

London College of Music Examinations

# Electronic Keyboard Syllabus

**Qualification specifications for:**  
Steps, Grades and Recital Grades

**Valid from:**  
2026 until further notice

updated 14.01.2026

**LCME**  
SINCE 1887

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Electronic Keyboard Syllabus 2026

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London College of Music Examinations

[lcme.uwl.ac.uk](http://lcme.uwl.ac.uk)

# Contents

<b>1. Information and general guidelines</b>	<b>2</b>
1.1 Introduction	3
1.2 Syllabus Validity	3
1.3 Exam entry	4
1.4 Exam options	4
1.5 Exam durations	5
1.6 Assessment and results	5
1.7 Performance guidelines	5
1.8 Accompanying and Chord Sequence test	6
1.9 Aural tests	8
1.10 Digital publications	8
<b>2. Exam requirements</b>	<b>9</b>
2.1 Summary of exam requirements	10
2.2 Step 1	12
2.3 Step 2	13
2.4 Grade 1	14
2.5 Grade 2	17
2.6 Grade 3	20
2.7 Grade 4	23
2.8 Grade 5	26
2.9 Grade 6	29
2.10 Grade 7	32
2.11 Grade 8	35
2.12 Suggested repertoire for arrangement	38
2.13 Own-choice guidance	42
<b>3. Assessment and regulations</b>	<b>44</b>
3.1 Assessment objectives	45
3.2 How marks are awarded	47
3.3 Pass, Merit or Distinction	53
3.4 Regulated qualification information	54

# 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 Electronic Keyboard from 14 January 2026 until further notice. The 2021–2024 syllabus will remain valid until 31 January 2027.

## 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: [lcme.uwl.ac.uk](https://lcme.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.

### Equality, Reasonable Adjustment and Special Consideration

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equality, Reasonable Adjustment and Special Consideration policy available on our website: [lcme.uwl.ac.uk](https://lcme.uwl.ac.uk)

## 1.4 Exam options

	Grades	Recital Grades
<b>Technical Work</b>	✓	✗
<b>Performance</b>	3 pieces	4 or 5 pieces
<b>Discussion</b>	✓	Optional for Component 2
<b>Accompanying or Chord Sequence Test</b>	✓	✗
<b>Aural Tests</b>	✓	Optional for Component 2
<b>Structure</b>	Grades 1 to 8	Grades 1 to 8
<b>Prerequisites</b>	✗	✗
<b>Assessment</b>	In-person and Digital	In-person and Digital
<b>Grading</b>	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
<b>Regulation</b>	✓	✓
<b>UCAS points</b>	Grades 6 to 8	Grades 6 to 8

### Introductory examinations

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

## 1.5 Exam durations

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

## 1.6 Assessment and results

### Marking

Qualifications are awarded by 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 objectives 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 not later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination.

### Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the relevant policies available on our website: [lcme.uwl.ac.uk](http://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](http://lcme.uwl.ac.uk)

## 1.7 Performance guidelines

### Instruments

It is in candidates' interests to use an instrument incorporating as many features as possible which are appropriate to the repertoire being performed and the level of exam taken. These may include the use of touch responsive keys, sustain pedals, registration memories and kick switches for registration changes, expression/volume pedals, etc. Some degree of dynamic control, achieved through the use of a volume pedal or touch sensitive keys, or both, is essential from grade 5 onwards. The keyboard should have a minimum of 4 octaves, with full-sized keys.

Candidates will be expected to bring their own keyboard to the examination unless arrangements have been made with the centre. Candidates using their own keyboard should also provide a music stand, power adaptor/batteries, keyboard stand and keyboard stool (if required). In the

case of a young candidate, the teacher, parent or other adult must be responsible for connection of the power adaptor to the electrical power socket.

Where the given voice or style is not achievable on their instrument, candidates may use an alternative that is musically appropriate.

## **Setting Up**

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

## **Technical Work**

Scales and arpeggios should be played using a piano or electric piano voice, with no sustain. The recommended tempo range is shown. All scales and arpeggios must be played from memory, with the exception of the exercises at Steps 1 & 2, and the study at Grades 1–8, for which music may be used.

## **Own-choice Pieces**

Own-choice pieces must be of a comparable standard and length to the set pieces for the grade. They must be presented in written form to the examiner at the start of the exam. Original compositions or arrangements may be performed as own-choice pieces.

Level guidance can be found on [page 42](#). A list of suggested pieces for arrangement organised by grade is provided on [page 38](#).

## **Adaptions and alterations**

Candidates may make adaptations or alterations to the printed scores of pieces, in order to provide a personalised performance. At Level 3 (Grades 6–8) this is expected. All such adaptations must be stylistically and musically appropriate. Candidates will be expected to discuss any such adaptations with the examiner in the Discussion component.

## **Single Finger Chords**

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

## **Stored Memory**

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.

# **1.8 Accompanying and Chord Sequence test**

## **Requirements**

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

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

## Accompanying Test

The accompanying test is designed to help keyboard players learn how to accompany another musician. In the exam, a written score will be provided with a melody part (played by the examiner) and an accompaniment part (performed by the candidate). The accompaniment part will consist of chords in the left hand and, from grade 4 onwards, a countermelody in the right hand.

Candidates will be given up to one minute to try out the accompaniment and set up their keyboard as indicated.

- The examiner will play the melody on the keyboard, or piano or guitar, unaccompanied.
- From grade 4 onwards, the examiner will ask the candidate to start the rhythm style and will give a verbal count in.
- The candidate will perform the accompaniment along to the examiner's melody — both hands should be attempted.

From grade 4 onwards, candidates are required to perform the test using the keyboard's rhythm style section. Candidates must operate this themselves. During the preparation time the rhythm, tempo and voice should be set up as indicated in the music and the accompaniment function must be switched on. To begin the test, the examiner will direct the candidate to start the rhythm style (so that only the drums are audible), before giving a count-in. The performance should be finished by stopping the rhythm style.

## Chord Sequence Test

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

## 1.9 Aural tests

### Guidelines

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

## 1.10 Digital publications

All supporting materials are available only as digital downloads. Links are provided below.

### Steps 1 & 2

A digital booklet containing the materials needed for both levels is available to purchase from digital retailers: [click here to download](#) 

### Grades 1 to 8

#### • **Pieces and studies**

Almost all prescribed repertoire and all optional studies are available as individual downloads to purchase from digital retailers: [click here to download](#) 

#### • **Technical work and sample tests**

A free booklet with materials for Component 1 (Scales and Arpeggios) and specimen tests for Component 4 (Accompanying and Chord Sequence tests) is available on the LCME website: [click here to download](#) 

#### • **Aural sample tests**

A free booklet with specimen tests for Component 5 (Aural) for all grades is available on the LCME website: [click here to download](#) 

#### • **Suggested repertoire for arrangement**

For a list of suggested pieces for arrangement organised by grade, see [page 38](#).

## 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: Scales and Exercises**

Performance of the scales and exercises listed as per the requirements of the grade.

- **Component 2: List A Pieces**

Performance of any two of the pieces from List A.

- **Component 3: List B Pieces**

Performance of any two of the pieces 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: Study

- **Component 2: Performance**

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

- **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: Accompanying or Chord Sequence Test**

- Option 1: Accompanying Test
- Option 2: Chord Sequence Test

- **Component 5: Aural Tests**

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

### Component weightings

Technical Work	Performance	Discussion	Accompanying or Chord Sequence Test	Aural Tests
15%	60%	7%	10%	8%

## Recital Grades

Recital exams allow candidates to take graded exams with an emphasis on performance. The requirements are drawn from the equivalent graded exams, but the format is structured as outlined below.

### • Component 1: Performance

Candidates perform four pieces, at least two selected from the set lists (A and B) for the equivalent grade — there is no requirement to select pieces from different lists. Where a study is listed for the equivalent grade, this may not be included in the programme. The other two pieces may be from either list or may be own-choice selections.

### • Component 2: Aural Tests, Discussion or Extra Performance Piece

Candidates choose one of the following options:

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

## Component weightings

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5, Aural Tests or Discussion
20%	20%	20%	20%	20%

## Regulation

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

## Digital Recorded Exams

Requirements for Digital Recorded exams are outlined in the Requirements document available on our website: [click here](#). Candidates presenting Technical Work and/or Discussion components should also consult the Technical Requirements document: [click here](#).

These documents summarise the requirements for Digital Recorded Exams, but candidates should consult this syllabus for full details, especially the Performance Guidelines in Section 1.7.

# Step 1

A digital booklet containing all the materials needed for Step 1 & 2 is available to purchase from digital retailers: [click here to download](#) 

## Component 1: Scales and Exercises

**25 marks**

Performance from memory of three five-finger scales (C major, G major and A minor). The scales should be prepared hands together.

Candidates also play their choice of any four of the following exercises:

- You Got Rhythm
- Step, Skip, Jump
- Count the Beats
- Chord Practice
- A Simple Waltz
- Chord Shapes

## Component 2: List A Pieces

**20 marks**

Candidates to play any two of the following:

- Twinkle, Twinkle Little Star
- Telephone Poles
- Michael, Row the Boat Ashore
- Look Lively
- Whistle a Tune

## Component 3: List B Pieces

**40 marks**

Candidates to play any two of the following:

- Kum Ba Yah
- Camptown Races
- Michael Finnegan
- Friday Feeling
- My Old Guitar

## Component 4: Discussion

**15 marks**

Candidates should be able to:

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

## Step 2

A digital booklet containing all the materials needed for Step 1 & 2 is available to purchase from digital retailers: [click here to download](#) 

### Component 1: Scales and Exercises

**25 marks**

Performance from memory of three one-octave scales (C major, G major and D major). The scales should be prepared hands together.

Candidates also play their choice of any four of the following exercises:

- Bang on the Drum
- Thumb Under
- Accidental Rag
- Leaping About
- Tied Up Cha Cha
- Treble and Bass

### Component 2: List A Pieces

**20 marks**

Candidates to play any two of the following:

- Aura Lee
- Simple Gifts
- Reflections
- Wild West
- Strictly Cha Cha

### Component 3: List B Pieces

**40 marks**

Candidates to play any two of the following:

- Polly Rock
- Grandfather's Clock
- On Parade
- Popcorn
- 8 o'clock Waltz

### Component 4: Discussion

**15 marks**

Candidates should be able to:

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

# Grade 1

## Component 1: Technical Work

15 marks

Candidates prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung.

Suggested tempo: scales  $\text{♩} = 69$ , arpeggios  $\text{♩} = 62$  (pattern).

Requirements	Range	Details
<b>Scales</b>		
C, G, D, F major A minor (harmonic or melodic, candidate's choice)	1 octave	Hands separately and together
<b>Pentatonic scale</b>		
C pentatonic major	1 octave	Hands separately
<b>Contrary motion scale</b>		
C major	1 octave	Hands together
<b>Arpeggios</b>		
C, G, D, F major A minor	1 octave	Hands separately
<b>Scale/chord exercise</b>		
8 Beat or Rock		$\text{♩} = 100$

### Option 2: Study

Chris Stanbury      Rock On

 Sheetmusicdirect.com | Product ID: 1887542 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

#### List A

Composer	Title	Publication
Penny Weedon	On a Street in Paris	 Sheetmusicdirect.com   Product ID: 1642068 (LCME)
Traditional arr. Proudler	Greensleeves	 Sheetmusicdirect.com   Product ID: 1887545 (LCME)
Purcell arr. Clarke	Rondo	 Sheetmusicdirect.com   Product ID: 1887532 (LCME)
Traditional arr. McBirnie	Oh, My Love is Like a Red Rose	 Sheetmusicdirect.com   Product ID: 1887533 (LCME)
Janet Dowsett	Banks of the Ohio	 Sheetmusicdirect.com   Product ID: 1887546 (LCME)
Benny Andersson and Björn Ulvaeus (ABBA)	I Have a Dream	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828802 (HL) The Complete Keyboard Player: Book 2 Revised Ed. (Wise)

**List B**

Composer	Title	Publication
Andy Carvill	A Face in the Window	Sheetmusicdirect.com   Product ID: 1642061 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 1 (LCME)
Andy Smith	Henry's Little Waltz	Sheetmusicdirect.com   Product ID: 1641634 (LCME)
Penny Weedon	Dance With Me	Sheetmusicdirect.com   Product ID: 1642067 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 1 (LCME)
Penny Weedon	You're The Hero	Sheetmusicdirect.com   Product ID: 1642069 (LCME)
Garcey, Potter, Turner and Jupp arr. Proudler	One Day Like This	Sheetmusicdirect.com   Product ID: 1887540 (LCME)
Andrew Lloyd Webber	No Matter What (Whistle Down The Wind)	Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828827 (HL) The Complete Keyboard Player: Book 2 Revised Ed. (Wise)

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

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed, including: staff, bars and barlines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle' etc.)
- discuss any alterations which have been made to the printed scores of pieces
- explain to the examiner which 'voices' (tones/sounds) were used for the melodies and which 'styles' (rhythms/accompaniments) were used for the pieces played and how to register and change these voices and styles
- show an understanding of the 'voices' used and be able to explain how the original instruments would be played (blown, bowed, etc)
- demonstrate an understanding of basic keyboard functions. (intro, ending, fill-in, synchro start etc.)

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

Candidates choose from one of the following options:

**Option 1: Accompanying Test**

- Performance of a previously unseen chordal accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar.

**Option 2: Chord Sequence Test**

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

The choice must be made before the test is seen.

## 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 prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung.

Suggested tempo: scales  $\text{♩} = 69$ , arpeggios  $\text{♩} = 62$  (pattern).

Requirements	Range	Details
<b>Scales</b>		
C, G, D, F major; A, D minor (harmonic or melodic, candidate's choice)	2 octaves	Hands separately and together
<b>Pentatonic scale</b>		
D pentatonic minor	2 octaves	Hands separately
<b>Contrary motion scale</b>		
C, G major	2 octaves	Hands together
<b>Arpeggios</b>		
C, G, D, F major A, D minor	2 octaves	Hands separately
<b>Scale/chord exercise</b>		
8 Beat or Rock		$\text{♩} = 100$

### Option 2: Study

Andrew Eales      Wave Machine

 Sheetmusicdirect.com | Product ID: 1887566 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

#### List A

Composer	Title	Publication
Chris Stanbury	Caribbean Breeze	 Sheetmusicdirect.com   Product ID: 1642062 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 2 (LCME)
Heather Hammond	Midnight Tango	 Sheetmusicdirect.com   Product ID: 1642064 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 2 (LCME)
Trad arr. Proudler	Danny Boy	 Sheetmusicdirect.com   Product ID: 1887559 (LCME)
Andrew McMebirnie	Saltarello	 Sheetmusicdirect.com   Product ID: 1887563 (LCME)
Albert Hammond, John Bettis (Whitney Houston)	One Moment In Time	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828819 (HL) The Complete Keyboard Player Anthology (Music Sales)
Barry, Robin and Maurice Gibb (Bee Gees)	Words	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828826 (HL) The Complete Keyboard Player Anthology (Music Sales)

**List B**

Composer	Title	Publication
Andy Carvill	Spaghetti Western	Sheetmusicdirect.com   Product ID: 1642060 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 2 (LCME)
Penny Weedon	The Willow Pattern Plate	Sheetmusicdirect.com   Product ID: 1642064 (LCME)
Andy Smith	Major Minor Waltz	Sheetmusicdirect.com   Product ID: 1642065 (LCME)
Richard Marx	Right Here Waiting	Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828825 (HL) The Complete Keyboard Player Anthology (Music Sales)
Eric Clapton	Wonderful Tonight	Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828805 (HL) The Complete Keyboard Player: Book 2 Revised Ed. (Wise)
Bert Kaempfert	Strangers In The Night	Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828804 (HL) The Complete Keyboard Player Songbook 2 (Music Sales)

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

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed, including: staff, bars and barlines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle' etc.)
- discuss any alterations which have been made to the printed scores of pieces
- explain to the examiner which 'voices' (tones/sounds) were used for the melodies and which 'styles' (rhythms/accompaniments) were used for the pieces played and how to register and change these voices and styles
- show an understanding of the 'voices' used and be able to explain how the original instruments would be played (blown, bowed, etc)
- demonstrate an understanding of keyboard functions. (intro, ending, fill-in, synchro start etc.)

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

Candidates choose from one of the following options:

**Option 1: Accompanying Test**

- Performance of a previously unseen chordal accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar.

**Option 2: Chord Sequence Test**

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

The choice must be made before the test is seen.

## 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.

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.

- **Test 2c**

2 marks

The examiner will then play any one of these notes again. Candidates will be asked the following 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 prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung. Suggested tempo: scales  $\text{♩} = 80$ , arpeggios  $\text{♩} = 69$  (pattern).

Requirements	Range	Details
<b>Scales</b>		
D, A, F, Bb major E, G minor (harmonic or melodic, candidate's choice)	2 octaves	Hands separately and together
<b>Pentatonic scale</b>		
E pentatonic minor	2 octaves	Hands separately and together
<b>Contrary motion scale</b>		
G, D major	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on D, Eb	1 octave	Hands separately
<b>Arpeggios</b>		
D, A, F, Bb major E, G minor	2 octaves	Hands separately
<b>Scale/chord exercise</b>		
8 Beat or Rock		$\text{♩} = 110$

### Option 2: Study

Tony Pegler

Tart 'n Jig

Sheetmusicdirect.com | Product ID: 1887550 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

#### List A

Composer	Title	Publication
Andy Smith	Dancing Fingers	Sheetmusicdirect.com   Product ID: 1642058 (LCME)
Andy Carvill	Flanagan's Dance	Sheetmusicdirect.com   Product ID: 1642063 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 3 (LCME)
Victoria Proudler	The Swan	Sheetmusicdirect.com   Product ID: 1641631 (LCME)
Stevie Wonder	Isn't She Lovely	Sheetmusicdirect.com   Edition: Easy Piano, Product ID: 1642063 (HL) The Complete Keyboard Player: Book 4 (Wise)

**List A**

Paul McCartney, John Lennon	Can't Buy Me Love	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828822 (HL) The Complete Keyboard Player: Songbook 2 (Wise)
Monty Norman	James Bond Theme	Easy Keyboard Library: James Bond 007 (Faber)

**List B**

Composer	Title	Publication
Andy Smith	Catwalk	↳ Sheetmusicdirect.com   Product ID: 1641990 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 3 (LCME)
Schubert, arr. Dowsett	Serenade	↳ Sheetmusicdirect.com   Product ID: 1641631 (LCME)
Felice Bryant, Boudleaux Bryant	All I Have To Do Is Dream	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1847575 (HL) The Complete Keyboard Player Anthology (Wise)
Jeff Silbar, Larry Henley	The Wind Beneath My Wings	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828812 (HL) The Complete Keyboard Player Anthology (Wise)
Adams, Kamen, Lange	Everything I Do (I Do it For You)	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828807 (HL) The Complete Keyboard Player: Book 3 Revised Ed. (Wise)
John Williams	Star Wars (Main Theme)	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828828 (HL) The Complete Keyboard Player: Book 3 Revised Ed. (Wise)

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

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

- identify intervals up to and including a fifth by numerical value only ('second', 'fourth' etc)
- describe the mood or character of pieces using appropriate descriptive words ('fast and lively', 'gentle and flowing', 'like a dance', etc)
- identify contrasts of mood within pieces
- be able to explain any of the keyboard functions used in the performance (voices, styles, registrations, fill-ins etc.), why they were used, what they achieve and how they are employed
- demonstrate a knowledge of orchestral instrumental families (brass, woodwind, strings, percussion etc.)
- be able to explain how the accompaniment (styles) function of the keyboard works

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

Candidates choose from one of the following options:

**Option 1: Accompanying Test**

- Performance of a previously unseen chordal accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar.

**Option 2: Chord Sequence Test**

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

The choice must be made before the test is seen.

## 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  $\frac{6}{8}$  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 Bb 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 prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung.

Suggested tempo: scales  $\text{♩} = 88$ , arpeggios  $\text{♩} = 76$  (⟨⟨⟨⟨ pattern).

Requirements	Range	Details
<b>Scales</b>		
A, E, Bb, Eb major; B, G, C minor (harmonic or melodic, candidate's choice)	2 octaves	Hands separately and together
<b>Pentatonic scale</b>		
G pentatonic major	2 octaves	Hands separately and together
<b>Contrary motion scales</b>		
A, F major	2 octaves	Hands together
<b>Chromatic contrary motion scale</b>		
Beginning on D	2 octaves	Hands together
<b>Arpeggios</b>		
A, E, Bb, Eb major; B, G, C minor	2 octaves	Hands separately and together
<b>Scale/chord exercise</b>		
8 Beat or Rock		$\text{♩} = c.60$

### Option 2: Study

Tony Pegler

Petite Française

↳ Sheetmusicdirect.com | Product ID: 1887564 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

#### List A

Composer	Title	Publication
Andy Smith	Dreaming	↳ Sheetmusicdirect.com   Product ID: 1642059 (LCME)
Heather Hammond	Pocketful of Pesetas	↳ Sheetmusicdirect.com   Product ID: 1642091 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 4 (LCME)
Victoria Proudler	Themes from the Four Seasons	↳ Sheetmusicdirect.com   Product ID: 1887555 (LCME)
Andrew McBirnie	Blue Hippo	↳ Sheetmusicdirect.com   Product ID: 1887548 (LCME)
Benny Andersson, Björn Ulvaeus, Stig Anderson (ABBA)	Mamma Mia	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828815 (HL) The Complete Keyboard Player: Book 3 Revised Ed. (Wise)

**List A**

Jimmy McHugh, Dorothy Fields	On The Sunny Side Of The Street	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1828806 (HL) The Complete Keyboard Player: Book 4 (Music Sales)
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**List B**

Composer	Title	Publication
Andy Carvill	Special Agent	<a href="#">Sheetmusicdirect.com</a>   Product ID: 1641991 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 4 (LCME)
Penny Weedon	Toccata	<a href="#">Sheetmusicdirect.com</a>   Product ID: 1642089 (LCME)
Meredith Willson	Seventy-Six Trombones (The Music Man)	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1828809 (HL) The Complete Keyboard Player Anthology (Music Sales)
Jerome Kern, Oscar Hammerstein II	All The Things You Are	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1828801 (HL) The Complete Keyboard Player Anthology (Music Sales)
Gerardo Matos Rodríguez	La Cumparsita	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1828820 (HL) The Complete Keyboard Player: Book 4 (Music Sales)
Benny Andersson, Björn Ulvaeus, Tim Rice	I Know Him So Well (Chess)	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1828803 (HL) The Complete Keyboard Player: Songbook 4 (Music Sales)

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

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

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

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

Candidates choose from one of the following options:

**Option 1: Accompanying Test**

- Performance of a previously unseen chordal and melodic accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar. The keyboard's rhythm function should be used.

**Option 2: Chord Sequence Test**

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

The choice must be made before the test is seen

**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 prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung. Suggested tempo: scales  $\text{♩} = 100$ , arpeggios  $\text{♩} = 80$  ( $\text{♩} \text{♩} \text{♩}$  pattern).

Requirements	Range	Details
<b>Scales</b>		
E, B, Eb, Ab major; B, C, F minor (harmonic or melodic, candidate's choice)	3 octaves	Hands separately and together
<b>Pentatonic scale</b>		
F pentatonic major	3 octaves	Hands separately and together
<b>Blues scale</b>		
G blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
E, Bb major; A, E harmonic minor	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Arpeggios</b>		
E, B, Eb, Ab major; B, C, F minor	2 octaves	Hands separately and together
<b>Scale/chord exercise</b>		
8 Beat or Rock	$\text{♩} = \text{c.}70$	

### Option 2: Study

Tony Pegler

A Walk in the Park

 Sheetmusicdirect.com | Product ID: 1887556 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

#### List A

Composer	Title	Publication
Andrew Eales	Beasties in the Basement	 Sheetmusicdirect.com   Product ID: 1887560 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 5 (LCME)
Andrew Hague	A Sunny Place	 Sheetmusicdirect.com   Product ID: 1642090 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 5 (LCME)

**List A**

Mozart arr. Proudler	1st Movement from Sonata in C, K.545	↳ Sheetmusicdirect.com   Product ID: 1887535 (LCME)
Strauss arr. Proudler	Waltzes	↳ Sheetmusicdirect.com   Product ID: 1887554 (LCME)
Saint-Saëns arr. Clarke	Danse Macabre	↳ Sheetmusicdirect.com   Product ID: 1887544 (LCME)
Fats Waller, Harry Brooks, Andy Razaf	Ain't Misbehavin'	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828814 (HL) The Complete Keyboard Player: Book 4 (Music Sales)

**List B**

Composer	Title	Publication
Andy Smith	Cornish Coast	↳ Sheetmusicdirect.com   Product ID: 1642093 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 5 (LCME)
Penny Weedon	Waltz of the spies	↳ Sheetmusicdirect.com   Product ID: 1641988 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 5 (LCME)
Various arr. Dowsett	Classics Meets Disco	↳ Sheetmusicdirect.com   Product ID: 1642088 (LCME)
Penny Weedon	Miss Austen's Diary	↳ Sheetmusicdirect.com   Product ID: 1641633 (LCME)
Andy Smith	LA Groove	↳ Sheetmusicdirect.com   Product ID: 1642087 (LCME)
Odette Bilby	Summer's Dream	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1867450 (Partita Music) Adventures Keyboard Book (Partita Music)

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

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

- identify intervals up to and including an octave by number and type ('major 2nd', 'perfect 4th' etc.)
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections)
- identify principal modulations (by naming the new key or its relationship to the home key)
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns)
- demonstrate knowledge of a variety of popular and classical music genres and the instruments typically found in the ensembles that play them (pop/ rock band, big band, jazz quartet, brass band, symphony orchestra)
- demonstrate an understanding of the use of 'reverb', 'chorus' and 'sustain' and their effect

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

Candidates choose from one of the following options:

**Option 1: Accompanying Test**

- Performance of a previously unseen chordal and melodic accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar. The keyboard's rhythm function should be used.

**Option 2: Chord Sequence Test**

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

The choice must be made before the test is seen.

## 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  $\frac{6}{4}$  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  $\frac{6}{4}$  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.

### 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 (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 prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung. Suggested tempo: scales  $\text{♩} = 120$ , arpeggios  $\text{♩} = 88$  (⟨⟨⟨⟨ pattern).

Requirements	Range	Details
<b>Scales</b>		
B, F#, F, Ab, Db major; B, F#, C, F, Bb minor (harmonic and melodic)	3 octaves	Hands separately and together
<b>Pentatonic scale</b>		
F# pentatonic major	3 octaves	Hands separately and together
<b>Blues scale</b>		
D blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
B, Bb, Ab major; D, G, C harmonic minor	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Chromatic contrary motion scales</b>		
Beginning on E, Bb	2 octaves	Hands together
<b>Arpeggios</b>		
B, F#, F, Ab, Db major; B, F#, C, F, Bb minor	3 octaves	Hands separately and together
<b>Dominant 7th arpeggios</b>		
In the keys of F	3 octaves	Hands separately and together
<b>Diminished 7th arpeggios</b>		
Beginning on C	3 octaves	Hands separately and together
<b>Scale/chord exercise</b>		
8 Beat or Rock		$\text{♩} = c.80$

### Option 2: Study

Penny Weedon      Cascades

↳ Sheetmusicdirect.com | Product ID: 1887551 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

**List A**

Composer	Title	Publication
Janet Dowsett	Haunted	 Sheetmusicdirect.com   Product ID: 1641992 (LCME)
Nigel Wears	When It's Nighfall in New Orleans	 Sheetmusicdirect.com   Product ID: 1643644 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 6 (LCME)
Tony Pegler	Bella Clave	 Sheetmusicdirect.com   Product ID: 1887541 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 6 (LCME)
Jerry Bock, Sheldon Harnic	Sunrise, Sunset (Fiddler On The Roof)	The Complete Keyboard Player: Book 4 (Music Sales)
George Shearing	Lullaby Of Birdland	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828816 (HL) The Complete Keyboard Player: Dinner Jazz (Music Sales)
Dave Brubeck	It's a Raggy Waltz	The Complete Keyboard Player: Jazz & Blues (Music Sales)

**List B**

Composer	Title	Publication
Andy Smith	Sara's Theme	 Sheetmusicdirect.com   Product ID: 1643651 (LCME)
Penny Weedon	Chat Chat Talk Talk	 Sheetmusicdirect.com   Product ID: 1643646 (LCME)
Janet Dowsett	Minuet From L'Arlesienne	 Sheetmusicdirect.com   Product ID: 1887557 (LCME)
Hawkins, Johnson, Dash and Feyne	Tuxedo Junction	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828823 (HL) The Complete Keyboard Player: Jazz & Blues (Music Sales)
Rafael Hernández Marín	El Cumbanchero	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828810 (HL) The Complete Keyboard Player: Book 4 (Music Sales)
Duke Ellington, Irving Mills	It Don't Mean a Thing (If It Ain't Got That Swing)	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828829 (HL) The Complete Keyboard Player: Jazz & Blues (Music Sales)

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

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

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

## Component 4: Accompanying Test or Chord Sequence Test

10 marks

Candidates choose from one of the following options:

### Option 1: Accompanying Test

- Performance of a previously unseen chordal and melodic accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar. The keyboard's rhythm function should be used.

### Option 2: Chord Sequence Test

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

The choice must be made before the test is seen.

## 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 prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung. Suggested tempo: scales  $\text{♩} = 132$ , arpeggios  $\text{♩} = 100$  ( $\text{♩}\text{♩}\text{♩}$  pattern).

Requirements	Range	Details
<b>Scales</b>		
D, A, B, Bb, Db major; F#, C#, G#, Bb, Eb minor (harmonic and melodic)	3 octaves	Hands separately and together
<b>Pentatonic scale</b>		
B pentatonic major	3 octaves	Hands separately and together
<b>Blues scale</b>		
F blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
B, F#, Db major; B, C, F harmonic minor	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Chromatic contrary motion scales</b>		
Beginning on C, F#	2 octaves	Hands together
<b>Arpeggios</b>		
D, A, B, Bb, Db major; F#, C#, G#, Bb, Eb minor	3 octaves	Hands separately and together
<b>Dominant 7th arpeggios</b>		
In the keys of G, F	3 octaves	Hands separately and together
<b>Diminished 7th arpeggios</b>		
Beginning on B	3 octaves	Hands separately and together
<b>Scale/chord exercise</b>		
8 Beat or Rock		$\text{♩} = \text{c.90}$

### Option 2: Study

Tony Pegler

Helter Scaleter

Sheetmusicdirect.com | Product ID: 1887549 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

**List A**

Composer	Title	Publication
Penny Weedon	Los recuerdos de Tamariu	↳ Sheetmusicdirect.com   Product ID: 1643649 (LCME)
John Maul	Preacher from the Prairie	↳ Sheetmusicdirect.com   Product ID: 1641630 (LCME)
Andy Carvill	Funky Minor Blues	↳ Sheetmusicdirect.com   Product ID: 1887565 (LCME)
Janet Dowsett	Simple Samba	↳ Sheetmusicdirect.com   Product ID: 1887531 (LCME)
Philip Leader	The Three Sisters	↳ Sheetmusicdirect.com   Product ID: 1887561 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 7 (LCME)
Harold Faltermeyer arr. Clark	Axel F	↳ Sheetmusicdirect.com   Edition: Piano, Vocal & Guitar Chords, Product ID: 1828669 (Joanna Clarke)
Erroll Garner	Misty	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828829 (HL) The Complete Keyboard Player: Dinner Jazz (Music Sales)

**List B**

Composer	Title	Publication
Schubert arr. Weedon	Tyrolean Waltz	↳ Sheetmusicdirect.com   Product ID: 1887543 (LCME)
Penny Weedon	A Child of the Summer	↳ Sheetmusicdirect.com   Product ID: 1643650 (LCME)
Nigel Wears	Accordionists of Paris	↳ Sheetmusicdirect.com   Product ID: 1643648 (LCME)
Gossec, arr. Dowsett	Tambourin	↳ Sheetmusicdirect.com   Product ID: 1643645 (LCME)
Andy Smith	The Ealing Samba	↳ Sheetmusicdirect.com   Product ID: 1641989 (LCME)
Bobby Hebb arr. Proudler	Sunny	↳ Sheetmusicdirect.com   Edition: Piano, Vocal & Guitar Chords, Product ID: 1822841 (Victoria Proudler)
Daverton, Cooley	Fever	↳ Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828817 (HL) The Complete Keyboard Player: Dinner Jazz (Music Sales)

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

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

- identify cadences
- demonstrate a widening musical awareness of the music performed, including the relevant styles, genres, composers and artists
- demonstrate an understanding of 'on bass' chords and how are they played on the keyboard

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

Candidates choose from one of the following options:

**Option 1: Accompanying Test**

- Performance of a previously unseen chordal and melodic accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar. The keyboard's rhythm function should be used.

**Option 2: Chord Sequence Test**

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

The choice must be made before the test is seen.

## 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 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

### 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 prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

### Option 1: Scales and arpeggios

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. They may be requested either straight or swung. Suggested tempo: scales  $\text{♩} = 152$ , arpeggios  $\text{♩} = 112$  (⟨⟨⟨⟩⟩ pattern).

Requirements	Range	Details
<b>Scales</b>		
C, G, E, F#, Ab, Db major; A, B, F#, G, F, Bb minor (harmonic and melodic)	3 octaves	Hands separately and together
<b>Pentatonic scale</b>		
C#, E pentatonic major	3 octaves	Hands separately and together
<b>Blues scale</b>		
A blues	3 octaves	Hands separately and together
<b>Contrary motion scales</b>		
D, A, B, F, Bb, Eb major; B, G#, F, Eb harmonic minor	2 octaves	Hands together
<b>Chromatic scales</b>		
Beginning on any note	3 octaves	Hands separately and together
<b>Chromatic contrary motion scales</b>		
Beginning on any note	2 octaves	Hands together
<b>Arpeggios</b>		
C, G, E, F#, Ab, Db major; A, B, F#, G, F, Bb minor	3 octaves	Hands separately and together
<b>Dominant 7th arpeggios</b>		
In the keys of C, G, D, F, Bb	3 octaves	Hands separately and together
<b>Diminished 7th arpeggios</b>		
Beginning on B, C, C#	3 octaves	Hands separately and together
<b>Scale/chord exercise</b>		
8 Beat or Rock		$\text{♩} = \text{c.96}$

### Option 2: Study

Andy Smith

Jasper The Wasp

Sheetmusicdirect.com | Product ID: 1887553 (LCME)

## Component 2: Performance

60 marks

Performance of three pieces: one from List A, one from List B, and a third chosen from either list or an own-choice piece. The editions below must be used when selecting from the lists.

Own-choice pieces may include original arrangements and compositions. For a list of suggested pieces for arrangement, see [page 38](#). For further guidance on level criteria, see [page 42](#).

**List A**

Composer	Title	Publication
Andy Smith	Striding Out	↳ Sheetmusicdirect.com   Product ID: 1643643 (LCME)
Nigel Wears	It's Gospel Time	↳ Sheetmusicdirect.com   Product ID: 1887537 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 8 (LCME)
Lemmens arr. Weedon	Fanfare	↳ Sheetmusicdirect.com   Product ID: 1887536 (LCME)
Bach arr. Dowsett	Bardenerie from Suite in B Minor	↳ Sheetmusicdirect.com   Product ID: 1887552 (LCME)
Beethoven arr. Weedon	Moonlight Sonata	↳ Sheetmusicdirect.com   Product ID: 1887558 (LCME)
Elgar arr. Dowsett	Nimrod	↳ Sheetmusicdirect.com   Product ID: 887534 (LCME)
Jackson, Jackson and Krohn arr. Proudler	Blame it on the Boogie	↳ Sheetmusicdirect.com   Edition: Piano, Vocal & Guitar Chords, Product ID: 1822842 (Victoria Proudler)

**List B**

Composer	Title	Publication
Penny Weedon	Weekend Love	↳ Sheetmusicdirect.com   Product ID: 1641632 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 8 (LCME)
Tony Pegler	Cramer Country	↳ Sheetmusicdirect.com   Product ID: 1887538 (LCME) Electronic Keyboard Handbook 2021-2024: Grade 8 (LCME)
Penny Weedon	Do You Remember Me	↳ Sheetmusicdirect.com   Product ID: 1643647 (LCME)
Andy Smith	Cat Walk Swing	↳ Sheetmusicdirect.com   Product ID: 1643652 (LCME)
Debussy arr. Weedon	La Fille aux Chevaux de Lin	↳ Sheetmusicdirect.com   Product ID: 1887539 (LCME)
Holzmann arr. Dowsett	Blaze Away	↳ Sheetmusicdirect.com   Product ID: 1887562 (LCME)
Gimbel, Jobim & De Moraes arr. Proudler	The Girl from Ipanema	↳ Sheetmusicdirect.com   Edition: Piano, Vocal & Guitar Chords, Product ID: 1822849 (Victoria Proudler)

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

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

- identify any interval by number and type
- demonstrate an understanding of advanced chord extensions (#/b 5, b9, sus, add etc)
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms of both the repertoire itself and their response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of their own playing
- demonstrate a complete understanding of the capabilities and facilities of their instrument
- demonstrate an understanding of the history and development of the keyboard

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

Candidates choose from one of the following options:

**Option 1: Accompanying Test**

- Performance of a previously unseen chordal and melodic accompaniment to a melody played by the examiner. The examiner may play the melody on the candidate's keyboard or on a piano or guitar. The keyboard's rhythm function should be used.

## Option 2: Chord Sequence Test

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

The choice must be made before the test is seen.

## 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
- 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 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

## 2.12 Suggested repertoire for arrangement

This is a list of material to arrange (lead sheets, melody and chord editions, etc). Please refer to the requirements on [page 42](#) to ensure your arrangement meets the level criteria. Candidates may select from this list, but other appropriate choices are also welcome.

Title	Composer	Publication
<b>Grade 1</b>		
Feed The Birds (Tuppence A Bag)	Richard M. Sherman, Robert B. Sherman	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 196132 (HL)
Beauty & The Beast	Alan Menken, Howard Ashman	 Sheetmusicdirect.com   Edition: Easy Lead Sheet/Fake Book, Product ID: 195907 (HL)
A Spoonful Of Sugar (Mary Poppins)	Richard M. Sherman, Robert B. Sherman	 Sheetmusicdirect.com   Edition: Easy Lead Sheet/Fake Book, Product ID: 188362 (HL)
Theme from Jurassic Park	John Williams	 Sheetmusicdirect.com   Edition: Piano Chords/Lyrics, Product ID: 119034 (HLE)
Any Dream Will Do	Andrew Lloyd Webber	 Sheetmusicdirect.com   Edition: Easy Lead Sheet/Fake Book, Product ID: 188277 (HL)
Shake It Off	Taylor Swift	 Sheetmusicdirect.com   Edition: Beginner Piano (Abridged), Product ID: 120605 (HL) Really Easy Piano 40 Taylor Swift Songs (HL)
<b>Grade 2</b>		
Elizabethan Serenade	Ronald Binge	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828824 (HL) 100 Instrumental Songs (Bosworth Edition)
A Million Dreams (The Greatest Showman)	Benj Pasek, Justin Paul	 Sheetmusicdirect.com   Edition: Easy Lead Sheet/Fake Book, Product ID: 432354 (HL)
Candle In The Wind	Elton John, Bernie Taupin	 Sheetmusicdirect.com   Edition: Easy Lead Sheet/Fake Book, Product ID: 185160 (HL)
Make You Feel My Love	Bob Dylan	 Sheetmusicdirect.com   Edition: Easy Lead Sheet/Fake Book, Product ID: 175066 (HL)
Tangle Tango	Penny Weedon	 scoreexchange.com
She's The One	Karl Wallinger	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1828813 (HL) The Complete Keyboard Player: Book 3 Revised Ed. (Wise)
<b>Grade 3</b>		
Love Story	Taylor Swift	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 47351 (HLE)
Flowers	Miley Cyrus	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 1293997 (HL)
Can't Stop the Feeling	Justin Timberlake, Max Martin, Shellback	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 184544 (HL)
Let It Go (Frozen)	Kristen Anderson-Lopez, Robert Lopez	 Sheetmusicdirect.com   Edition: Easy Lead Sheet/Fake Book, Product ID: 253958 (HLE)
As Long As He Needs Me (Oliver!)	Lionel Bart	 Sheetmusicdirect.com   Edition: Lead Sheet/Fake Book, Product ID: 109813 (HL)
Moon River	Henry Mancini, Johnny Mercer	 Sheetmusicdirect.com   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 16411 (HL)

#### Grade 4

You've Got A Friend In Me (Toy Story)	Randy Newman	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 174007 (HL)
The Colors Of The Wind (Pocahontas)	Alan Menken, Stephen Schwartz	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 85636 (HL)
Set Fire To The Rain	Adele, Fraser T Smith	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords, Product ID: 106561 (HLE)
You Are The Reason	Scott, Sanders, Maguire arr. M P C Ignacio	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 977102 (Marco Polo C Ignacio)
I See The Light (Tangled)	Alan Menken, Glenn Slater	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 177379 (HL)
A Whiter Shade Of Pale	Gary Brooker, Matthew Fisher, Keith Reid	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 183738 (HL)

#### Grade 5

Für Elise	Ludwig van Beethoven	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet /Fake Book, Product ID: 1828818 (HL) 100 Instrumental Songs (Bosworth Edition)
Don't Get Around Much Anymore	Duke Ellington, Bob Russell	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 29780 (HL)
Fly Me To The Moon	Bart Howard	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 26251 (HL)
All Of Me	John Legend, Toby Gad	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 117530 (HL)
Dancing Queen	Andersson, Ulvaeus and Anderson (ABBA)	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 45189 (HLE)
Someone You Loved	Lewis Capaldi, Romans, Barnes, Kelleher, Kohn	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano & Vocal, Product ID: 413278 (HL)

#### Grade 6

Air On A G String	Johann Sebastian Bach	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 13924 (HLE)
Just The Two Of Us	Bill Withers, MacDonald, Salter arr. Ivan Marini	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1261301 (Ivan Marini)
Symphony	Jack Patterson, Malik, Wroldsen, Steve Mac	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords, Product ID: 124247 (HLE)
Someone Like You	Adele, Dan Wilson arr. César Madeira	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1390606 (HL)
I Dreamed A Dream (Les Miserables)	Claude-Michel Schönberg, Alain Boublil	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 38791 (HL)
I'm Still Standing	Elton John, Taupin (arr. Joeri de Graaf)	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1142012 (HL)
Don't Know Why	Jesse Harris	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 47195 (HLE)
Anthem (Chess)	Benny Andersson, Björn Ulvaeus, Tim Rice	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 34264 (HL)
Hungarian Dance No. 5	Johannes Brahms arr. Francesco Cali	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 1351022 (Khalee Music)

### Grade 7

Uptown Girl	Billy Joel	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 89128 (HL)
All I Ask Of You (Phantom Of The Opera)	Andrew Lloyd Webber	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 174016 (HL)
Stars (Les Misérables)	Claude-Michel Schönberg, Alain Boublil	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords, Product ID: 38788 (HLE)
You Raise Me Up	Rolf Løvland, Brendan Graham	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 58389 (HL)
The Prayer	David Foster, Bayer Sager, Testa and Renis	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 92061 (HL)
Skylark	Hoagy Carmichael, Johnny Mercer	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 21572 (HL)
When You Believe (Prince Of Egypt)	Stephen Schwartz	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 181877 (HL)
Wildest Dreams	Taylor Swift, Max Martin, Shellback	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 157033 (HL)
The Way It Is	Bruce Hornsby	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 74551 (HL)

### Grade 8

Music Of The Night (Phantom Of The Opera)	Andrew Lloyd Webber	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano & Vocal, Product ID: 408131 (HL)
Autumn Leaves	Joseph Kosma, Prévert, Mercer	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords, Product ID: 34193 (HL)
Time To Say Goodbye	Francesco Sartori, Lucio Quarantotto	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 27514 (HL)
The Winner Takes It All	Benny Andersson, Björn Ulvaeus	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords, Product ID: 104662 (HL)
America (West Side Story)	Leonard Bernstein, Stephen Sondheim	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 64440 (HL)
Clair de Lune	Claude Debussy	<a href="#">Sheetmusicdirect.com</a>   Edition: Lead Sheet/Fake Book, Product ID: 543159 (Duda Oriente)
Hooked on Classics	Bill Urale arr. Tunescibers	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano Solo, Product ID: 1432836 (Tunescibers)
A Thousand Miles	Vanessa Carlton	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano, Vocal & Guitar Chords (Right-Hand Melody), Product ID: 28631 (HL)
Sing, Sing, Sing	Louis Prima arr. Clarke	<a href="#">Sheetmusicdirect.com</a>   Edition: Piano Solo, Product ID: 1829586 (Joanna Clarke)



## 2.13 Own-choice guidance

Own-choice pieces, including arrangements and compositions, should match the standard and length of the set repertoire for the grade. Typical parameters for each grade are shown below. Knowledge of earlier grades is assumed. It is expected that chosen pieces will include a selection of these features; but it is not expected that all features will be present in every case.

A copy of the music must be given to the examiner at the start of the examination, with any changes of voice, rhythm, fill-ins, etc. clearly marked.

Grade	Keys	Time Signature	Chords	Note Values
1	C, F, G Am, Dm	$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , C	<ul style="list-style-type: none"> <li>C, F, G, D, E, A, Bb</li> <li>Cm, Dm, Am, Em, Gm, G7, E7, D7, A7, C7</li> <li>Extra Chords: F7, Dm7, Am7, Gm7</li> </ul>	Semibreve, Minim, Crotchet, Quaver, Dotted crotchets and Minims. Tied notes. Occasional semiquavers.
2	Em		<ul style="list-style-type: none"> <li>B, B7, Em7, Am7, Dm7</li> <li>Extra Chords: Sus 4</li> </ul>	Triplets and swung quavers. Double notes
3	D, Bb Gm	$\frac{6}{8}$ , $\frac{4}{4}$	<ul style="list-style-type: none"> <li>Bm, Bbm, Eb</li> <li>Eb7, Fmaj7, Bbmaj7, Ebmaj7</li> <li>Extra Chords: Fdim, Gdim, F#7</li> </ul>	Dotted quavers. Semiquavers
4	A, Bb	$\frac{12}{8}$	<ul style="list-style-type: none"> <li>Db</li> <li>Am7, Gm7, Dm7</li> </ul>	
5	Eb Bm, F#m	$\frac{2}{2}$ , $\frac{9}{8}$	<ul style="list-style-type: none"> <li>Bb7, Ab, Ab7, Db7, Cm7, C#m, C#m7, F#m7, F#7, Fm7</li> <li>Caug, Gaug, F#dim7, Gdim7, Gdim 7, Abdim7</li> <li>On-bass chords</li> </ul>	Duplets
6	Am, Dm, Cm			
7	E, B, Ab Cm		added 6th and b5th	
8	Db, Gb/F# C#m		added b9th	

Tempo Range Duration	Registrations/ Dynamics	Articulation	Rhythm Styles	Other Musical Components
80–132 bpm 26–32 bars	Use of Fill-ins, Intros, Endings and Voice changes	Slurred, Staccato	8 beat, waltz, bossa nova, rock, 16-beat, beguine	Signs, #, b, naturals
80–132 bpm 32–38 bars		Accents	8-beat ballad, swing, tango, hoe-down, jazz waltz	Pause, First and Second time bars. D.C. al Coda.
80–180 bpm 32–42 bars		Tenuto	6/8 jig, march, cha cha	Fade outs, Italian words.
80–180 bpm 42–48 bars	Pieces may include dynamics, and candidates are encouraged to add their own		6/8 ballad	Grace notes, Mordents, Modulations.
80–180 bpm 52–64 Bars	Dynamics are expected at this grade	Use of Touch	8-beat rock 'n' roll, swing funk	
80–180 bpm 72–78 Bars			<ul style="list-style-type: none"> <li>funk pop, show-time, slow rock in 12/8</li> <li>Variety of styles in the programme</li> </ul>	
80–200+ bpm up to 186 Bars			gospel, Hawaiian two-step march, samba	
80–200+ bpm up to 186 Bars		Arpeggiated chords, Glissandos. 8va.	16-beat funk, gospel shuffle, salsa	

### 3. Assessment and regulations

# 3.1 Assessment objectives

## Assessment objectives

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

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

## Coverage of the assessment objectives

The following table shows the assessment objectives 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 objectives

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

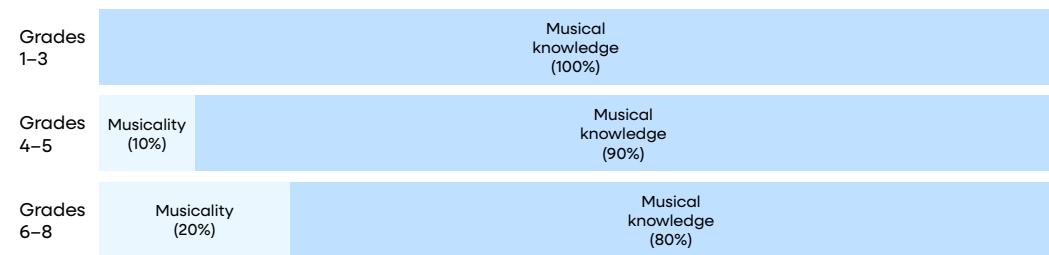
### Technical Work

Grades 1–3	Technical accomplishment (75%)	Musicality (10%)	Musical knowledge (15%)
Grades 4–5	Technical accomplishment (75%)	Musicality (10%)	Musical knowledge (15%)
Grades 6–8	Technical accomplishment (75%)	Musicality (10%)	Musical knowledge (15%)

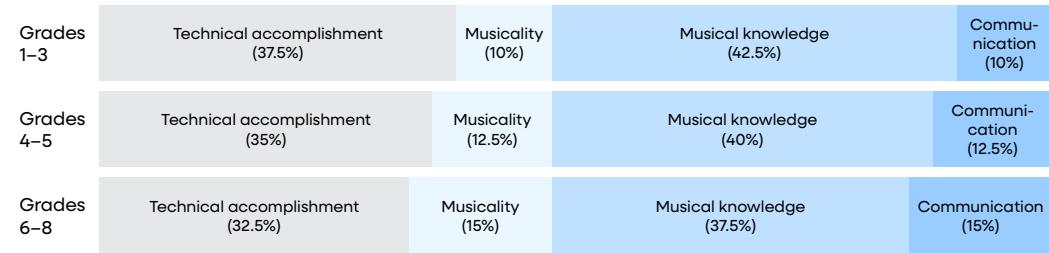
### Performance

Grades 1–3	Technical accomplishment (65%)	Musicality (15%)	Musical knowledge (10%)	Communication (10%)
Grades 4–5	Technical accomplishment (55%)	Musicality (20%)	Musical knowledge (12.5%)	Communication (12.5%)
Grades 6–8	Technical accomplishment (40%)	Musicality (30%)	Musical knowledge (15%)	Communication (15%)

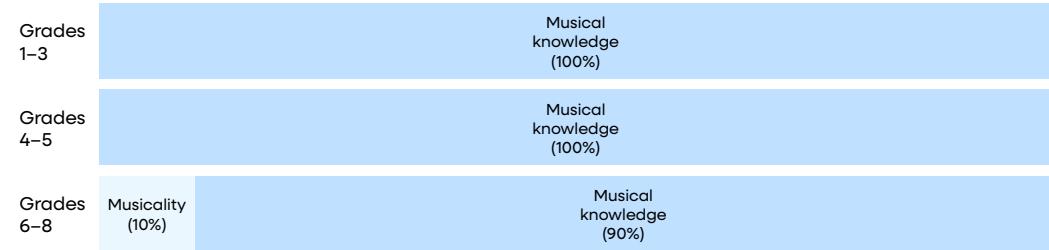
## Discussion



## Accompanying and Chord Sequence test



## Aural Tests



## 3.2 How marks are awarded

The following tables show the guidelines which the examiners use to award marks. The guidelines are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements.

### Technical Work

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

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

## Discussion

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

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

## Accompanying Test

The examiner will consider the candidate's response to the test, and will award a mark taking into account the following:

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

## Chord Sequence Test

The examiner will consider the candidate's response to the chord sequence test, and will award a mark taking into account the following:

Assessment domain	Technical accomplishment	Musicality	Musical knowledge	Communication
<b>Distinction</b> 85–100%	<ul style="list-style-type: none"> <li>Confident and accurate execution of chords</li> <li>Convincing melody with secure awareness of key and effective use of phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Sensitive and musical performance choices in relation to the chords provided</li> </ul>	<ul style="list-style-type: none"> <li>Clear evidence of a thorough understanding of the musical notation</li> </ul>	<ul style="list-style-type: none"> <li>The musical substance is conveyed with confidence</li> </ul>
<b>Merit</b> 75–84%	<ul style="list-style-type: none"> <li>Mostly accurate execution of chords</li> <li>Largely convincing melody with good awareness of key and use of phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Mostly fluent performance</li> <li>Evidence of stylistic and expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>Evidence of an understanding of the musical notation</li> </ul>	<ul style="list-style-type: none"> <li>Most aspects of the musical substance are conveyed through performance</li> </ul>
<b>Pass</b> 65–74%	<ul style="list-style-type: none"> <li>Modest level of accuracy with chords</li> <li>Melody has some convincing moments with some awareness of key and use of phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Some fluency in performance</li> <li>Basic sense of stylistic and expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>Some sense of the musical substance is conveyed through performance</li> </ul>
<b>Below Pass</b> 55–64%	<ul style="list-style-type: none"> <li>Some accurate playing of chords, but also a number of errors</li> <li>Melody shows limited awareness of key, phrasing and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Lack of fluency in the performance</li> <li>Insufficient sense of stylistic or expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>Evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>The musical substance is insufficiently conveyed through performance</li> </ul>
<b>Below Pass</b> 0–54%	<ul style="list-style-type: none"> <li>Accuracy not present to any significant degree</li> <li>Little or no awareness of key, phrasing or rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Fluency not present to any significant degree</li> <li>No sense of stylistic or expressive understanding</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of an understanding of musical notation</li> </ul>	<ul style="list-style-type: none"> <li>No sense of the musical substance conveyed in performance</li> </ul>

## Aural Tests

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

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

## Performance

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

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

### 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 knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at Grades 6 to 8, a sense of individual personality in relation to the repertoire.

#### **Merit (75–84%)**

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

#### **Pass (65–74%)**

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

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

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

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

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

grade. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener.

## 3.4 Regulated qualification information

London College of Music Examination's 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](http://register.ofqual.gov.uk)), for further details.

### Graded examinations

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

### 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

## LCME qualifications and UCAS Tariff points

LCME advanced level qualifications at Grades 6, 7, and 8 in practical and theory subjects give you valuable UCAS Tariff points that can open doors to university courses in the UK. Learn more on our website: [lcme.uwl.ac.uk/our-exams/ucas/](https://lcme.uwl.ac.uk/our-exams/ucas/)

## Applying to the London College of Music (University of West London)

In addition to LCME qualifications earning UCAS Tariff points at Grades 6, 7, and 8, you can use your LCME qualification Grade 8 or above to receive an offer for one of London College of Music's (LCM) undergraduate courses. If you hold LCME DipLCM or higher, you can secure a place on a postgraduate course, with no audition required.

Visit the LCM website to explore the courses that will shape your creative career and review the entry requirements: [uwl.ac.uk/study/music](https://uwl.ac.uk/study/music)



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