

London College of Music Examinations

Classical Saxophone Syllabus

Qualification specifications for:

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

Valid from:

2019 until further notice

For Jazz Saxophone, please refer to the:

Jazz Grades Syllabus and Jazz Saxophone Repertoire List

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1.1 Introduction

London College of Music Examinations (LCME)

External examinations have been awarded by the London College of Music since the institution's founding in 1887. Today, examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres; they are unique in the graded examinations sector in being awarded by a university, ensuring the added quality assurance of the University of West London (UWL), who is the issuer of certificates. Graded and diploma exams in most subjects are regulated by Ofqual, and other UK regulators. Candidates applying to UK universities through the UCAS system are eligible to claim UCAS points if they achieve a Pass or higher at Grades 6 to 8 in a regulated subject.

What makes LCM Examinations distinctive

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

- creative thinking
- an encouragement to think technically and critically about the repertoire performed, and the opportunity to communicate this in practical examinations
- a distinctively broad stylistic range of tasks and repertoire, with a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts
- the provision of assessment in areas not traditionally included within the scope of graded examinations
- the provision of flexible examination formats and arrangements

Syllabus objectives

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

- a balanced combination of performing skills, supported by knowledge and understanding
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience
- the basis to develop relevant and usable skills and concepts
- skills in organisation, planning, problem solving and communication
- enhanced ability in acquiring the personal disciplines and motivation necessary for lifelong learning
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade
- opportunities for learning and assessment that are creatively challenging
- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in the arts, equipping candidates with added-value to enhance career routes, educational opportunities and decision-making

1.2 Syllabus validity

This syllabus is valid for Steps, Grades, Recital Grades, Leisure Play and Performance Awards in Classical Saxophone from Spring 2019 until further notice. The 2011–2018 syllabus will remain valid until the end of the Winter 2019 exam session, giving a three-session overlap.

1.3 Changes to the syllabus

This syllabus replaces the Music Grades Syllabus and Classical Saxophone Repertoire List (2011–2018). These are now combined into one syllabus. Major changes to the syllabus consist of:

- revised Technical Work requirements
- revised Performance specifications and new repertoire
- renaming the Viva Voce component to Discussion

1.4 Exam options

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

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	×	×	×
Performance	3 pieces	4 or 5 pieces	4 pieces	3 pieces
Discussion	✓	Optional for Component 2	×	×
Sight Reading	✓	Optional for Component 2	×	×
Aural Tests	✓	×	×	×
Structure	Grades 1 to 8	Grades 1 to 8	Grades 1 to 8	Levels 1 to 8
Prerequisites	×	×	×	×
Assessment	Examination	Examination	Examination	Recorded performance
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
Regulation	✓	✓	✓	×
UCAS points	Grades 6 to 8	Grades 6 to 8	Grades 6 to 8	×

Introductory examinations

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

1.5 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an exam are available on our website:

lcme.uwl.ac.uk

Age groups and requirements for prior learning

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

Reasonable adjustments and special considerations

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

1.6 Exam durations

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

1.7 Assessment and results

Marking

How marks are awarded

Qualifications are awarded by University of West London Qualifications (UWLQ). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, musicality, musical knowledge and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components; the assessment criteria used by the examiners for graded examinations is given in Section 7: Assessment. A Pass in each individual exam component is not required to pass overall.

Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations.

Enquiries, complaints and appeals

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

1.8 Exam regulations

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

1.9 Performance guidelines

Instruments

At Grades 1 to 3, candidates should use one instrument only. Candidates may use one or more instruments at Grades 4 to 8.

Where the repertoire list indicates tenor saxophone, the piece may also be played on soprano saxophone. If a piece written for alto saxophone transfers comfortably, it may be played on baritone saxophone.

Use of plastic instruments may be permitted up to Grade 3 with approval from the Chief Examiner in Music.

Duets

Some of the exercises and pieces at Steps 1 and 2 are duets. These have been included to encourage ensemble awareness. If performed, the lower part will not be assessed in the examination.

Technical work

The Technical Work component has been structured so that the candidate can gradually accumulate technical fluency and grammatical awareness over the complete range of the instrument. Extremes of register are approached step by step. At higher grades, when candidates should be more technically assured, maximum flexibility is allowed in relation to choice of instrument, in order to encourage the candidate to offer a musically fulfilling performance.

Studies

Repeats do not need to be played in the Technical Work studies and backing tracks may not be used. If the study option is in the Technical Work section then it may not be performed as part of the Performance component.

Use of music in the examination

Candidates must use published editions of all music performed in the examination — legal downloads are acceptable. Where a certain edition is listed in the syllabus candidates may use any alternative published edition of the music, provided that it is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes to perform from

memory, published editions of the music must still be available for the examiner's reference.

All repertoire should be performed as indicated in the published edition, for example, music which is published with an accompaniment must be performed with it. Music must not be altered, abridged or cut.

Repeats

Shorter repeats should be observed and longer repeats (for example, full exposition of a sonata-form movement) are at the candidate's discretion. Da Capo and Dal Segno signs should be observed, as should the normal conventions in a minuet or scherzo and trio.

Tuning

Candidates may obtain assistance from their accompanist with tuning their instruments up to Grade 5. From Grade 5 onwards candidates should tune their own instruments. Examiners will not provide tuning assistance.

Accompaniment

It is the candidate's responsibility to provide a suitable accompanist for the examination, if required. LCME cannot provide or recommend accompanists. Where backing tracks are used, candidates are responsible for bringing their own equipment; it is acceptable to have someone present to operate it in the appropriate parts of the examination.

1.7 Exam regulations

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

2. Summary of subject content

Full information about each exam component is given in Section 4: Exam requirements.

2.1 Introductory examinations

Exam components

Component 1: Exercises

Component 2: Pieces

Component 3: Questions

Component weightings

Exercises	Pieces	Questions
25%	60%	15%

2.2 Graded examinations

Exam components

Component 1: Technical Work

Option 1: Scales and arpeggios

Option 2: Study

Component 2: Performance

Component 3: Discussion

Component 4: Sight Reading

Component 5: Aural Tests

Component weightings

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

2.3 Recital Grades

The requirements for each exam component are the same for the equivalent graded exam (see section 4: Exam requirements) unless specified below.

Exam components

Component 1: Performance

Candidates perform four pieces, selected from the set lists (A, B and C) for the equivalent grade; there is no requirement to select the pieces from different lists. Where a study is listed for the equivalent grade, this may not be included in the programme.

Component 2: Performance or Sight Reading or Discussion

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

Option 2: Sight Reading

Option 3: Discussion

Component weightings

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

Regulation

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

2.4 Leisure Play

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

Component weightings

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

Regulation

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

2.5 Performance Awards

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

Entry details

Candidates may enter for performance awards at any time; the standard closing dates are not applicable. To enter, candidates either:

- visit lcme.uwl.ac.uk and click on the Upload Work link. Here you can complete the entry form, pay the exam fee and upload the video file
- submit one copy of the DVD to the LCM Examinations office, accompanied by the Performance Awards entry form (including declaration) and the current entry fee (as listed on the entry form)

Requirements

Requirements for performance awards are exactly the same as the requirements for the performance component of the equivalent graded examination. In addition, please note the following requirements:

- Candidates must provide details of the songs they are performing; this information should be provided in Section 4 of the entry form or the online form. Candidates are not required to submit scores of any songs performed.
- Each song must be recorded in a single, uninterrupted take.
- Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
- The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range etc.
- The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).
- If uploading a file to the website, the file must be either avi, flv, wmv, mov or mp4 format and should not exceed 150MB. The file must be labelled clearly with the candidate's name.
- If submitting a DVD, the disc must be in a format which will play on a standard DVD player and labelled clearly with the candidate's name. Candidates are advised to retain a copy in case of damage during transit. The DVD will not be returned.
- The entry process includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

Assessment, awarding and reporting

The procedure for issuing results and certificates is the same as for graded examinations.

Please note that the performance award syllabus is not regulated by Ofqual and does not attract UCAS points.

3.1 Introductory examinations

Steps 1 and 2

The material selected for these grades is of an elementary nature. Time signatures will be simple, with the quaver generally being the shortest note. Only the most common key signatures will be used, with occasional accidentals.

3.2 Graded examinations

Grades 1 and 2

The musical material selected for these grades is of an essentially elementary nature. Only basic time signatures and keys are used. Melodic and rhythmic material is simple. Indications of dynamics, articulation, phrasing and ornamentation will occur only sporadically in the music, and will be limited to basic types. The repertoire of scales and arpeggios in Component 1 is limited to the least demanding examples. The duration of pieces in Component 2 is generally limited to 1 to 2 minutes maximum. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Grades 3 and 4

The musical material selected for these grades is of a more demanding nature. The number of keys and time signatures which may be used is increased. Melodic and rhythmic material is more complex. Indications of dynamics, articulation, phrasing and ornamentation will be a more regular feature of the music, and a wider variety of type will be used. The repertoire of scales and arpeggios in Component 1 is expanded in number, and includes more taxing examples. The duration of pieces in Component 2 is approximately 2 to 3 minutes. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher.

Grade 5

The musical material selected for Grade 5 is of a significantly more demanding nature than for previous grades; it is the first grade where one might expect to encounter repertoire which might conceivably be performed at a professional recital. The number of keys and time signatures which may be used extends to all but the most unusual and unlikely examples. Melodic and rhythmic material may include a moderate degree of complexity. Dynamics, articulation, phrasing and ornamentation will be varied and will often demand a degree of subtlety in performance. The repertoire of scales and arpeggios in Component 1 is expanded in number to include more taxing examples. The duration of pieces in Component 2 is approximately 2 to 3 minutes. Musicality is judged to be an important element of assessment, and expectations of communication are higher.

Grades 6 and 7

The musical material selected for these grades may be described as being at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities. Melodic and rhythmic material may include a significant degree of complexity. The music will include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of scales and arpeggios in Component 1 is expanded in number to include a large number of types; in addition, candidates may be asked to perform them with varying dynamics and articulations. The duration of pieces in Component 2 is approximately 3 to 4 minutes. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging sense of musical personality.

Grade 8

The musical material selected for this grade may be described as being technically some way inside the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material will include a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation will be consistent and considerable. The repertoire of scales and arpeggios in Component 1 is expanded in number to comprise an extremely wide range of type, requiring different playing styles and exploiting the full range of the instrument. The duration of pieces in Component 2 may be as much as 5 minutes or longer. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging or clear sense of musical personality.

4. Exam requirements

Step 1

Any type of saxophone may be used. However, candidates are not permitted to change instruments during the examination.

Component 1: Exercises

25 marks

Candidates play any two of the following (exercises do not need to be from the same publication):

Title	Publication
Exercise 5 (Lesson 3, page 16) or Exercise 4 (Lesson 4, page 18)	A New Tune A Day for Saxophone (Boston/Music Sales)
Exercise 2 or Exercise 3 (Unit 3, page 10)	Learn As You Play Saxophone (Boosey)
Exercise 3 or Exercise 4 (Level 1)	Teacher on Tap Book 1: Starting Out (Teacher on Tap)
Number 8 or Number 9 (page 8)	Learn To Play Saxophone Book 1 (Alfred)

Component 2: Pieces

60 marks

Candidates to play any three of the following:

Title	Publication
Checkmate	Abracadabra Saxophone (A&C Black)
Clown Dance	Abracadabra Saxophone (A&C Black)
Cool	Abracadabra Saxophone (A&C Black)
Setting Out	Abracadabra Saxophone (A&C Black)
Zebras Crossing	Abracadabra Saxophone (A&C Black)
Knight Time	A New Tune A Day for Saxophone Book 1 (Boston/Music Sales)
Largo	A New Tune A Day for Saxophone Book 1 (Boston/Music Sales)
Early Days	Creative Saxophone (OUP)
Starting Line	Creative Saxophone (OUP)
Au Claire de la Lune (page 11)	Learn As You Play Saxophone (Boosey)
Mary's Lamb (page 9)	Learn As You Play Saxophone (Boosey)
Minuetto (Unit 2, page 9)	Learn As You Play Saxophone (Boosey)
Swim, Swam, Swim! (Unit 3, page 10)	Learn As You Play Saxophone (Boosey)
Boogaloo (Level 1)	Teacher on Tap Book 1: Starting Out (Teacher on Tap)

Component 3: Questions

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, barlines, pitch names, note types and values, rest values
- understand the importance of looking after the instrument (keeping the mouthpiece clean, the pull-through, looking after reeds etc)

Step 2

Any type of saxophone may be used. However, candidates are not permitted to change instruments during the examination.

Component 1: Exercises

25 marks

Scale and arpeggio of D major (tongued and slurred), one octave ascending and descending, from memory (illustrated in A Tune A Day for Saxophone, page 16 (in crotchets) or Learn As You Play Saxophone, page 21).

Candidates also play any two of the following (exercises do not need to be from the same publication):

Title	Publication
Exercise 3 (Lesson 5, page 21) or Exercise 3 or Comparison C major and D major (Lesson 6, page 24)	A New Tune A Day for Saxophone (Boston/Music Sales)
Exercise 2 or Exercise 3 (Unit 4, page 12)	Learn As You Play Saxophone (Boosey)
Exercise 8 or Exercise 9 (Level 1)	Teacher on Tap Book 1: Starting Out (Teacher on Tap)
Number 1 or Number 4 (page 13)	Learn To Play Saxophone Book 1 (Alfred)

Component 2: Pieces

60 marks

Candidates to play any three of the following:

Title	Publication
Annie's Song	Abracadabra Saxophone (A&C Black)
La Volta	Abracadabra Saxophone (A&C Black)
Long Long Ago	Abracadabra Saxophone (A&C Black)
Puff the Magic Dragon	Abracadabra Saxophone (A&C Black)
Rushing River	Abracadabra Saxophone (A&C Black)
Joshua Fought the Battle of Jericho	A New Tune A Day for Saxophone Book 1 (Boston/Music Sales)
When the Saints Go Marching In	A New Tune A Day for Saxophone Book 1 (Boston/Music Sales)
The Unfinished Symphony	A New Tune A Day for Saxophone Book 1 (Boston/Music Sales)
Life on Mars	Creative Saxophone (OUP)
Where's the Remote	Creative Saxophone (OUP)
Chorale Melody (Unit 3, page 11)	Learn As You Play Saxophone (Boosey)
Heroic Song in Phrygian Mode (Unit 3, page 11)	Learn As You Play Saxophone (Boosey)
March (Unit 4, page 13)	Learn As You Play Saxophone (Boosey)
Melody (page 12)	Learn As You Play Saxophone (Boosey)
Mexican Madness (duet, upper part, Unit 4)	Learn As You Play Saxophone (Boosey)
Oh Susanna (page 13)	Learn As You Play Saxophone (Boosey)
One Potato	New Alto (Tenor) Solos Book 1 (Useful Music)
Introducing the Eighth Note (Quaver) (Level 1)	Teacher on Tap Book 1: Starting Out (Teacher on Tap)

Component 3: Questions

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, barlines, pitch names, note types and values (including dotted notes), rest values, time and key signatures, accidentals, and basic dynamic signs
- understand the importance of looking after the instrument (keeping the mouthpiece clean, the pull-through, looking after reeds etc)

Grade 1

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 60, arpeggios ♩ = 44 (♩♩♩♩ pattern).

Requirements	Range
Scales	
G, F major A minor (harmonic or melodic, candidate's choice)	1 octave
Arpeggios	
G, F major A minor	1 octave

Option 2: Study

Madden Metronome Madness 20 Sensational Saxophone Studies (Spartan Press)

Component 2: Performance (Alto / Baritone)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Bartók	Carol No. 7	Bartók for Alto Saxophone (Boosey)
Diabelli	The Joker	Grade by Grade Alto Saxophone, Grade 1 (Boosey)
Elgar	Pomp and Circumstance	Grade by Grade Alto Saxophone, Grade 1 (Boosey)
Hampton	Blue Call	Saxophone Basics (Faber)
Hounsome	Activate	Upbeat Book 1 (Music Exchange)
Lyons	No. 2 or No. 4	24 Melodic Studies for Saxophone (Useful Music)
Madden	Metronome Madness (if not performed in Component 1)	20 Sensational Saxophone Studies (Spartan Press)
Percival	Pavane	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Street	Easy P.C.	Double Click (Gumbles Publications)
Trad	The Watchet Sailor	Folk Roots for Alto Saxophone (Boosey)

List B

Composer	Title	Publication
Bartók	Round Dance	Bartók for Alto Saxophone (Boosey)
Gershwin	Love Walked in	Easy Gershwin for Alto Saxophone (OUP)
Madden	Rosa's Lament	20 Sensational Saxophone Studies (Spartan Press)
Sparke	Nice to See You Again	Skilful Solos for Alto Saxophone (Anglo Music)
Street	Lazy Afternoon	Grade by Grade Alto Saxophone, Grade 1 (Boosey)
Sullivan	Ah, Leave Me Not to Pine	Sounds Classical for Alto Saxophone (Anglo Music)
Trad	Blackbirds and Thrushes	Folk Roots for Alto Saxophone (Boosey)
Trad	Song of the Volga Boatmen	Magic Saxophone (Boosey)
Wedgwood	I Believe	Up-grade! Alto Saxophone Grades 1–2 (Faber)

List C

Composer	Title	Publication
Gumbley	Logging On	Double Click (Gumbles Publications)
Gurlitt	Andante	Learn As You Play Saxophone (Boosey)
Hampton	Be Happy, Be Natural, Be Flat	Saxophone Basics (Faber)
Ledbury	Moon River	All Jazzed Up for Alto Saxophone (Brass Wind Publications)
Norton	Calming Down	The Microjazz Alto Saxophone Collection 1 (Boosey)
Rae	No. 31	Jazz Saxophone Studies (Faber)
Rae	The Guv'nor	Play it Cool: Saxophone (Universal Edition)
Trad	Frankie and Johnny	Saxophone Basics (Faber)
Wedgwood	Cheeky Cherry	Really Easy Jazzin' About (Faber)
Wedgwood	Wrap it up	Really Easy Jazzin' About (Faber)

Component 2: Performance (Soprano / Tenor)**60 marks**

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Anon	Morning has Broken	Easy Pieces for Tenor Saxophone and Piano (Pan)
Anon	Queen of Heaven	Easy Pieces for Tenor Saxophone and Piano (Pan)
Hampton	Down the Road (Stage 9)	Saxophone Basics (Faber)
Hampton	G Force	Saxophone Basics (Faber)
Madden	Metronome Madness (if not performed in Component 1)	20 Sensational Saxophone Studies (Spartan Press)
Percival	Pavane	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Sparke	Nice to See You Again	Skilful Solos for Tenor Saxophone (Anglo Music)
Street	Easy P.C.	Double Click (Gumbles Publications)
Trad	The Watchet Sailor	Folk Roots (Boosey)

List B

Composer	Title	Publication
Anon	Amazing Grace	Easy Pieces for Tenor Saxophone and Piano (Pan)
Gumbley	Straight Talkin'	Tongue 'n' Groove (Gumbles Publications)
Hampton	Blue Call	Saxophone Basics (Faber)
Lindsay	Memoir	1st Recital Series – Tenor Saxophone (Curnow Music Press)
Madden	Rosa's Lament	20 Sensational Saxophone Studies (Spartan Press)
Sparke	A Victoria Ballad	Skilful Solos for Tenor Saxophone (Anglo Music)
Sullivan	Ah, leave me not to pine, arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
Trad	Blackbirds and Thrushes	Folk Roots (Boosey)
Wedgwood	I Believe	Up-grade! Alto Saxophone Grades 1–2 (Faber)

List C

Composer	Title	Publication
Buckland	Saxi-Taxi	Time Travels for Saxophone (Astute Music)
Gumbley	Logging On	Double Click (Gumbles Publications)
Hampton	Be Happy, Be Natural, Be Flat	Saxophone Basics (Faber)
Hampton	Just Left of Right	Saxophone Basics (Faber)

Rae	The Guv'nor	Play it Cool: Saxophone (Universal Edition)
Rae	No. 31	Jazz Saxophone Studies (Faber)
Sherman	Truly Scrumptious (from Chitty Chitty Bang Bang)	Winner Scores All for Saxophone (Brass Wind)
Trad	Bamboo Flute, No. 25	Amazing Studies for Saxophone (Boosey)
Trad	Frankie and Johnny	Saxophone Basics (Faber)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 2

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 66, arpeggios ♩ = 48 (♩♩♩♩ pattern).

Requirements	Range
Scales	
C, G, D, B \flat major (C and B \flat starting mid-stave. D starting on low D, or one octave above, candidate's choice)	1 octave
E, D minor (harmonic or melodic, candidate's choice. D range, as for D Major)	
Arpeggios	
C, G, D, B \flat major (C and B \flat starting mid-stave. D range as for scale)	1 octave
E, D minor (range as for scale)	

Option 2: Study

Bennett

Exercise 5, from Lesson 15

A New Tune a Day (Boston/Music Sales)

Component 2: Performance (Alto / Baritone)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Bartók	The Two Roses	Bartók for Alto Saxophone (Boosey)
Bizet	Toreador's Song	Ten Easy Tunes, arr. Colin Cowles (Fentone)
Davies	Priddy Fair	Folk Roots for Alto Saxophone (Boosey)
Hampton	The King's Own Dance	Saxophone Basics (Faber)
Long	Spooked	Grade by Grade Alto Saxophone, Grade 2 (Boosey)
Lyons	No. 8 or No. 9	24 Melodic Studies for Saxophone (Useful Music)
Sparke	Promenade	Skilful Solos for Alto Saxophone (Anglo Music)
Trad	Wraggle Taggle	Folk Roots for Alto Saxophone (Boosey)
Verdi	La Donna e Mobile	Upgrade, grades 1–2, ed. Pam Wedgwood (Faber)
Wedgwood	Chinese Take It Away	Upgrade, grades 1–2, ed. Pam Wedgwood (Faber)

List B

Composer	Title	Publication
Bullard	Waltzing to Wembley	Final Whistle (Gumbles Publications)
Dvořák	New World	Ten Easy Tunes, arr. Colin Cowles (Fentone)
Gumbley	Straight Talkin'	Tongue 'n' Groove (Gumbles Publications)
Gumbley	Mouse Drop-In	Double Click (Gumbles Publications)
Jenkins	Hymn	Grade by Grade Alto Saxophone, Grade 2 (Boosey)
Lloyd Webber	Close Every Door to Me	Won Up for Alto Saxophone (Brass Wind Publications)
Madden	Gently Drifting	4 Reflective Pieces for Woodwind (Mad Dots Press)
Trad	It's a Rosebud in June	Folk Roots for Alto Saxophone (Boosey)
Wedgwood	Rosemary and Thyme	Upgrade, grades 1–2, ed. Pam Wedgwood (Faber)

List C

Composer	Title	Publication
Barratt	Jalapeño	Grade by Grade Alto Saxophone, Grade 2 (Boosey)
Ellington	Caravan	Concert Repertoire for Alto Saxophone (Faber)
Gumbley	Poached Eggs	Tongue 'n' Groove (Gumbles Publications)
Hampton	I'm Late for School!	Saxophone Basics (Faber)
List	Theme from 'Men Behaving Badly'	Saxophone Basics (Faber)
Rae	No. 37	Jazz Saxophone Studies (Faber)
Trad	Peruvian Dance Tune	Grade by Grade Alto Saxophone, Grade 2 (Boosey)
Wastall	Midnight in Tobago	Learn As You Play Saxophone (Boosey)
Wedgwood	Coconut Calypso	Upgrade, Grades 1–2, ed. Pam Wedgwood (Faber)
Wedgwood	Mr Smarty	Upgrade, Grades 1–2, ed. Pam Wedgwood (Faber)

Component 2: Performance (Soprano / Tenor)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Couperin	Gavotte	Classical Saxophone Solos (Schott)
Davies	Priddy Fair	Folk Roots (Boosey)
Hampton	The King's Own Dance	Saxophone Basics (Faber)
Humperdinck	Evening Prayer	Won Up for Tenor Saxophone (Brass Wind)
Mozart	Minuet	Classical Album for Saxophone, ed. Harle (Universal Edition)
Street	Backspace Odyssey	Double Click (Gumbles Publications)
Trad	Medieval Dance Tune	Amazing Studies for Saxophone (Boosey)
Trad	Wraggle Taggle	Folk Roots (Boosey)
Wedgwood	Chinese Take It Away	Selected Solos for Soprano/Tenor Saxophone (Grades 1–3) (Faber)

List B

Composer	Title	Publication
Bullard	Waltzing to Wembley	Final Whistle (Gumbles Publications)
Gumbley	Mouse Drop-In	Double Click (Gumbles Publications)
Gumbley	The Glimpse	Tongue 'n' Groove (Gumbles Publications)
Holst	Jupiter	Won Up for Tenor Saxophone (Brass Wind)
Lloyd Webber	Close Every Door to Me	Won Up for Tenor Saxophone (Brass Wind)
Madden	Gently Drifting	4 Reflective Pieces for Woodwind (Mad Dots Press)
Trad	The Londonderry Air	Classical Saxophone Solos (Schott)
Trad	It's a Rosebud in June	Folk Roots (Boosey)
Trad	Farewell, Nancy	Folk Roots (Boosey)

List C

Composer	Title	Publication
Gumbley	Poached Eggs	Tongue 'n' Groove (Gumbles Publications)
Hampton	I'm Late for School!	Saxophone Basics (Faber)
List	Theme from 'Men Behaving Badly'	Saxophone Basics (Faber)
Rae	No. 37	Jazz Saxophone Studies (Faber)
Rae	Rumba	Repertoire Explorer Tenor Saxophone (Universal Edition)
Rae	On the Ball	Final Whistle (Gumbles Publications)

Raye	I'll Remember April	Jazz and Blues Greats (Wise/Music Sales)
Rodgers	You are Too Beautiful	All Jazzed up for Tenor Saxophone (Brass Wind)
Wedgwood	Cat Walk (Study in A Minor)	Upgrade, Grade 1–2, ed. Pam Wedgwood (Faber)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 3

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 76, arpeggios ♩ = 54 (♩♩♩♩ pattern).

Requirements	Range
Scales	
C major D minor (harmonic or melodic, candidate's choice)	2 octaves
A, B \flat , E \flat major (B \flat to start mid-stave, E \flat to start on low E \flat) G, E minor (harmonic or melodic, candidate's choice. E starting on low E)	1 octave
Arpeggios	
C major D minor	2 octaves
A, B \flat , E \flat major (B \flat to start mid-stave, E \flat to start on low E \flat) G, E minor (E starting on low E)	1 octave

Option 2: Study

Madden Drifting By 20 Sensational Saxophone Studies (Spartan Press)

Component 2: Performance (Alto / Baritone)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Bartók	Swine-Herd's Song	Bartók for Alto Saxophone (Boosey)
Bullard	Kick Off!	Final Whistle (Gumbles Publications)
Couperin	Gavotte	Grade by Grade Alto Saxophone, Grade 3 (Boosey)
Gumbley	Goalmouth Scramble	Final Whistle (Gumbles Publications)
Lyons	No. 12 or No. 13	24 Melodic Studies for Saxophone (Useful Music)
Madden	Searching	20 Sensational Saxophone Studies (Spartan Press)
Rossini	William Tell	Ten Easy Tunes. Arr. Colin Cowles (Fentone)
Schubert	March Militaire	Ten Easy Tunes. Arr. Colin Cowles (Fentone)
Shostakovich	March	Magic Saxophone (Boosey)
Singelée	Allegro Vivace	Concert Repertoire for Alto Saxophone (Faber)
Sullivan	The Policeman's Song	Grade by Grade Alto Saxophone, Grade 3 (Boosey)

List B

Composer	Title	Publication
Anon	Song	Grade by Grade Alto Saxophone, Grade 3 (Boosey)
Arlen	Over the Rainbow	Won Up for Alto Saxophone (Brass Wind Publications)
Gershwin	Someone to Watch Over Me	Play Jazztime for Alto Saxophone (Faber)
Lai	Theme from Love Story	Won Up for Alto Saxophone (Brass Wind Publications)
Madden	After the Opera	4 Reflective Pieces for Woodwind (Mad Dots Press)
Mozart	Aria	Won Up for Alto Saxophone (Brass Wind Publications)

Purcell	Air	Take Ten for Alto Saxophone (Universal Edition)
Sparke	Thinking of You	Skilful Solos for Alto Saxophone (Anglo Music)
Trad	The Trees They Do Grow so High	Folk Roots (Boosey)

List C

Composer	Title	Publication
Degg	Sandra's Mini	Takes All Sorts (Masquerade Music)
Finzi	Carol	Learn As You Play Saxophone (Boosey)
Gershwin	They Can't Take That Away from Me	Easy Gershwin for Alto Saxophone (Oxford University Press)
Lingen	Sax 'O' Funk	Saxophone Recital (De Haske)
Percival	Last Tango in Coonabarrabran	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Rae	Beach Ball	Jazzy Saxophone 1 (Universal Edition)
Rae	No. 40	Jazz Saxophone Studies (Faber)
Street	Phish and Chips	Double Click (Gumbles Publications)
Trad	Frankie and Johnny	Grade by Grade Alto Saxophone, Grade 3 (Boosey)
Wedgwood	Smooth Operator	Really Easy Jazzin' About (Faber)

Component 2: Performance (Soprano / Tenor)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Anon	Song	Amazing Studies for Saxophone (Boosey)
Bernstein	America	Won Up for Tenor Saxophone (Brass Wind)
Handel	Bourrée	Classical Album for Saxophone, ed. Harle (Universal Edition)
Bullard	Kick Off!	Final Whistle (Gumbles Publications)
Gumbley	Goalmouth Scramble	Final Whistle (Gumbles Publications)
Madden	Searching	20 Sensational Saxophone Studies (Spartan Press)
Mussorgsky	Promenade	Selected Solos for Soprano/Tenor Saxophone (Grades 1–3) (Faber)
Trad	The Miller of the Dee	Folk Roots (Boosey)
Wedgwood	Plaza de Toros	Selected Solos for Soprano/Tenor Saxophone (Grades 1–3) (Faber)

List B

Composer	Title	Publication
Doyle	Harry in Winter	Won Up for Tenor Saxophone (Brass Wind)
Elgar	Nimrod	Won Up for Tenor Saxophone (Brass Wind)
Finzi	Carol	Learn as you Play Saxophone (Boosey)
Greig	Morning	The Classic Experience Collection Tenor Saxophone (Cramer)
MacDowell	To a Wild Rose	Time Travels for Saxophone (Astute Music)
Madden	After the Opera	4 Reflective Pieces for Woodwind (Mad Dots Press)
Trad	Greensleeves	Selected Solos for Soprano/Tenor Saxophone (grades 1–3) (Faber)
Trad	The Trees They Do Grow so High	Folk Roots (Boosey)
Wedgwood	Rosie	Selected Solos for Soprano/Tenor Saxophone (grades 1–3) (Faber)

List C

Composer	Title	Publication
Gershwin	Summertime	The Jazz Collection for Tenor or Soprano Saxophone (Faber)
Gumbley	Blues Alley	Tongue 'n' Groove (Gumbles Publications)
Gumbley	Easy Street	Tongue 'n' Groove (Gumbles Publications)
Ledbury	Takin' it Easy	All Jazzed up for Tenor Saxophone (Brass Wind)
Percival	Last Tango in Coonabarrabran	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Rae	Beach Ball	Jazzy Saxophone 1 (Universal Edition)
Rae	Bobby Shafto	Jazzy Saxophone 1 (Universal Edition)
Strayhorn	Take the 'A' Train	Won Up for Tenor Saxophone (Brass Wind)
Street	Phish and Chips	Double Click (Gumbles Publications)

Component 3: Discussion**7 marks**

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading**10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests**8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 4

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 84, arpeggios ♩ = 60 (♩♩♩♩ pattern).

Requirements	Range
Scales	
E♭ major C minor (harmonic or melodic, candidate's choice)	2 octaves
E, F major E minor (harmonic or melodic, candidate's choice)	to the 12th
A♭ major B minor (harmonic or melodic, candidate's choice. Starting mid-stave)	1 octave
Chromatic scale	
Beginning on G	1 octave
Arpeggios	
E♭ major C minor	2 octaves
E, F major E minor	to the 12th
A♭ major B minor (starting mid-stave)	1 octave

Option 2: Study

Bennett Exercise 1, 2 and 3 (low and high) from Lesson 15 A New Tune A Day for Saxophone (Boston/Music Sales) (staccato and legato)

Component 2: Performance (Alto / Baritone)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Minuet in G	Take Ten for Alto Saxophone (Universal Edition)
Bartók	Dance from Bucsum	Bartók for Alto Saxophone (Boosey)
Davies	Hornpipe	Folk Roots (Boosey)
Gershwin	Theme from Rhapsody in Blue	Concert Repertoire for Alto Saxophone (Faber)
Köhler	Study	Grade by Grade Alto Saxophone, Grade 4 (Boosey)
Lyons	No. 14	24 Melodic Studies for Saxophone (Useful Music)
Percival	Polka in G	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Shostakovich	Hurdy-Gurdy	Grade by Grade Alto Saxophone, Grade 4 (Boosey)
Sparke	At the Circus	Skilful Solos for Alto Saxophone (Anglo Music)
Trad	When the Boat Comes In	Folk Roots for Alto Saxophone (Boosey)

List B

Composer	Title	Publication
Bassman	I'm Getting Sentimental Over You	Play Jazztime for Alto Saxophone (Faber)

Bernstein	Somewhere	Grade by Grade Alto Saxophone, Grade 4 (Boosey)
Dowland	Flow my Tears (Lachrimae), arr. John Harle	Encore! (Chester)
Fauré	Pavane	Take Ten for Alto Saxophone (Universal Edition)
Gumbley	Extra Time	Final Whistle (Gumbles Publications)
Percival	Adagio	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Rimsky-Korsakov	Sheherazade	Ten Easy Tunes. Arr. Colin Cowles (Masquerade Music)
Saint-Saëns	The Swan	Take Ten for Alto Saxophone (Universal Edition)
Schubert	Serenade	First Repertoire Pieces for Alto Saxophone (Boosey)
Street	Yes, App-arently	Double Click (Gumbles Publications)

List C

Composer	Title	Publication
Bacharach	I Say a Little Prayer	GCSE Performance Pieces Alto Sax (Rhinegold Education)
Brubeck	It's a Raggy Waltz	Concert Repertoire for Alto Saxophone (Faber)
Ferguson	Petit Jeu	First Repertoire Pieces for Alto Saxophone (Boosey)
Harvey	London's Burning	Saxophone Solos, ed. Paul Harvey (Chester)
Hounsome	Highland Caper	Upbeat Book 1 (Music Exchange)
Madden	The Next Arrival	20 Sensational Saxophone Studies (Spartan Press)
Rae	Swing a Song of Sixpence	Jazzy Saxophone 1 (Universal Edition)
Street	Standby for Action!	Double Click (Gumbles Publications)
Trad	Mexican Hat Dance, arr. Alan Gout and Beverley Calland (last two bars optionally down octave)	Play Latin (Faber)
Trad	La Cucaracha, Arr. Alan Gout and Beverley Calland	Play Latin (Faber)

Component 2: Performance (Soprano / Tenor)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Bizet	Chanson Boheme	Won Up for Tenor Saxophone (Brass Wind)
Blemant	Petit Jeu	First Repertoire Pieces for Tenor Saxophone (Boosey)
Davies	Hornpipe	Folk Roots (Boosey)
Degg	Celtic Collage (Movement IV)	Celtic Collage (Masquerade Music)
Percival	Polka in G	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Sparke	Scales of Justice	Skilful Solos for Tenor Saxophone (Anglo Music)
Street	Domain Reason	Double Click (Gumbles Publications)
Trad	When the Boat Comes In	Folk Roots (Boosey)
Trad	The Red Piper's Melody	Tenor Saxophone Solos Volume 1 (Chester)

List B

Composer	Title	Publication
Degg	Celtic Collage (Movement II)	Celtic Collage (Masquerade Music)
Dowland	Flow my Tears (Lachrimae), arr. John Harle	Encore! (Chester)
Greig	Solveig's Song	Won Up for Tenor Saxophone (Brass Wind)
Gumbley	Extra Time	Final Whistle (Gumbles Publications)
Lully	Ballets du Roi – Sarabande et Gavotte	Pièces Célèbres (Leduc)
Percival	Adagio	Teacher on Tap – Book 1 Starting Out (Teacher on Tap)
Saint-Saëns	The Swan	Tenor Saxophone Solos Vol. 1 (Chester)
Street	Yes, App-arently	Double Click (Gumbles Publications)
Wedgwood	The Friends	After Hours for Tenor Saxophone (Faber)

List C

Composer	Title	Publication
Degg	Celtic Collage (Movement V)	Celtic Collage (Masquerade Music)
Gumbley	Calypso	Tongue 'n' Groove (Gumbles Publications)
Madden	Playing Catch Up	20 Sensational Saxophone Studies (Spartan Press)
Madden	The Next Arrival	20 Sensational Saxophone Studies (Spartan Press)
Rae	Grand Ole Duke	Jazzy Saxophone 2 (Universal Edition)
Rae	Swing a Song of Sixpence	Jazzy Saxophone 1 (Universal Edition)
Street	Standby for Action!	Double Click (Gumbles Publications)
Waller	Ain't Misbehavin'	Won Up for Tenor Saxophone (Brass Wind)
Wedgwood	Out of Nowhere	Jazzin' About Tenor Sax (Faber)

Component 3: Discussion**7 marks**

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading**10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests**8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 5

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 96, arpeggios ♩ = 69 (♩♩♩♩ pattern).

Requirements	Range
Scales	
D, E, E \flat major C, C \sharp , minor (harmonic or melodic, candidate's choice)	2 octaves
A major F, F \sharp minor (harmonic or melodic, candidate's choice)	to the 12th
A \flat major	1 octave
Chromatic scale	
Beginning on D	2 octaves
Arpeggios	
D, E, E \flat major C, C \sharp , minor	2 octaves
A major F, F \sharp minor	to the 12th
A \flat major	1 octave
Dominant 7th arpeggio	
In the key of C (GBDFG)	1 octave

Option 2: Study

Madden In the Red 20 Sensational Saxophone Studies (Spartan Press)

Component 2: Performance (Alto / Baritone)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Menuet and Badinerie	Saxophone Solos Volume 2, ed. Paul Harvey (Chester)
Bartók	Stick Dance	Romanian Folk Dances for Alto Saxophone (Boosey)
Handel	Siciliana & Allegro	Take Ten for Alto Saxophone (Universal Edition)
Haydn	Minuet	Solos for the Alto Saxophone Player, ed. Larry Teal (G. Schirmer)
Lyons	No. 15 or No. 20	24 Melodic Studies for Saxophone (Useful Music)
Madden	In the Red (if not performed in Component 1)	20 Sensational Saxophone Studies (Spartan Press)
Parker	Ground Force	The Music of Jim Parker for Alto Saxophone (Brass Wind Publications)
Percival	Hungarian Dance	Teacher on Tap – Book 2 Intermediate (Teacher on Tap)
Rae	Polka Dotcom	Double Click (Gumbles Publications)
Street	Desktop Tango	Double Click (Gumbles Publications)

List B

Composer	Title	Publication
Albéniz	Tango	(Schott)
Bouillon	Valse	First Repertoire Pieces for Alto Saxophone (Boosey)
Degg	Lament	Takes All Sorts (Masquerade Music)
Delibes	Barcarolle	Alto Saxophone Anthology (Chester)
Harle	Blues for Marguerite	Encore! (Chester)
Madden	Search the Skies	4 Reflective Pieces for Woodwind (Mad Dots Press)
Maurice	Tableaux de Provence (2. Cansoun per ma mio)	(Editions Henry Lemoine)
Mussorgsky	The Old Castle	Solos for the Alto Saxophone Player, ed. Larry Teal (G. Schirmer)
Rae	Song Without Words	Jazzy Saxophone 2 (Universal Edition)
Telemann	Sonate Pour Saxophone Alto (third movement, Andante)	(Leduc)
Wof-Ferrari	Strimpellata	First Repertoire Pieces for Alto Saxophone (Boosey)

List C

Composer	Title	Publication
Barratt	Hampton Swing	Bravo Saxophone (Boosey)
Cowles	Myopic Mice	First Repertoire Pieces for Alto Saxophone (Boosey)
Gumbley	Bebop Bounce	Sophisticated Sax, ed. Karen Street (Boosey)
Javaloyes	El Abanico	Pasodobles Españoles Para Saxofón (Unión Musical Ediciones)
Lane	Just for Starters	Four American Miniatures (Goodmusic)
Mancini	The Pink Panther Theme (arr. De Smet)	(Fentone)
Rae	No. 58	Jazz Saxophone Studies (Faber)
Sparke	Rhode Island Rag	Skilful Solos for Alto Saxophone (Anglo Music)
Strayhorn	Take the 'A' Train	GCSE Performance Pieces Alto Sax (Rhinegold Education)
Street	Ellie and Elsie Dee	Double Click (Gumbles Publications)
Wedgwood	Ragamuffin	Jazzin' About (Faber)

Component 2: Performance (Soprano / Tenor)**60 marks**

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Scherzetto	Pièces Célèbres (Leduc)
Bizet	Farandole	The Classic Experience Collection Tenor Saxophone (Cramer)
Delibes	Pomp and Circumstance The Flower Duet	Won Up for Tenor Saxophone (Brass Wind)
Leclair	Musette	Pièces Célèbres (Leduc)
Madden	In the Red (if not performed in Component 1)	20 Sensational Saxophone Studies (Spartan Press)
Percival	Hungarian Dance	Teacher on Tap – Book 2 Intermediate (Teacher on Tap)
Rae	Polka Dotcom	Double Click (Gumbles Publications)
Telemann	Sonata in C Minor (movement 4)	(Leduc)
Wilson	Tango in D for Oboe or B flat saxophone	(Camden)

List B

Composer	Title	Publication
JS Bach	Sonata No. 6 (movement 3: Siciliano)	(Advance)

Bernstein	Tonight from West Side Story	Leonard Bernstein for Tenor Saxophone (Boosey)
Debussy	The Girl with the Flaxen Hair	Won Up for Tenor Saxophone (Brass Wind)
Dvořák	Lament Op. 85 No. 6	Solos for the Tenor Saxophone Player (G. Schirmer)
Madden	Search the Skies	4 Reflective Pieces for Woodwind (Mad Dots Press)
Nyman	Lost and Found	Encore! (Chester)
Rae	Song Without Words	Jazzy Saxophone 2 (Universal Edition)
Rodney-Bennett	Tender is the Night – Rosemary's Waltz	Encore! (Chester)
Street	All Because of You	(Saxtet)

List C

Composer	Title	Publication
Bassman	I'm getting Sentimental Over You	Big Chillers for Tenor Saxophone (Brass Wind)
Grant	Don't Count on Me	Mambo Merengue for Tenor Saxophone (Brass Wind)
Gumbley	Minimal Man	Tongue 'n' Groove (Gumbles Publications)
Hampton	Ain't No Use Complainin'	Jazz Moods (Masquerade Music)
Lane	Just for Starters	Four American Miniatures (Goodmusic)
Rae	The Keel Row	Jazzy Saxophone 2 (Universal Edition)
Street	Desktop Tango	Double Click (Gumbles Publications)
Street	Ellie and Elsie Dee	Double Click (Gumbles Publications)
Trad	Shamrock Shore	Songs of the British Isles (Saxtet)
Wedgwood	Hot on the Line	Jazzin' About Tenor Sax (Faber)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 6

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 54, arpeggios ♩ = 40 (♩♩♩♩ pattern).

Requirements	Range
Scales	
C, E, F, B♭, E♭ major E, C♯, C, F minor (harmonic and melodic)	2 octaves
G, A, A♭ major A, F♯, G minor (harmonic and melodic)	to the 12th
Scale in 3rds	
D major	2 octaves, pattern as shown below
Chromatic scale	
Beginning on E	2 octaves
Arpeggios	
C, E, F, B♭, E♭ major E, C♯, C, F, minor	2 octaves
G, A, A♭ major A, F♯, G minor	to the 12th
Dominant 7th arpeggio	
In the key of G (D F♯ A C D)	2 octaves
Diminished 7th arpeggio	
Beginning on D	2 octaves

D major scale in 3rds

Option 2: Studies

Candidates to perform both studies.

Ferling	Scherzo (No. 24)	48 Etudes (Pierre Pierlot Collection: Billaudot)
Madden	Opus Blues	20 Sensational Saxophone Studies (Spartan Press)

Component 2: Performance (Alto / Baritone)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Degg	Celtic Collage (first movement)	Celtic Collage (Masquerade Music)
Dubois	Suite Francaise	Alto Saxophone Anthology (Chester)
Gumbley	Oily Rag	Tongue 'n' Groove (Gumbles Publications)
Lyons	No. 16 or No. 17	24 Melodic Studies for Saxophone (Useful Music)
Madden	Firefly Frolic	20 Sensational Saxophone Studies (Spartan Press)
Mozart	Rondo in D	Solos for the Alto Saxophone Player, ed. Larry Teal (G. Schirmer)
Parker	Eel Pie Island	The Music of Jim Parker for Alto Saxophone (Brass Wind Publications)
Percival	Scherzo	Teacher on Tap – Book 2 Intermediate (Teacher on Tap)
Percival	The Appoggiatura Variations	Teacher on Tap – Book 2 Intermediate (Teacher on Tap)
Telemann	Sonate pour Saxophone Alto (fourth movement, Vivace)	(Leduc)

List B

Composer	Title	Publication
Albéniz	Chant D'amour	Alto Saxophone Anthology (Chester)
Binge	Concerto for Alto Saxophone and Orchestra (Second movement: Romance)	(Josef Weinberger)
Degg	Celtic Collage (Movement III)	Celtic Collage (Masquerade Music)
Degg	Fuerza Tranquila	(Masquerade Music)
Elgar	Chanson de Matin	Alto Saxophone Anthology (Chester)
Harris	Music of the Spheres	Concert Repertoire for Alto Saxophone (Faber)
Ibert	Histoires	Alto Saxophone Anthology (Chester)
Lambert	Cantilena	Cameos (Forton)
Milhaud	Scaramouche (2: Modéré)	(De Haske)
Planel	Chanson Triste	Suite Romantique (Leduc)
Rachmaninoff	Vocalise	Solos for the Alto Saxophone Player, ed. Larry Teal (G. Schirmer)

List C

Composer	Title	Publication
Abreu	Tico Tico, arr. Alan Gout and Beverley Calland	Play Latin (Faber)
Debussy	Gollivog's Cakewalk, arr. Rae	Saxophone Album (Universal)
Desmond	Take Five, arr. Garry Keller	(Warner Bros)
Garcia	La Gracia de Dios	Pasodobles Espanoles Para Saxophone (Union Musical Ediciones)
Gumbley	Crazy Hepcats	Sophisticated Sax, ed. Karen Street (Boosey)
Howard	Fly Me to the Moon	GCSE Performance Pieces Alto Sax (Rhinegold Education)
Joplin	The Entertainer	5 Rags (Universal Edition)
Lane	Late Night Ballad	Four American Miniatures (Goodmusic)
Madden	Priceless	20 Sensational Saxophone Studies (Spartan Press)
Rae	No. 77	Jazz Saxophone Studies (Faber)
Street	Bluestooth	Double Click (Gumbles Publications)

Component 2: Performance (Soprano / Tenor)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Degg	Celtic Collage (movement I)	Celtic Collage (Masquerade Music)
Gluck	Gavotte	Pièces Célèbres (Leduc)
Gumbley	Oily Rag	Tongue 'n' Groove (Gumbles Publications)
Lyons	Melody in Search of a Musical	Compositions for Tenor Sax Volume 2 (Useful)
Madden	Firefly Frolic	20 Sensational Saxophone Studies (Spartan Press)
Mozart	Divertimento No. 12	Classical Saxophone Solos (Schott)
Percival	Scherzo	Teacher on Tap – Book 2 Intermediate (Teacher on Tap)
Percival	The Appoggiatura Variations	Teacher on Tap – Book 2 Intermediate (Teacher on Tap)
Vivaldi	Concerto in A Minor for Soprano Saxophone, trans. Kynaston (movement 3)	Folk Roots (Leduc)

List B

Composer	Title	Publication
Byrchmore	Rock	Selected Solos for Soprano/Tenor Saxophone (grades 4–6) (Faber)
Debussy	Sarabande	Solos for the Tenor Saxophone Player (G. Schirmer)
Degg	Celtic Collage (movement III)	Celtic Collage (Masquerade Music)
Elgar	Chanson de Matin, op. 15 no. 2	An Elgar Saxophone Album (Novello)
Hampton	Tune for Joey	Jazz Moods (Masquerade Music)
Harris	Music of the Spheres	Selected Solos for Soprano/Tenor Saxophone (grades 4–6) (Faber)
Philidor	Chant D'eglise	Pièces Célèbres (Leduc)
Schumann	Romance No. 1	Solos for the Tenor Saxophone Player (G. Schirmer)
Trad	Amazing Grace, arr. Rickards	Songs of the British Isles (Saxtet)

List C

Composer	Title	Publication
Brown	Tangram for Tenor Saxophone	(Warwick Music)
Buckland	Travellin' Light	Cafe Europa for Tenor Saxophone (Astute Music)
Hampton	Rio Girl	Jazz Moods (Masquerade Music)
Harle	Hum Drum	Encore! (Chester)
Joplin	The Entertainer	5 Rags (Universal Edition)
Lane	Late Night Ballad	Four American Miniatures (Goodmusic)
Madden	Priceless	20 Sensational Saxophone Studies (Spartan Press)
Rae	No. 77	Jazz Saxophone Studies (Faber)
Rae	Kebab Keboogie	Jazzy Saxophone 2 (Universal Edition)
Street	Bluestooth	Double Click (Gumbles Publications)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 7

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 60, arpeggios ♩ = 46 (♩♩♩♩ pattern).

Requirements	Range
Scales	
D, E, B, F, E♭, D♭ major B, C♯, F minor	2 octaves
A, A♭ major F♯ minor (harmonic and melodic)	to the 12th
Scale in 3rds	
B♭ major	2 octaves, pattern as shown below
Chromatic scale	
Beginning on F	2 octaves
Whole tone scale	
Beginning on C or C♯ (candidate's choice)	2 octaves
Arpeggios	
D, E, B, F, E♭, D♭ major B, C♯, F minor	2 octaves, or to the twelfth
A, A♭ major F♯ minor	to the 12th
Dominant 7th arpeggios	
In the keys of F (starting on C) and A (starting on E)	2 octaves
Diminished 7th arpeggio	
Beginning on C♯	2 octaves

B♭ major scale in 3rds

Option 2: Studies

Candidates to perform both studies.

Ferling Andante Amabile (No. 29)
Madden Favouritism

48 Etudes (Collection Pierre Pierlot: Billaudot)
20 Sensational Saxophone Studies (Spartan Press)

Component 2: Performance (Alto / Baritone)**60 marks**

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Orchestral Suite No. 2, BWV 1067	Alto Saxophone Anthology (Chester)
JS Bach	Sicilienne and Allegro	Solos for the Alto Saxophone Player, ed. Larry Teal (G. Schirmer)
Binge	Concerto for Alto Saxophone and Orchestra (third movement, Rondo)	(Josef Weinberger)
Carmichael	Latin American Dances (third movement, Bahama Rhumba)	(Emerson Edition)
Debussy	Dance Bohemienne	Saxophone Album. Arranged by James Rae (Universal Edition)
Haydn	Gypsy Rondo	Solos for the Alto Saxophone Player, ed. Larry Teal (G. Schirmer)
Lambert	Abigail's Jig	Cameos (Forton)
Lyons	No. 23	24 Melodic Studies for Saxophone (Useful Music)
Madden	Bridge Water	20 Sensational Saxophone Studies (Spartan Press)
Maurice	Tableaux de Provence (3. La Boumiano)	(Editions Henry Lemoine)
Percival	Rondino	Teacher on Tap – Book 3 Advanced (Teacher on Tap)

List B

Composer	Title	Publication
JS Bach	Suite No. 1, trans. Londeix (Prelude)	(Lemoine/UMP)
Bozza	Aria	(Leduc)
Creston	Sonata for Alto Saxophone (second movement)	(Shawnee Press)
Degg	Ballade	(Masquerade Music)
Ferling/Mule	No. 27	Quarante-huit Etudes (Leduc)
Maurice	Tableaux de Provence (4. Dis Alyscamps l'amo souspire)	(Editions Henry Lemoine)
Percival	Reminiscence	Teacher on Tap – Book 3 Advanced (Teacher on Tap)
Planel	Danseuses	Suite Romantique (Leduc)
Quate	Light of Sothis (1. Grace)	(Leduc)
Rodney-Bennett	Three Sondheim Waltzes (1. Night Waltz)	(Novello)

List C

Composer	Title	Publication
Degg	Celtic Collage (Movement VII)	Celtic Collage (Masquerade Music)
Gershwin	A Foggy Day, arr. Rik Elings (written solo)	Gershwin Modern Arrangements of Old Favourites (De Haske)
Gumbley	E-Type Jig	Tongue 'n' Groove (Gumbles Publications)
Hampton	Love is an Enigma	Jazz Moods (Masquerade Music)
Harle	Matthew's Song	Encore! (Chester)
Lane	Cheeky Little Charleston	Four American Miniatures (Goodmusic)
Lope	El Vito	Pasodobles Espanoles Para Saxophone (Union Musical Ediciones)
Rodney-Bennett	Three Piece Suite (2. Ragtime Waltz)	(Novello)
Street	Party in the Park	Street Works (Gumbles Publications)
Woods	Sonata for Alto Saxophone (second movement)	(Advance Music)

Component 2: Performance (Soprano / Tenor)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Sonata in G Minor (first movement)	(Universal Edition)
Ferling/Mule	No. 18	Quarante-huit Etudes (Leduc)
Handel	Sonate No. 1	Pièces Célèbres (Leduc)
Harvey	Rue Maurice-Berteaux	Tenor Saxophone Solos Volume 2 (Chester)
Madden	Bridge Water	20 Sensational Saxophone Studies (Spartan Press)
Marcello	Concerto in C Minor for B flat Saxophone and Piano (movement 1)	(Molenaar Edition)
Percival	Rondino	Teacher on Tap – Book 3 Advanced (Teacher on Tap)
Quate	Laguna Madre (observe printed cadenza)	(Leduc)
Rameau	Tambourin	Pièces Célèbres (Leduc)

List B

Composer	Title	Publication
Boccherini	Adagio	Pièces Célèbres (Leduc)
Bonnard	Sonata no. 1 for Tenor Saxophone (movement 2, Recitativo and Scherzo)	(Billaudot)
Degg	Ballade	(Masquerade Music)
Hampton	Love is an Enigma	Jazz Moods (Masquerade Music)
Lacour	No. 48	50 Etudes Faciles et Progressives Vol. 2 (Billaudot)
Marcello	Concerto in C Minor for B flat Saxophone and Piano (movement 2)	(Molenaar Edition)
Percival	Reminiscence	Teacher on Tap – Book 3 Advanced (Teacher on Tap)
Piazzolla	Histoire du Tango (Cafe 1930)	(Lemoine)
Villa-Lobos	Fantasia (movement 2. Lent)	(Peermusic Classical)

List C

Composer	Title	Publication
Degg	Celtic Collage (movement VII)	Celtic Collage (Masquerade Music)
Gershwin	A Foggy Day, arr. Rik Elings (written solo)	Gershwin Modern Arrangements of Old Favourites (De Haske)
Gershwin	Summertime, arr. Rik Elings	Gershwin Modern Arrangements of Old Favourites (De Haske)
Gumbley	E-Type Jig	Tongue 'n' Groove (Gumbles Publications)
Hampton	Launch the Raunch	Jazz Moods (Masquerade Music)
Heath	Shiraz	Gentle Dreams for Soprano Saxophone (Camden Music)
Joplin	The Easy Winners	5 Rags (Universal Edition)
Lane	Cheeky Little Charleston	Four American Miniatures (Goodmusic)
Scott	Fujiko	(Astute Music)
Street	Party in the Park	Street Works (Gumbles Publications)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time

will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 8

Component 1: Technical Work

15 marks

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

Option 1: Scales and Arpeggios

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

Suggested tempos: scales ♩ = 66, arpeggios ♩ = 50 (♩ pattern).

Requirements	Range
Scales	
B, F, B ^b , E ^b , D ^b major B, F [#] , C [#] , F minor (harmonic and melodic) N.B. F [#] may be played to a 12th if there is no high F sharp key on the instrument	2 octaves
G, A, A ^b major A, G [#] minor (harmonic and melodic)	to the 12th
Scale in 3rds	
E major	2 octaves, pattern as shown below
Chromatic scales	
Beginning on B and F	2 octaves
Whole tone scales	
Beginning on C and C [#]	2 octaves
Arpeggios	
B, F, B ^b , E ^b , D ^b major B, F [#] , C [#] , F minor N.B. refer to scales for F [#] range	2 octaves
G, A, A ^b major A, G [#] minor	to the 12th
Dominant 7th arpeggios	
In the keys A and E ^b	2 octaves
Diminished 7th arpeggio	
Beginning on C [#]	2 octaves

E major scale in 3rds

The image shows the E major scale in 3rds on a two-staff system. The first staff contains the ascending scale: E4, G4, B4, C#5, E5, G5, B5, C#6, E6, G6, B6, C#7, E7. The second staff contains the descending scale: E7, C#6, B6, G6, E6, C#5, B4, G4, E4. The key signature is three sharps (F#, C#, G#).

Option 2: Studies

Candidates to perform both studies.

Ferling Poco Allegretto (No. 42)

48 Etudes (Pierre Pierlot Collection: Billaudot)

Madden Favourite Games

20 Sensational Saxophone Studies (Spartan Press)

Component 2: Performance (Alto / Baritone)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Binge	Concerto for Alto Saxophone and Orchestra (first movement)	(Josef Weinberger)
Boutry	Divertimento (first movement)	(Leduc)
Bozza	Pulcinella	(Leduc)
Creston	Sonata for Alto Saxophone (third movement)	(Shawnee Press)
Handel	Allegro	Saxophone Solos, Volume 2. Editor: Paul Harvey (Chester)
Lyons	No. 21 or No. 24	24 Melodic Studies for Saxophone (Useful Music)
Maurice	Tableaux de Provence (1. Farandoulo di chatouno)	(Editions Henry Lemoine)
Maurice	Tableaux de Provence (5. Lou Cabridan)	(Editions Henry Lemoine)
Milhaud	Scaramouche (1. Vif)	(De Haske)
Muczynski	Sonata for Alto Saxophone (second movement)	(G. Schirmer)

List B

Composer	Title	Publication
Bach	Allegro (first movement)	Sonata in G Minor (Universal)
Boutry	Divertimento (second movement, finish on first note of third movement)	(Leduc)
Chopin	Nocturne	Solos for the Alto Saxophone Player. Editor: Larry Teal (G. Schirmer)
Debussy	Syrinx	(Jobert)
Ferling/Mule	No. 57	Quarante-huit Etudes (Leduc)
Madden	Favourite Games (if not performed in Component 2)	20 Sensational Saxophone Studies (Spartan Press)
Muczynski	Sonata for Alto Saxophone (first movement)	(G. Schirmer)
Ravel	Pièce en Forme de Habanera	(Leduc)
Rodney-Bennett	Three Sondheim Waltzes (3. You must meet my wife)	(Novello)
Pierne	Canzonetta	The Chester Alto Saxophone Anthology (Chester)

List C

Composer	Title	Publication
Carpenter	Sonata for Alto Saxophone (2. Chanson sans Paroles)	(Camden Music)
Grovlez	Sarabande and Allegro	(Leduc/UMP)
Gumbley	Village Hall Funk	15 More Crazy Jazz Studies (Gumbles Publications)

Hold	Tango and Charleston (2. Charleston. Saxophone miss out first note)	The Chester Alto Saxophone Anthology (Chester)
Lambert	Five Short Pieces (any three)	Cameos (Forton)
Lane	Chat Show Host	Four American Miniatures (Goodmusic)
Milhaud	Scaramouche (3. Brazileira)	(De Haske)
Quate	Light of Sothis (2. Passion and 3. Faith)	(Leduc)
Rodney-Bennett	Three Piece Suite (1. Samba Triste)	(Novello)
Street	Square Dance	Street Works (Gumbles Publications)
Woods	Sonata for Alto Saxophone (first movement)	(Advance Music)
Woods	Sonata for Alto Saxophone (third movement)	(Advance Music)

Component 2: Performance (Soprano / Tenor)

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Sonata in G Minor (third movement)	(Universal Edition)
JS Bach	Suite No. 1, trans. Londeix (Courante)	(Lemoine/UMP)
Cowles	Of Spain	(Studio)
Lacour	Mode III - 2nd Transposition (take optional lower notes)	28 Etudes (Billaudot)
Lacour	No. 49	50 Etudes Faciles et Progressives Vol. 2 (Billaudot)
Marcello	Concerto in C Minor for Bb Saxophone and Piano (movement 3)	(Molenaar Edition)
Rodney-Bennett	Sonata for Soprano Saxophone (movement 1)	(Novello)
Singelee	Concerto for Tenor Saxophone	(Lemoine)
Villa-Lobos	Fantasia (movement 1 – Animé)	(Peermusic Classical)

List B

Composer	Title	Publication
Albeniz	Barcarolle	(Unión Musical Ediciones S.L.)
Bonnard	Sonata no. 1 for Tenor Saxophone (movement 1, andante moderato)	(Billaudot)
Ferling/Mule	No. 57	Quarante-huit Etudes (Leduc)
Guilhaud	First Concertino, trans Voxman for Tenor Saxophone (observe cadenza)	(Rubank)
Madden	Favourite Games (if not performed in Component 1)	20 Sensational Saxophone Studies (Spartan Press)
Martin	Ballade for Tenor Saxophone	(Universal Edition)
Piazzolla	Histoire du Tango (Night-club 1960, last note can be octave lower)	(Lemoine)
Ravel	Piece en Forme de Habanera	(Leduc)
Rodney-Bennett	Sonata for Soprano Saxophone (movement 3)	(Novello)

List C

Composer	Title	Publication
Elms	Cygnopations	(Spartan Press)
Gershwin	Strike up the Band arr. Rik Elings (written solo)	Gershwin Modern Arrangements of Old Favourites (De Haske)

Gumbley	Village Hall Funk	15 More Crazy Jazz Studies (Gumbles Publications)
Heath	Out of the Cool	(Chester)
Lane	Chat Show Host	Four American Miniatures (Goodmusic)
Rae	Sonatina (movement 3, Toccata)	(Reedimensions)
Smith	Sonata No. 1, Hall of Mirrors (Movement 2, The Looking Glass)	(Camden Music)
Street	Square Dance	Street Works (Gumbles Publications)
Turnage	Two Elegies Framing a Shout (Elegy 1)	(Schott)
Street	Schwarzer Tanzer for Saxophone	(Saxtet)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 40 to 41.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 42 to 47. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

5.1 Information

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

5.2 Requirements

Grades 1 and 2

Candidates should be able to:

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

Grade 3

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

- identify intervals up to and including a fifth by numerical value only ('second', 'fourth' etc)
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance' etc)
- identify contrasts of mood within pieces
- discuss any pictorial or descriptive element of the music

Grade 4

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

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

Grade 5

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

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

Grade 6

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

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why
- describe their approaches 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

Grade 7

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

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns)
- identify cadences
- give basic biographical information about the composers of the music performed
- demonstrate awareness of the historical and stylistic context of the music
- demonstrate a widening musical awareness a little beyond the music performed

Grade 8

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

- demonstrate knowledge of other music by the same composers
- identify any interval by number and type
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms of both the repertoire itself, and the candidate's response to it as a performer

6.1 Information

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

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

6.2 Requirements

Grade 1

Test 1 (Rhythm)

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

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

Test 2 (Pitch)

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

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

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

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

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

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

Grade 2

Test 1 (Rhythm)

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

- 1a. To identify the time signature as '3' or '4' time (1 mark)

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

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

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

Test 2 (Pitch)

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

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

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

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

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

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

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

Grade 3

Test 1 (Rhythm)

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

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

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

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

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

Test 2 (Pitch)

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

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

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

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

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

Grade 4

Test 1 (Rhythm)

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

- 1a. To beat (conduct) time, with a correct and clear beat-shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing as they play the passage again (passages in 6/8 time should be conducted with a 2-beat pattern) (1 mark)

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

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

Test 2 (Pitch)

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

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

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

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

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

Grade 5

Test 1 (Rhythm)

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

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

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

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

Test 2 (Pitch)

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

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

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

The key-chord of a major key will be played, followed by a short melody in the same key, approximately

2 bars in length, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked the following:

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

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

Grade 6

Test 1 (Rhythm and Pitch)

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

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

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

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

Test 2 (Pitch)

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

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

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

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

Grade 7

Test 1

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

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

(2 marks)

1b. Candidates will be given a copy of the score from Test 1a, without phrasing, tempo, articulation,

or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

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

(4 marks)

Test 2

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

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

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

Grade 8

Test 1

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

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

(4 marks)

Test 2

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

- To name the key
- To identify modulations

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

(4 marks)

7.1 Assessment domains

Assessment objectives

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

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

Coverage of the assessment domains

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

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

Approximate weighting of the assessment domains

The following table shows the approximate weighting of the relevant assessment domains within each component of the exam:

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

7.2 How marks are awarded

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

Technical Work

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

Assessment domain	Technical accomplishment	Musicality	Musical knowledge
Distinction 85–100%	<ul style="list-style-type: none"> Consistently accurate and fluent response Within the prescribed tempo range Precise intonation and consistent tone quality 	<ul style="list-style-type: none"> Musically shaped Performed at the requested dynamics 	<ul style="list-style-type: none"> Secure knowledge of pitch content of specified exercises
Merit 75–84%	<ul style="list-style-type: none"> Mostly accurate with occasional lapses Within the prescribed tempo range Moderate precision of articulation and intonation and moderate consistency in quality of tone 	<ul style="list-style-type: none"> Evidence of musical shape and phrasing 	<ul style="list-style-type: none"> Mostly secure knowledge of pitch content of specified exercises
Pass 65–74%	<ul style="list-style-type: none"> Reasonable level of accuracy Some inconsistency of continuity produced by errors and/or restarts Choice of tempo could be more appropriate and/or consistent Some evidence of correct articulation, intonation and good tone quality 	<ul style="list-style-type: none"> Some evidence of musical shape and phrasing 	<ul style="list-style-type: none"> Evidence of knowledge of pitch content of specified exercises
Below Pass 55–64%	<ul style="list-style-type: none"> Containing restarts and errors Variable and/or inappropriate tempo Articulation, intonation and/or tone quality need more work 	<ul style="list-style-type: none"> Musical shape and phrasing need more attention and work 	<ul style="list-style-type: none"> Some evidence of knowledge of pitch content of specified exercises
Below Pass 0–54%	<ul style="list-style-type: none"> Many restarts and errors Variable and/or inappropriate tempo Tone quality, intonation and/or articulation are not of a satisfactory standard 	<ul style="list-style-type: none"> Little or no evidence of musical shape or phrasing 	<ul style="list-style-type: none"> Little or no evidence of knowledge of pitch content of specified exercises

Performance

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

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

Discussion

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

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

Sight Reading

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

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Distinction 85–100%	<ul style="list-style-type: none"> Confident and accurate execution of pitches and rhythms Appropriate and consistent tempo 	<ul style="list-style-type: none"> Fluent performance, characterised by expressive and stylistic detail 	<ul style="list-style-type: none"> Clear evidence of a thorough understanding of the musical notation 	<ul style="list-style-type: none"> The musical substance is conveyed with confidence

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

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

7.3 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.

8. Regulated qualifications

8.1 Regulated qualification information

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

Graded examinations

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

Performance diplomas

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

Teaching diplomas

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

8.2 RQF levels

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

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

8.3 UCAS tariff points

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

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

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