance of any two of the pieces in the handbook from List B.

- **Component 4: Discussion**

The candidate and examiner will engage in conversation about basic notational elements found in the music performed.

Component weightings

Exercises	List A Pieces	List B Pieces	Discussion
25%	20%	40%	15%

Grades 1 to 8

- **Component 1: Technical Work**

- Option 1: Scales and arpeggios
- Option 2: Performance of a List A unaccompanied piece

- **Component 2: Performance**

Performance of three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook.

- **Component 3: Discussion**

The candidate and examiner will engage in conversation about the music performed and notational elements, instrument-specific knowledge and techniques applied in the performance.

- **Component 4: Sight Reading**

Performance of a short, previously unseen piece of music.

- **Component 5: Aural Tests**

Candidates play back and identify rhythmic patterns, describe dynamics, analyze the form of the music, identify intervals, cadences, and key harmonic and melodic elements.

Component weightings

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

Recital Grades

Recital exams allow candidates the opportunity to take graded exams with an emphasis on performance. The requirements for each exam component are the same as for the equivalent graded exam unless specified otherwise below.

• Component 1: Performance

Candidates perform four pieces. At least two must be selected from the set lists for the equivalent grade, one from List A and one from either List B or List C. The other two can be selected from the set lists or any other source. Own-choice pieces should match the standard of the grade. If an own-choice piece is significantly below the expected level, this may be reflected in the marks awarded.

• Component 2: Performance, Sight Reading or Discussion

Candidates choose one of the following options:

- Option 1: Performance of an additional piece (own choice)
- Option 2: Sight Reading
- Option 3: Discussion

Component weightings

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

Regulation

Recital Grades are regulated by Ofqual and attract UCAS points (Grades 6 to 8) in the same way as our standard examinations.

Step 1

All the required material for the exam is contained in the handbook: **Trumpet, Cornet & Flugelhorn 2025: Step 1 (LCME)**

Component 1: Exercises

25 marks

Candidates perform any four of the following exercises:

- Step-Wise
- Hop and Skip
- Mini Waltz for Isobel
- Kyran's Kick
- The Winning Performance

Component 2: List A Pieces

20 marks

Candidates perform any two of the following pieces:

- Into the Dark Forest
- All Aboard!
- Michael Finnegan
- Pop-Pop-Popcorn
- Prelude

Component 3: List B Pieces

40 marks

Candidates perform any two of the following pieces:

- Taking the Cat for a Walk
- Getting Up Steam
- The Chase
- Oh, When the Saints
- Up Above the World So High (Duet)

Component 3: Discussion

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, barlines, treble clef, pitch names, note and rest types and values, and time signatures.

Step 2

All the required material for the exam is contained in the handbook: **Trumpet, Cornet & Flugelhorn 2025: Step 2 (LCME)**

Component 1: Exercises

25 marks

Candidates perform any four of the following exercises:

- Down in the Dumps
- The Old Train
- Ballade for Ruth
- Excitement!
- Noah's Nod

Component 2: List A Pieces

20 marks

Candidates perform any two of the following pieces:

- Cat on the Mat
- Variation on Frère Jacques
- Sea Shanty
- Lullaby
- The Clincher

Component 3: List B Pieces

40 marks

Candidates perform any two of the following pieces:

- Backwater Blues
- Nobody Knows the Trouble I've Seen
- Rocking On
- Stormy Weather (Duet)
- Trumpet Tango

Component 3: Discussion

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, treble clef, bar lines, time signature, pitch names, note and rest types and values (including dotted rhythms), and the position and purpose of the key and time signatures and accidentals.

Grade 1

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
C major A minor (harmonic or melodic; candidate's choice)	1 octave	$\text{♩} = 69$
Arpeggios		
C major A minor	1 octave	$\text{♩} = 50$

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)**

List A

Composer	Title	Publication
H Bishop & J H Payne arr. Lane	Home Sweet Home	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Liz Lane	London Waltz	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Traditional arr. Lane	Michael, Row the Boat Ashore	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Lizzie Davis	Andover Amble	The Brass Player's Guide to Britain (Lizzie Davis)
Philip Sparke	Marching Home	Skilfull Studies for Trumpet, Cornet, Flugelhorn or Tenor Horn (Anglo Music)
Helen Madden	Metronome Madness	20 Terrific Trumpet Studies (Spartan)
Mark Nightingale	Coo's Blues	Easy Jazzy 'Tudes (Warwick)
Rob Hudson	Sad Song	30 Modern Studies for Trumpet (Universal)

List B

Composer	Title	Publication
Andrea Price	On Safari	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
George Frideric Handel arr. Wedgwood	See, the Conquering Hero Comes!	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Kay Charlton	Tres Hermanas	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Tielman Susato arr. Lawrance	La Morisque	Winner Scores All (Brass Wind)
Leonard Bernstein	One Hand, One Heart	Easy Winners for Treble Brass (Brass Wind)

List B

Andrea Price	Under the Stars	LCME digital piece (<i>lcmusicshop.uwl.ac.uk</i>)
Nino Rota	Theme from The Godfather	Trumpet Basics (<i>Faber</i>)
Peter Graham	Paris	Cityscapes (<i>Gramercy Music</i>)

List C

Composer	Title	Publication
Trad. arr. Lawrance	All Night, All Day	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Pam Wedgwood	Cheeky Cherry	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Kristina Arakelyan	Colonel Whiskers	Trumpet, Cornet & Flugelhorn 2025: Grade 1 (LCME)
Pam Wedgwood	Apple Pie Waltz	Up-Grade Trumpet Grade 1–2 (<i>Faber</i>)
Christopher Norton	A Spiritual	Microjazz for Trumpet (<i>Boosey & Hawkes</i>)
Pam Wedgwood	I Believe	Up-Grade Trumpet Grade 1–2 (<i>Faber</i>)
Pam Wedgwood	Simply the Rest!	Really Easy Jazzin' About for Trumpet (<i>Faber</i>)
Traditional arr. Wiggins	Steal Away	Beginners Please! (<i>Winwood</i>)

Component 3: Discussion

7 marks

Candidates should be able to:

- name, and explain the meaning of all basic notational elements in the music performed in the performance component of the exam, including: staff, bars and barlines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle' etc)
- be able to name different parts of the instrument: bell, mouthpiece, valves, lead-pipe.

Component 4: Sight Reading

10 marks

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C major and A minor
- $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time signatures
- a range of notes falling within a one-octave scale
- crotchet, minim and dotted minim note values only with crotchet rests
- dynamics of *p*, *mf* and *f* with *cresc.*
- tongued articulation only
- maximum of 8 bars

Component 5: Aural Tests

8 marks

Aural Test 1: Rhythm

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

• **Test 1a**

2 marks

To identify the time signature as '2' or '3' time.

• **Test 1b**

2 marks

To clap or tap on each pulse beat in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again.

Aural Test 2: Pitch

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

• **Test 2a**

1 mark

To identify as 'first' or 'second' which of the two notes is either the higher or the lower, at the examiner's discretion.

• **Test 2b**

1 mark

The two notes will be played again. Candidates will be asked to sing back one of the two notes (either the first or the second, at the examiner's discretion).

• **Test 2c**

2 marks

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

Grade 2

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
D, B \flat major D minor (harmonic or melodic; candidate's choice)	1 octave	$\text{♩} = 72$
Whole tone scale		
Beginning on C	1 octave	$\text{♩} = 72$
Arpeggios		
D, B \flat major D minor	1 octave	$\text{♩} = 120$

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 2 (LCME)**

List A

Composer	Title	Publication
Lizzie Davis	Rat Rag	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (LCME)
Don Blakeson	Chickpea	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (LCME)
Philip Sparke	The Big Apple	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (LCME)
Helen Madden	Maybe Next Time	20 Terrific Trumpet Studies (Spartan)
Mark Nightingale	The Sleuth	Easy Jazzy 'Tudes (Warwick)
Lizzie Davis	Itchy Scratchy	Polished Brass (Brass Wind)
Rob Hudson	Lullaby	30 Modern Studies for Trumpet (Universal)
Philip Sparke	Shalom!	Skilful Studies (Anglo Music)

List B

Composer	Title	Publication
George Frideric Handel arr. Calland	March	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (LCME)
Trad. arr. Lawrance	Men of Harlech	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (LCME)
Pam Wedgwood	Mexican Chilli Out	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (LCME)
George Frideric Handel	Hallelujah Chorus	Winners Galore (Brass Wind)

(continued on the next page)

List B

Giuseppe Verdi arr. Lawrance	Anvil Chorus	Easy Winners for Treble Brass (<i>Faber</i>)
Wolfgang Amadeus Mozart arr. Lawrance	Aria from Don Giovanni	Winner Scores All (<i>Faber</i>)
Thomas Morley arr. Hare	Goe from my window	The Magic Trumpet (<i>Boosey & Hawkes</i>)
Barry Stroller	Match of the Day	Easy Winners for Treble Brass (<i>Faber</i>)

List C

Composer	Title	Publication
Pam Wedgwood	Blow-away Blues	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (<i>LCME</i>)
B Andersson, B Ulvaeus arr. Lawrance	Thank You for the Music	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (<i>LCME</i>)
Lionel Bart arr. Lawrance	Where is Love?	Trumpet, Cornet & Flugelhorn 2025: Grade 2 (<i>LCME</i>)
Pinkard, Carcey, Bernie arr. Wilson-Smith	Sweet Georgia Brown	All Jazzed Up (<i>Brass Wind</i>)
Kristina Arakelyan	Sleepy Sylvester	Six Brass Cats (<i>Stainer and Bell</i>)
Christopher Norton	Duet	Microjazz for Trumpet (<i>Boosey & Hawkes</i>)
Christopher Norton	Coconut Rag	Microjazz for Trumpet (<i>Boosey & Hawkes</i>)
Pam Wedgwood	Scale-Learning Blues!	Up-Grade! Trumpet Grade 1–2 (<i>Boosey & Hawkes</i>)

Component 3: Discussion

7 marks

Candidates should be able to:

- name and explain the meaning of all basic notational elements in the music performed in the performance component of the exam, including: staff, bars and barlines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their pieces' moods ('happy', 'sad', 'bouncy', 'jazzy', 'gentle' etc)
- discuss the difference between good and poor posture and why it is important, i.e. the angle of the instrument to the lips, standing straight, hand position on the instrument

Component 4: Sight Reading

10 marks

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C, B \flat and D major; D and A minor
- $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time signatures
- a range of notes falling within a ninth (C to D)
- quaver, crotchet, minim and dotted minim note values only with quaver and crotchet rests
- tied notes; dynamics of *p*, *mp*, *mf* and *f* with *cresc.* and *dim.*
- tongued articulation only
- maximum of 15 bars

Component 5: Aural Tests

8 marks

Aural Test 1: Rhythm

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

• **Test 1a**

1 mark

To identify the time signature as '3' or '4' time.

• **Test 1b**

1 mark

To beat (conduct) time, with a clear beat shape (conducting pattern), in time with the examiner's playing as the passage is repeated.

• **Test 1c**

2 marks

The examiner will select one bar from the passage and play an unharmonised version of it. Candidates will then be asked to identify and describe the note values (rhythmic values) in the bar.

Aural Test 2: Pitch

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

• **Test 2a**

1 mark

To identify the note as 'bottom, middle or top', 'doh, mi or sol' or 'root, 3rd or 5th'.

• **Test 2b**

1 mark

The triad will be played again. Candidates will be asked to state if the triad is major or minor.

• **Test 2c**

2 marks

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 identify the note by letter name, by tonic sol-fa name or by number (1, 2, 3, 4 or 5). The test will be repeated in a different key.

Grade 3

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
A, E♭ major C, E minor (harmonic or melodic; candidate's choice)	1 octave	♩ = 84
Chromatic scale		
Beginning on C	1 octave	♩ = 84
Dorian modal scale		
Beginning on D	1 octave	♩ = 84
Arpeggios		
A, E♭ major C, E minor	1 octave	♩ = 144

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)**

List A

Composer	Title	Publication
Mark Nightingale	Slinky	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Liz Lane	Said the Hedgehog to the Snail	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Kay Charlton	Great Strides	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Helen Madden	One More for the Road	20 Terrific Trumpet Studies (<i>Spartan</i>)
Rob Hudson	Lucky's Blues	30 Modern Studies for Trumpet (<i>Universal</i>)
Philip Sparke	Tyrolean Tune	Skilful Studies (<i>Anglo Music</i>)
Don Blakeson	Jam on Toast	Smooth Groove for Treble Brass (<i>Brass Wind</i>)
Jock McKenzie	Highlife	Music Makes the World Go Round (<i>Con Moto</i>)

List B

Composer	Title	Publication
Mussorgsky arr. Calland	Promenade	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Daniel Purcell	Trumpet Air	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Elissa Milne	Go-Goanna	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)

List B

Scott Joplin	The Easy Winners	Up-Grade! Trumpet Grades 2–3 (Faber)
Sergei Prokofiev arr. Harrison	Troika	Amazing Solos (Boosey & Hawkes)
Edward Elgar arr. Hare	Pomp and Circumstance (Theme from March No. 4)	The Magic Trumpet (Boosey & Hawkes)
Howard Blake arr. Lawrance	Walking in the Air	Winner Scores All (Brass Wind)
Henry Purcell arr. Wastall	March	Trumpet Fancies (Boston)

List C

Composer	Title	Publication
Lizzie Davis	Stop Your Nonsense!	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Henry Mancini	Theme from The Pink Panther	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Leslie Pearson	The British Grenadiers	Trumpet, Cornet & Flugelhorn 2025: Grade 3 (LCME)
Andrew Lloyd Webber arr. Lawrance	The Music of the Night	Winner Scores All (Brass Wind)
Peter Graham	Vienna	Cityscapes for B♭ Instrument (Gramercy Music)
Christopher Norton	A Simple Song	Microjazz for Trumpet (Boosey & Hawkes)
Lionel Bart arr. Lawrance	I'd do Anything	Winner Scores All (Brass Wind)
Alan Menken & Tim Rice arr. Lawrance	A Whole New World	Great Winners (Brass Wind)

Component 3: Discussion

7 marks

In addition to the requirements for previous grades, candidates should be able to:

- identify intervals up to and including a fifth by numerical value only ('second', 'fourth' etc)
- describe the mood or character of pieces using appropriate descriptive words ('fast and lively', 'gentle and flowing', 'like a dance' etc)
- identify contrasts of mood within pieces
- be able to explain how to achieve different articulation i.e. slurred/tongued
- name at least three of the extended brass family members other than the standard orchestral (flugelhorn, tenor horn, baritone, euphonium, bugle, posthorn etc)

Component 4: Sight Reading

10 marks

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C, A, G, B♭ and D major; C, D and A minor
- $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time signatures
- a range of notes falling within a minor 10th (C to E♭)
- quaver, dotted quavers, crotchet, minim and dotted minim note values only with quaver and crotchet rests
- tied notes and *stacc.* indications; dynamics of *p*, *mp*, *mf* and *f* with *cresc.* and *dim.*
- tongued and slurred articulations
- maximum of 15 bars

Aural Test 1: Rhythm

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

• Test 1a**1 mark**

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

• Test 1b**2 marks**

Candidates will be shown a line of music containing four individual bars of music in $\frac{6}{8}$ time. One of the bars on that line will be played, twice. Candidates will be asked to indicate which bar has been played. The test will be repeated using a different example.

Aural Test 2: Pitch

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

• Test 2a**2 marks**

To identify the interval, by numerical value only (2nd, 3rd, 4th, 5th). The test will be repeated, using a different interval.

• Test 2b**3 marks**

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

Grade 4

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
C, D, E, F, A \flat , A, B \flat major C, D, E, F, A, B minor (harmonic or melodic; candidate's choice)	1 octave	$\text{♩} = 96$
Chromatic scale		
Beginning on C, C \sharp , D, E \flat , F, A, B \flat , B	1 octave	$\text{♩} = 96$
Arpeggios		
C, D, E, F, A \flat , A, B \flat major C, D, E, F, A, B minor	1 octave	$\text{♩} = 152$
Dominant 7th arpeggios		
In the keys of F, G	1 octave	$\text{♩} = 76$

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)**

List A

Composer	Title	Publication
Lizzie Davis	Irish Jig	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
Jock McKenzie	Mambo	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
Don Blakeson	Latin Lady	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
Helen Madden	Playing Catch-up	20 Terrific Trumpet Studies (<i>Spartan</i>)
Rob Hudson	Ballad for Harry James	30 Modern Studies for Trumpet (<i>Universal</i>)
John Miller	Contrasts	Simple Studies for Beginner Brass (<i>Faber</i>)
John Miller	Bothie Ballad	Progressive Brass Studies (<i>Faber</i>)
Philip Sparke	Shepherd's Song	Skilful Studies for Trumpet, Cornet, Flugel or Tenor Horn (<i>Anglo Music</i>)

List B

Composer	Title	Publication
Jean-Baptiste Arban	Vois-tu la neige qui brille?	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
James Rae	Siciliana	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
George Frideric Handel	March from Scipio	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
Howard Shore	In Dreams	Ultimate Movie Instrumental Solos for Trumpet (Alfred)
Henry Purcell	Fairest Isle	Going Solo Trumpet (Faber)
Gabriel Fauré	Rêve d'amour	Faure Song Album (Dohr)
Joseph Haydn	Canzonet	Grade by Grade: Trumpet Grade 4 (Boosey & Hawkes)
Deborah Calland	Bamboogled	Concert Repertoire for Trumpet (Faber)

List C

Composer	Title	Publication
Andrea Price	Snowboard Slalom	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
Alan Bullard	Russian Galop	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
Manning Sherwin	A Nightingale Sang in Berkeley Square	Trumpet, Cornet & Flugelhorn 2025: Grade 4 (LCME)
Deborah Calland	Bugler's Rag	The Light Touch, Book 1 (Stainer & Bell)
Arthur Benjamin	Jamaican Rumba	Grade by Grade: Trumpet Grade 4 (Boosey & Hawkes)
Leonard Bernstein arr. Lawrance	America	Winner Scores All (Brass Wind)
Edward Gregson	Intrada	Cameos for Trumpet (Brass Wind)
Kurt Weill arr. Ledbury	Mack the Knife	Big Chillers (Brass Wind)

Component 3: Discussion

7 marks

In addition to the requirements for previous grades, candidates should be able to:

- identify intervals up to and including an octave by numerical value only ('fourth', 'seventh' etc)
- demonstrate basic knowledge of the composers of the music performed, including their nationality and approximate dates
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- explain or demonstrate how to tune the instrument
- discuss basic instrument care (e.g. oiling the valves/slide, cleaning the inside of the instrument, cleaning the mouthpiece)

Component 4: Sight Reading

10 marks

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C, F, A, G, B \flat and D major; C, D, E and A minor
- $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$ time signatures
- a range of notes falling within a diminished 12th (B to F)
- semiquaver, quaver, dotted quavers, crotchet, minim and dotted minim note values only with quaver and crotchet rests
- tied notes; accents, tenutos and *stacc.* indications
- dynamics of *p*, *mp*, *mf* and *f* with *cresc.* and *dim.*

- tongued and slurred articulations
- maximum of 15 bars

Component 5: Aural Tests

8 marks

Aural Test 1: Rhythm

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

• Test 1a

2 marks

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

• Test 1b

2 marks

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

Aural Test 2: Pitch

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

• Test 2a

2 marks

To identify the interval, by type and numerical value (major 2nd, minor 3rd, perfect 4th, major 7th etc) The test will be repeated, using a different interval.

• Test 2b

2 marks

Candidates will be shown three similar versions of a short melody). The versions will differ in pitch but not in rhythm. One of the versions will be played, twice. Candidates will be asked to identify which version was played.

Grade 5

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
C, D, E♭, E, F, A♭, A, B♭ major	1 octave	♩ = 108
C, C♯, D, E, F, A, B minor (harmonic or melodic; candidate's choice)	1 octave	
G major; G, F♯ minor (harmonic or melodic; candidate's choice)	2 octaves	
Chromatic scale		
Beginning on C, C♯, D, E♭, F, A, B♭, B	1 octave	♩ = 108
Beginning on F♯, G	2 octaves	
Whole tone scale		
Begginig on G	2 octaves	♩ = 180
Arpeggios		
C, D, E♭, E, F, A♭, A, B♭ major	1 octave	♩ = 180
C, C♯, D, E, F, A, B minor	1 octave	
G major; G, F♯ minor	2 octaves	
Dominant 7th arpeggios		
In the keys of F, G	1 octave	♩ = 180
Diminished 7th arpeggio		
Beginning on G	2 octaves	♩ = 180

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)**

List A

Composer	Title	Publication
Mark Nightingale	Passion Fruit Samba	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Kay Charlton	Funky Friday and a Ballad for Sunday	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Helen Madden	In the Red	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Philip Sparke	Party Piece	Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
Rob Hudson	Dance of the Brigands	30 Modern Studies for Trumpet (Universal Edition)
John Miller	Prairie Song	Progressive Brass Studies (Faber)

List A

Kay Charlton	Just Do It!	Just Do It! (Warwick Music)
Allen Vizzutti	Vocalise Study	Trumpet Method Book 3: Melodic Studies (Alfred)

List B

Composer	Title	Publication
Leo Van de Moortel	Allegro Marziale	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Gioachino Rossini arr. Lane	Dal tuo stellato soglio from Moses in Egypt	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Flor Peeters	Aria, 2nd movement from Sonata for Trumpet and Piano, Op. 51	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Gwyneth Walker	Reflection, 2nd movement from Sonata for Trumpet and Piano	Sonata for Trumpet and Piano (www.gwynethwalker.com)
Jeremiah Clarke	The Prince of Denmark's March	Old English Trumpet Tunes Book 1 (OUP)
Sergei Prokofiev	March from The Love of Three Oranges	Winning Matrix for Trumpet (Brass Wind)
Joseph Fiala	1st movement	Divertimento in D for Bb Trumpet and Piano (Faber)
Georg Philipp Telemann arr. Miller	Air	The Baroque Trumpet (Faber)

List C

Composer	Title	Publication
John Williams arr. Lawrence	Raiders March	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
James Rae	Seein' It Through	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Scott Joplin	Maple Leaf Rag	Trumpet, Cornet & Flugelhorn 2025: Grade 5 (LCME)
Edward Gregson	Alla Marcia	Cameos for Trumpet (Brass Wind)
Webb arr. Bosanko	Share my Yoke	Joy Webb & Condon: Share My Yoke/Prayer of Childhood (SP&S)
Pam Wedgwood	Tequila Sunrise	Jazzin' About for Trumpet (Faber)
Leonard Bernstein	I Feel Pretty	Leonard Bernstein for Trumpet (Boosey & Hawkes)
Peter Graham	Doyle's Lament	Gramercy Lyric Album (Gramercy Music)

Component 3: Discussion

7 marks

In addition to the requirements for previous grades, candidates should be able to:

- identify intervals up to and including an octave by number and type (major 2nd, perfect 4th etc)
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections)
- identify principal modulations (by naming the new key or its relationship to the home key)
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns)
- identify the historical period of the music performed (Baroque, Romantic etc)
- explain or demonstrate alternate fingers or slide positions to achieve the same pitch and how this affects intonation, within the music performed

Component 4: Sight Reading

10 marks

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C, E, F, A \flat , A, G, B \flat and D major; C, D, E and A minor
- $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$ and $\frac{6}{8}$ time signatures
- a range of notes falling within a perfect 12th (B to F \sharp)
- semiquaver, quaver, dotted quavers, crotchet, minim and dotted minim note values only with quaver, crotchet, dotted crotchet and minim rests
- tied notes; accents, tenutos and *stacc.* indications
- dynamics of *p*, *mp*, *mf* and *f* with *cresc.* and *dim.*
- tongued and slurred articulations
- maximum of 16 bars

Component 5: Aural Tests

8 marks

Aural Test 1: Rhythm

A short harmonised passage, approximately 8 bars in length, will be played. The passage will be in either $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{9}{4}$ time. Candidates will be asked the following:

• Test 1a

2 marks

To beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing as they play the passage again (passages in $\frac{6}{8}$ or $\frac{9}{4}$ time should be conducted with a 2-beat or 6-beat pattern as appropriate).

• Test 1b

2 marks

An unharmonised version of a short phrase (approximately 2 bars) from the passage will be played twice. Candidates will be asked to identify and describe the note values (rhythmic values of the notes) in the phrase in any order (for example: crotchets and quavers, or quarter notes and eighth notes).

Aural Test 2: Pitch

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

• Test 2a

2 marks

To identify the interval, by type and numerical value only (major 2nd, perfect 4th, diminished 5th, major 7th etc). The test will be repeated, using a different interval.

• Test 2b

2 marks

The key-chord of a major key will be played, followed by a short melody in the same key, approximately 2 bars in length, finishing with a harmonised cadence (perfect, imperfect, plagal or interrupted) in the home key. Candidates will be asked to identify the cadence, either by its conventional name, or as 'finished' (perfect and plagal) or 'unfinished' (imperfect or interrupted). The test will be repeated using a different example.

Grade 6

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
C, D♭, D, E♭, E, F major; C, C♯, D, E, F, B minor (both harmonic and melodic) F♯, G, A♭, A, B♭ major; G, F♯, A minor (both harmonic and melodic)	1 octave 2 octaves	♪ = 152
Chromatic scale		
Beginning on C, C♯, D, E♭, E, F, B♭, B Beginning on F♯, G, A♭, A	1 octave 2 octaves	♪ = 152
Whole tone scale		
Beginning on G	2 octaves	♪ = 152
Arpeggios		
C, D♭, D, E♭, E, F major; C, C♯, D, E, F, B minor F♯, G, A♭, A, B♭ major; G, F♯, A minor	1 octave 2 octaves	♪ = 32
Dominant 7th arpeggios		
In the keys of F, G In the keys of C, D♭, D	1 octave 2 octaves	♪ = 96
Diminished 7th arpeggios		
Beginning on F♯, G, A♭, A	2 octaves	♪ = 96

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)**

List A

Composer	Title	Publication
Helen Madden	Dreamscape	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Liz Lane	Sunrise Sunset	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Mark Nightingale	Monnette	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Jean-Baptiste Arban	Study No. 5: Allegro	14 Characteristic Studies from Arban's Method (Carl Fischer)
John Miller	Alpine Waltz	Progressive Studies for Trumpet (Faber)
Pamela J. Marshall	Hearth	Jazz-Inflected Etudes (Spindrift Music Company)
Allen Vizzutti	Bulgarian Bounce	Twenty Dances for Trumpet (De Haske)
Rob Hudson	Pinehurst Rag	25 More Modern Studies (Universal)

List B

Composer	Title	Publication
Lizzie Davis	Idyll	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Henry Purcell	Finale from Sonata for Trumpet and Strings	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Joseph Haydn	2nd movement from Trumpet Concerto in E \flat	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Tchaikovsky arr. Wallace and Miller	Chanson Napolitaine, Op. 39 No. 18	Second Book of Trumpet Solos (Faber)
Joseph Fiala	Allegro, 2nd movement	Divertimento in D for B \flat Trumpet and Piano (Faber)
William Boyce	Trumpet Voluntary	Old English Trumpet Tunes Book One (OUP)
A Dvořák arr. Wilson	Rusalka's Song to the Moon	Shepherd's Song (Winwood)
Deborah Pritchard	Ascent	Unbeaten Tracks (Faber)

List C

Composer	Title	Publication
Leroy Anderson	A Trumpeter's Lullaby	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Irving Berlin	Let's Face the Music and Dance	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
Kay Charlton	Es tu Vida Loca	Trumpet, Cornet & Flugelhorn 2025: Grade 6 (LCME)
John Mancini	Moon River	Let's Face the Music (Brass Wind)
Gwyneth Walker	Sparks, 1st movement	Sonata for Trumpet and Piano (www.gwynethwalker.com)
Scott Joplin	Cleopha	6 Ragtimes for Trumpet or Trombone and Piano, Book 2 (Kunzelmann)
Scott Joplin	The Cascades	6 Ragtimes for Trumpet or Trombone and Piano, Book 2 (Kunzelmann)
Deborah Calland	Two to Boogie	The Light Touch for Trumpet – Book 2 (Stainer & Bell)

Component 3: Discussion**7 marks**

In addition to the requirements for previous grades, candidates should be able to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why
- describe their approach to learning the music, including the use of certain techniques, and aspects of interpretation
- identify melodic and harmonic features of the music (sequence, melodic inversion, circle of 5ths, pedal points, etc)
- demonstrate knowledge of formal structures (ternary, binary, rondo etc)
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of the performance were happy or unhappy with, and why
- explain and demonstrate the sound effect of a mute (any type) and give an example of the style of music where this may be required
- explain the action of vibrato and discuss when it may be desired or not

Component 4: Sight Reading**10 marks**

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C, E, F, A \flat , A, G, B \flat and D major; C, D, E and A minor

- $\frac{3}{2}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{8}$ and $\frac{9}{8}$ time signatures
- a range of notes falling within a diminished 12th (B to G)
- semiquaver, quaver, dotted quavers, crotchet, minim and dotted minim note values only with quaver, crotchet, dotted crotchet and minim rests
- tied notes, triplets; accents, tenutos and *stacc.* indications
- dynamics of *p*, *mp*, *mf* and *f* with *cresc.* and *dim.*
- tongued and slurred articulations
- maximum of 16 bars

Component 5: Aural Tests

8 marks

Aural Test 1: Rhythm and Pitch

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

• **Test 1a** 1 mark

To identify the time signature.

• **Test 1b** 1 mark

To identify whether the passage is in a major or minor key.

• **Test 1c** 1 mark

To identify, by number and type, any interval within the octave, occurring in the melody line between two succeeding notes (these pitches will be played again, first as occurring in the melody, and then with the pitches sounded together).

• **Test 1d** 1 mark

An unharmonised version of a short phrase (1 to 2 bars) from the passage will be played. Candidates will be asked to clap or tap back the rhythm of the phrase.

• **Test 1e** 2 marks

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

Aural Test 2: Pitch

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

• **Test 2a** 1 mark

To identify the cadence by its conventional name.

• **Test 2b** 1 mark

The key-chord of a major key will be played and the key named. A short harmonised passage in the same key, approximately 4 bars in length, will then be played. The passage will contain one modulation to a related key (dominant, subdominant or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice).

Grade 7

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
C, D♭, D, E♭, E, F major	1 octave	♩ = 160
F♯, G, A♭, A, B♭, B major	2 octaves	
C, C♯, D, E, F minor (both harmonic and melodic)	1 octave	
G, A, B♭, B, F♯, G♯ minor (both harmonic and melodic)	2 octaves	
Chromatic scale		
Beginning on C, C♯, D, E♭, E, F	1 octave	♩ = 160
Beginning on F♯, G, A♭, A, B, B♭	2 octaves	
Whole tone scale		
Beginning on G, A, B	2 octaves	♩ = 160
Arpeggios		
C, D♭, D, E♭, E, F major	1 octave	♩. = 69
F♯, G, A♭, A, B♭, B major	2 octaves	
C, C♯, D, D♯, E, F minor	1 octave	
G, A, B♭, B, F♯, G♯ minor	2 octaves	
Dominant 7th arpeggios		
In the keys of F, C	2 octaves	♩ = 160
Diminished 7th arpeggios		
Beginning on F♯, G, A♭, A, B♭	2 octaves	♩ = 160

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 7 (LCME)**

List A

Composer	Title	Publication
Mark Nightingale	Guacamole	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (LCME)
Allen Vizzutti	Advanced Etude	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (LCME)
Helen Madden	Opus Blues	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (LCME)
Derek Bourgeois	Presto	Fantasy Pieces for Trumpet (Brass Wind)
Philip Sparke	Air	Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)

List A

Rob Hudson	The Chase	30 Modern Studies for Trumpet (<i>Universal Edition</i>)
Allen Vizzutti	Tango	20 Dances for Trumpet (<i>De Haske</i>)
Jean-Baptiste Arban	Study No. 6	14 Characteristic Studies from Arban's Method (<i>Boosey & Hawkes</i>)

List B

Composer	Title	Publication
George Frideric Handel	The Trumpet Shall Sound from The Messiah	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (<i>LCME</i>)
Johann Nepomuk Hummel	The Noble Savage	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (<i>LCME</i>)
James Rae	Autumn Ballad	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (<i>LCME</i>)
Cecilia McDowall	Marilyn Diptych	Framed for Trumpet (<i>Brass Wind</i>)
Gustav Mahler trans. Ostrander	Posthorn Solo from Third Symphony	Third Symphony (<i>Edition Musicus</i>)
Ruth Watson-Henderson	Intrada	Intrada (<i>Eighth Note Publications</i>)
Dmitri Shostakovich arr. Archibald	Prelude 18	Russian Roulette (<i>Brass Wind</i>)
Charles Gounod arr. Mortimer	Waltz Song from Romeo and Juliet	Harry Mortimer Souvenir Album (<i>Boosey & Hawkes</i>)

List C

Composer	Title	Publication
Edward Elgar	Idylle	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (<i>LCME</i>)
Claude Debussy arr. Wilson	The Girl with the Flaxen Hair	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (<i>LCME</i>)
Basil Windsor	Valse Brillante	Trumpet, Cornet & Flugelhorn 2025: Grade 7 (<i>LCME</i>)
Peter Graham	A Time for Peace	Gramercy Solo Album (<i>Gramercy</i>)
Scott Joplin	The Sycamore	6 Ragtimes for Trumpet or Trombone (<i>Kunzelmann</i>)
Lionel Hampton	Love is Here to Stay	It Don't Mean a Thing (<i>Faber</i>)
Bart Howard	Fly me to the Moon	Jazz Play-Along (<i>Hal Leonard</i>)
Ben Raleigh, Joe Zawinul	Midnight Mood	The Real Book – Vol. 1 (<i>Hal Leonard</i>)

Component 3: Discussion

7 marks

In addition to the requirements for previous grades, candidates should be able to:

- demonstrate knowledge of other music by the same composers
- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns)
- identify cadences
- give basic biographical information about the composers of the music performed
- demonstrate historical and stylistic knowledge of the music styles and genres performed
- demonstrate a widening musical awareness beyond the music performed
- explain how the instrument has developed since its invention to present day
- explain how double tonguing differs from single tonguing and give an example of when double tonguing might be used

Component 4: Sight Reading

10 marks

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C, D \flat , E, F, A \flat , A, G, B \flat and D major; C, C \sharp , D, E, F, A and B minor
- chromatic scale
- $\frac{3}{2}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{8}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$ time signatures
- a range of notes falling within two octaves plus one tone (G to A)
- demisemiquaver, semiquaver, quaver, dotted quavers, crotchet, dotted crotchet, minim and dotted minim note values and rests
- tied notes, triplets, tempo changes; accents, tenutos and *stacc.* indications
- dynamics of *p*, *mp*, *mf*, and *f* with *cresc.* and *dim.*
- tongued and slurred articulations
- maximum of 16 bars

Component 5: Aural Tests

8 marks

Aural Test 1

• Test 1a

2 marks

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

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

• Test 1b

4 marks

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

- | | |
|---|--|
| • to suggest an appropriate tempo marking | • to describe dynamics |
| • to describe changes in tempo | • to describe articulation |
| • to name the key | • to identify modulations |
| • to describe phrasing patterns | • to identify ornaments |
| | • to confirm their description of the form |

Aural Test 2

• Test 2a

2 marks

The key-chord of a major or minor key will be played, followed by a short melody in the same key, approximately 2 bars in length, finishing with a harmonised cadence (perfect, imperfect, plagal or interrupted) in the home key. Candidates will be asked to identify the cadence by its conventional name. The test will be repeated using a different example.

Grade 8







Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Unaccompanied piece.

Option 1: Scales and arpeggios

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

Requirements	Range	Tempo
Scales		
D \flat , D, E \flat , E, F major	1 octave	 = 166
C, F \sharp , G, A \flat , A, B \flat , B major	2 octaves	
C \sharp , D, D \sharp , E, F minor (both harmonic and melodic)	1 octave	
C, G, A, B \flat , B, F \sharp , G \sharp minor (both harmonic and melodic)	2 octaves	
Chromatic scale		
Beginning on C \sharp , D, E \flat , E, F	1 octave	 = 166
Beginning on C, F \sharp , G, A \flat , A, B, B \flat	2 octaves	
Whole tone scale		
Beginning on G, A, B, C	2 octaves	 = 166
Arpeggios		
D \flat , D, E \flat , E, F major	1 octave	 = 80
C, F \sharp , G, A \flat , A, B \flat , B major	2 octaves	
C \sharp , D, D \sharp , E, F minor	1 octave	
C, G, A, B \flat , B, F \sharp , G \sharp minor	2 octaves	
Dominant 7th arpeggios		
In the keys of F, C	2 octaves	 = 166
Diminished 7th arpeggios		
Beginning on F \sharp , G, A \flat , A, B \flat	2 octaves	 = 166

Option 2: Unaccompanied piece

Candidates perform an unaccompanied piece selected from List A below. The performance does not need to be from memory. The piece must not be played again in the exam.

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list, A, B and C. At the least one piece must be taken from the handbook: **Trumpet, Cornet & Flugelhorn 2025: Grade 8 (LCME)**

List A

Composer	Title	Publication
Rob Hudson	Funketude	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (LCME)
James Rae	Licence to Groove	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (LCME)
Allen Vizzutti	Polka	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (LCME)
Helen Madden	Bridge Water	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (LCME)
Sigmund Hering	Study No. 8: Allegro	24 Advanced Etudes for Trumpet (Carl Fischer)
Amanda McCullough	A Voice in the Hollow Earth	A Voice in the Hollow Earth (J W Pepper)

(continued on the next page)

List A

James Curnow	Etude Fantasy	Advanced Concert Studies for Trumpet (<i>Curnow</i>)
Andrea Price	Yama Uta	Around the World (<i>Kirklees Music</i>)
Sally Beamish	Fanfare	Fanfare — Solo Bb Trumpet (<i>Warwick</i>)

List B

Composer	Title	Publication
Tchaikovsky arr. Archibald	Ballet Suite	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
Wolfgang Amadeus Mozart arr. Davis	2nd mvt from Sonata No. 13, K. 333	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
Joseph Haydn	Allegro, 3rd movement from Trumpet Concerto in E♭	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
Johann Nepomuk Hummel	Rondo, 3rd movement from Trumpet Concerto in E♭	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
J Neruda	Allegro, 1st movement	Trumpet Concerto in E♭ (<i>Brass Wind</i>)
Flor Peeters	Finale (Tocata), 3rd movement	Sonata for Trumpet and Piano, Op. 51 (<i>Peters</i>)
Philip Sparke	3rd movement	Concerto for Trumpet or Cornet (<i>Studio Music</i>)
Alexander Goedicke	Concert Etude Op. 49	Concert Etude (<i>The Brass Press</i>)
Peter Meechan	Fanfare, 1st movement	Manchester Concertosno (<i>Peter Meechan Music</i>)

List C

Composer	Title	Publication
John Golland	Ballade, Op. 71 No. 1	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
Cecilia McDowall	Overcoming Red	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
Karen Amrhein	Fanfare, 1st movement from Sonata for Trumpet and Piano	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
William Lloyd Webber	3rd and 4th movements from Suite in F	Trumpet, Cornet & Flugelhorn 2025: Grade 8 (<i>LCME</i>)
Alan Morrison	Buster Strikes Back	Buster Strikes Back (<i>MfB</i>)
Flor Peeters	Allegro, 1st movement	Sonata for Trumpet and Piano, Op. 51 (<i>Peters</i>)
Peter Graham	Whirlwind	Gramercy Solo Album B♭ (<i>Gramercy</i>)
Roy Newsome	Concorde	Concorde (<i>Studio Music</i>)
Denis Wright	Rondo, 3rd movement	Concerto for Cornet (<i>Studio Music</i>)

Component 3: Discussion**7 marks**

In addition to the requirements for previous grades, candidates should be able to:

- demonstrate knowledge of other music by the same composers
- identify any interval by number and type
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself and their response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of their own playing
- name and explain when trumpets of different keys are used
- explain triple tonguing
- explain the different tongue action required to play different types of articulation

Component 4: Sight Reading

10 marks

Candidates perform a short, previously unseen piece of music. One minute will be allowed to study the test and try parts of it. At this grade the test may include:

- pieces in the keys of C, D \flat , E, F, A \flat , A, G, B \flat and D major; C, C \sharp , D, E, F, A and B minor
- chromatic scale
- $\frac{3}{2}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{8}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{3}{8}$, $\frac{5}{8}$, $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$ time signatures
- a range of notes falling within two octaves plus a perfect fourth (F \sharp to B)
- demisemiquaver, semiquaver, quaver, dotted quavers, crotchet, dotted crotchet, minim and dotted minim note values and rests
- tied notes, triplets, tempo changes; accents, tenutos and *stacc.* indications
- dynamics of *p*, *mp*, *mf*, *f* and *ff* with *cresc.* and *dim.*
- tongued and slurred articulations
- maximum of 23 bars

Component 5: Aural Tests

8 marks

Aural Test 1

• Test 1a

4 marks

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

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

Aural Test 2

• Test 2a

4 marks

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

- to name the key
- to identify modulations
- to identify ornaments

(continued on the next page)

- to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures)
- to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development, etc
- to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, up to 2 bars in length, played in two different styles by the examiner

3. Assessment and regulations

3.1 Assessment domains

Assessment domains

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

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

Coverage of the assessment domains

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

	Technical accomplishment	Musicality	Musical knowledge	Communication
Technical Work	✓	✓	✓	
Performance	✓	✓	✓	✓
Discussion		✓ (Grades 4 to 8)	✓	
Sight Reading	✓	✓	✓	✓
Aural Tests		✓ (Grades 7 and 8)	✓	

Approximate weighting of the assessment domains

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam.

	Technical accomplishment	Musicality	Musical knowledge	Communication
Technical Work	75%	10%	15%	
Performance				
Grades 1 to 3	65%	15%	10%	10%
Grades 4 and 5	55%	20%	12.5%	12.5%
Grades 6 to 8	40%	30%	15%	15%
Discussion				
Grades 1 to 3		✖	100%	
Grades 4 and 5		10%	90%	
Grades 6 to 8		20%	80%	
Sight Reading				
Grades 1 to 3	37.5%	10%	42.5%	10%
Grades 4 and 5	35%	12.5%	40%	12.5%
Grades 6 to 8	32.5%	15%	37.5%	15%
Aural Tests				
Grades 1 to 5		✖	100%	
Grades 6 to 8		10%	90%	

3.2 How marks are awarded

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam and the guidelines which the examiners use to award marks. The guidelines are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements.

Technical Work

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

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

Performance

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

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

Discussion

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

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

Sight Reading

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

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

Aural Test

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

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

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

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment and will have shown evidence of excellent musicality. They will have demonstrated a thorough 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 understanding of, the repertoire, and, at Grades 6 to 8, a sense of individual personality in relation to it.

Merit (75–84%)

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

Pass (65–74%)

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

Below pass, upper level (55–64%)

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

Below pass, lower level (0–54%)

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality in all or most of the components. Their standard of technical accomplishment will have been judged as significantly below that required for the grade. Their 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.

3.4 Regulated qualification information

London College of Music Examinations' graded and diploma examinations in most subjects are regulated in England by Ofqual and other UK regulators and have been placed on the Regulated Qualifications Framework (RQF). The table below shows the qualification number, RQF title and credit value of each grade and diploma. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications (register.ofqual.gov.uk), for further details.

Graded examinations

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
Grade 1	501/1985/0	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1)	12	60	6
Grade 2	501/2002/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2)	18	90	9
Grade 3	501/2004/9	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3)	18	120	12
Grade 4	501/2003/7	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	24	150	15
Grade 5	501/2006/2	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	24	180	18
Grade 6	501/2083/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	36	220	22
Grade 7	501/2082/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	48	270	27
Grade 8	501/2066/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	54	320	32

Performance diplomas

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

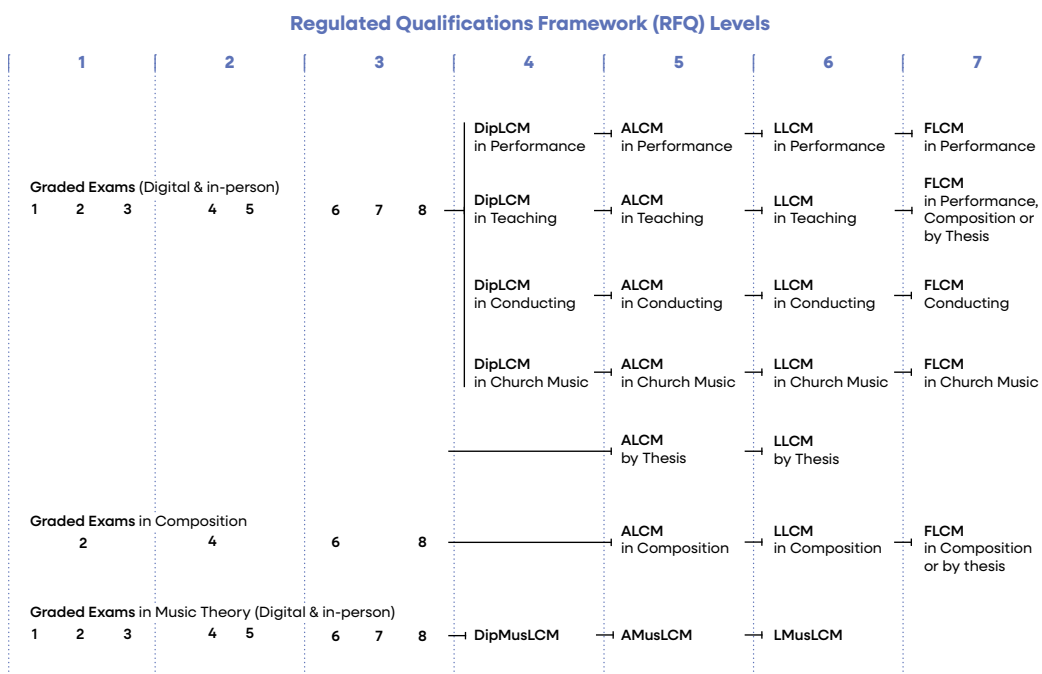
RQF levels

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

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

Progression routes

The chart below outlines the overall framework. Some qualifications may not be offered in particular subject areas and some subjects shown are not regulated. RQF levels are included to indicate the standard of qualifications. LCME music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value.





London College of Music Examinations

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

020 8231 2364
lcme.uwl.ac.uk
lcme.exams@uwl.ac.uk