London College of Music Examinations

Music in Worship **Syllabus**

Acoustic Guitar, Bass Guitar, Classical Guitar, Classical Singing, Drum Kit, Electric Guitar, Electronic Keyboard, Electronic Organ, Piano, Pipe Organ and Popular Music Vocals

Qualification specifications for:
Grades and Recital Grades

Valid from:
2026 until further notice

updated 04.11.2026

LCME
SINCE·1887

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Music in Worship Syllabus 2026

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1. Information and general guidelines

1.1 Introduction

London College of Music Examinations (LCME)

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

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

What makes LCME distinctive

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

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

Syllabus objectives

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

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

1.2 Syllabus validity

This syllabus is valid for Grades in Music in Worship (previously Church Music) from 1 November 2026 until further notice. Music in Worship grades are available for the following instruments: Acoustic Guitar, Bass Guitar, Classical Guitar, Classical Singing, Drum Kit, Electric Guitar, Electronic Keyboard, Electronic Organ, Piano, Pipe Organ and Popular Music Vocals.

1.3 Exam entry

Exam dates, locations and fees

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

Age groups and requirements for prior learning

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

Equity, Reasonable Adjustments and Special Considerations

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equity, Reasonable Adjustments and Special Considerations policy available on our website: **lcme.uwl.ac.uk**

1.4 Exam options

	Grades	Recital
Technical Work	✓	×
Performance	3 items	4 or 5 items
Discussion	✓	Optional for Component 2
Sight Reading or Test	✓	Optional for Component 2
Aural Tests	✓	Optional for Component 2
Structure	Grades 2, 4, 6 and 8	Grades 2, 4, 6 and 8
Prerequisites	×	×
Assessment	In-person and Digital	In-person and Digital
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
Regulation	✓	✓
UCAS points	Grades 6 to 8	Grades 6 to 8

1.5 Exam durations

Grade 2	Grade 4	Grade 6	Grade 8
15 mins	20 mins	25 mins	30 mins

1.6 Assessment and results

Marking

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained examiners and are held online and at approved centres in the UK and throughout the world. Candidates will be assessed on their technical accomplishment, musical knowledge, musicality and communication. In awarding marks, examiners will take into account the extent to which each of these assessment objectives is demonstrated within each exam component.

Issue of results

A written report will be compiled for each examination. Candidates will be informed of the results of examinations as soon as possible. Results are available soon after the examination and certificates for successful candidates are normally dispatched within eight weeks of the date of the examination.

Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the relevant policies available on our website: **lcme.uwl.ac.uk**

Exam regulations

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

1.7 Performance guidelines

Inclusivity of worship contexts

This syllabus aims to promote and encourage the skills, techniques and disciplines necessary to the use of music in a wide variety of worship contexts. There is no restriction as to style or religious context.

Instruments

Candidates must choose one of the following as their principal instrument: Acoustic Guitar, Bass Guitar, Classical Guitar, Classical Singing, Drum Kit, Electric Guitar, Electronic Keyboard, Electronic Organ, Piano, Pipe Organ and Popular Music Vocals. The principal study will apply for Technical Work, at least two pieces in the Performance component, Unseen Tests and Aural Tests. In the Performance component, candidates may perform one piece on any other instrument or voice (a maximum of two pieces for Recital Grades).

Accompaniment

Where required, accompaniment may be live, performed by another musician or by the candidate themselves (eg. a singer accompanying themselves on piano or guitar); or played via pre-recorded backing track. Where a backing track is used, it is the candidate's responsibility

to check that the centre has suitable equipment, or to bring their own to the exam. It should be noted that a phone, tablet or laptop without additional amplification (ie. using internal speakers) is rarely able to provide sufficient volume for these purposes.

Singing or vocalising

Candidates performing on any instrument may sing or vocalise as part of the performance, if they consider that this is musically appropriate and adds to the overall effect of the performance.

Repertoire selection

Candidates should ensure that the items offered in the Performance component provide sufficient overall contrast in terms of mood, style, tempo and dynamics.

Free choice

Free choice items must be of a suitable standard for the grade (ie. they must enable required outcomes for the grade to be demonstrated). Where this is not the case, marking will be affected. See Section 2.2, Grade descriptions for more information.

Use of music in the examination

Scores of all items performed in the examination must be available for the examiner's reference. Photocopies are acceptable for this purpose so long as original published editions of items in copyright are also available. Scores for items in jazz, pop or rock style may be presented as a chord chart, a vocal line with chord symbols, or as a minimum, a lyric sheet.

Aural Tests

The aural tests will be those used for the principal study. Note that syllabuses for electric and bass guitar, drum kit, and popular music vocals use tests in a different format from the standard LCME aural tests. For more information, see the relevant syllabus.

Discussion

All questions and answers in the Discussion section are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer. There is no set form of words, or number of questions: examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate; however, the prime focus will always be the music performed in the Performance section of the exam. The knowledge required is cumulative; ie. any knowledge required in earlier grades is required for later grades. 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.

1.8 Resources

Please see each subject's page to find the current syllabus and available materials, resources and links to the corresponding publications.

- Acoustic Guitar: **click here**
- Bass Guitar: **click here**
- Classical Guitar: **click here**
- Classical Singing: **click here**
- Drum Kit: **click here**
- Electric Guitar: **click here**
- Electronic Keyboard: **click here**
- Electronic Organ: **click here**
- Piano: **click here**
- Pipe Organ: **click here**
- Popular Music Vocals: **click here**

2. Exam requirements

2.1 Summary of exam requirements

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

Grades 2, 4, 6 and 8

• **Component 1: Technical Work**

Performance of a number of exercises or study as specified in the requirements for the principal instrument.

• **Component 2: Performance**

Performance of three pieces. One of these may be performed on an instrument (or voice) other than the candidate's principal study.

• **Component 3: Discussion**

The candidate and examiner will engage in conversation about the music performed including notational elements, instrument specific knowledge and techniques applied in the performance, as appropriate to the grade.

• **Component 4: Unseen Test**

Candidates perform either an unseen test as specified for the principal instrument.

• **Component 5: Aural Tests**

Candidates identify and describe musical elements including pitch and rhythmic patterns, intervals, cadences, dynamics, and formal structures, as appropriate to the instrument and grade.

Component weightings

Technical Work	Performance	Discussion	Unseen Test	Aural Tests
15%	60%	7%	10%	8%

Recorded Exams

Requirements for Recorded exams are outlined in the requirements document available on **our website**. Candidates must consult this document for full details.

Regulation

Recorded Exams are regulated by Ofqual and attract UCAS points in the same way as LCME's standard graded examinations.

Recital Grades: 2, 4, 6 and 8

Recital grades are performance-focused graded exams, using the same repertoire and supplementary test requirements, with the format set out below.

• Component 1: Performance

Performance of four pieces. A maximum of two of these may be performed on an instrument (or voice) other than the candidate's principal study.

The first three pieces should comply with the requirements set out in the grade descriptions below. The fourth piece should be another hymn, song or piece suitable for use in worship, or any other piece of a suitable standard. This may be taken from the relevant LCME syllabus for the grade, or may be free choice.

• Component 2: Performance or one supplementary test

Candidates choose one of the following options:

- Option 1: Performance of a fifth piece. This should be another hymn, song or piece suitable for use in worship, or any other piece of a suitable standard. This may be taken from the relevant LCME syllabus for the grade, or may be free choice
- Option 2: Performance of one supplementary test, in accordance with the grade requirements for the principal study: Discussion, Unseen Test, or Aural Tests.

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5
20%	20%	20%	20%	20%

If a supplementary test is selected in component 2 weightings are as follows:

Performance 1	Performance 2	Performance 3	Performance 4	Supplementary Test
22%	22%	22%	22%	12%

Performance durations

When selecting pieces for Recital Grades candidates should ensure that the total exam duration, including pauses between pieces, does not exceed the following timings:

Grade 2	Grade 4	Grade 6	Grade 8
15 mins	20 mins	25 mins	30 mins

Regulation

Recital Grades are regulated by Ofqual and attract UCAS points in the same way as LCME's standard graded examinations.

2.2 Grade descriptions

Grade 2

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

Grade 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. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher.

Grade 6

The musical material selected for these grades is at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures 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 to include a large number of types; in addition, candidates may be asked to perform them with varying dynamics and articulations. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging sense of musical personality.

Grade 8

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

Grade 2

Component 1: Technical Work — 15 marks

Performance of the exercises or study specified in the relevant principal instrument syllabus:

Acoustic Guitar

Fingerboard Knowledge: **click here**

Bass Guitar

Scales and arpeggios: **click here**

Classical Guitar

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Classical Singing

Technical Work (Exercises): **click here**

Drum Kit

Option 1: Rudiments or Option 2: Rudimental Study (candidate's choice): **click here**

Electric Guitar

Scales & arpeggios and chords: **click here**

Electronic Keyboard

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Electronic Organ

Grade 2: Scales, arpeggios and exercises: **click here**

Piano

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Pipe Organ

Technical Work (scales): **click here**

Popular Music Vocals

Scales and arpeggios and riffs: **click here**

Component 2: Performance — 60 marks

Candidates perform three pieces, each not exceeding 2 minutes in duration:

1. A simple hymn or worship song, intended to lead the congregation in singing. This will typically be in a straightforward metre (eg. Common Metre). The performance should take the form of a simple introduction (e.g. first or last line played over), and two verses. Some limited contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, etc. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).
2. A piece suitable as a voluntary or introductory/incidental/closing music within worship. This may be taken from the relevant LCME Grade 2 syllabus, or may be free choice. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).
3. Another hymn, song or piece suitable for use in worship, or any other piece of a suitable standard. This may be taken from the relevant LCME Grade 2 syllabus, or may be free choice.

Component 3: Discussion — 7 marks

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the scores of the music performed in the Performance component of the exam, including: staff, bars and bar-lines, 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
- where lead sheets are supplied, demonstrate basic harmonic awareness, eg. explain how one chord relates to another, or what the notes of a particular chord are
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood
- explain how they chose the items and put the programme together
- (as applicable) explain how each item might be used in the context of a service or act of worship

Component 4: Unseen Test — 10 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Accompaniment: **click here**

Bass Guitar

Bass patterns or performance (candidate's choice): **click here**

Classical Guitar

Sight reading: **click here**

Classical Singing

Sight reading: **click here**

Drum Kit

Sight reading: **click here**

Electric Guitar

Rhythm playing or lead playing (candidate's choice): **click here**

Electronic Keyboard

Accompanying test or chord sequence test (candidate's choice): **click here**

Electronic Organ

Accompanying test or chord sequence test (candidate's choice): **click here**

Piano

Sight reading or Keyboard harmony (candidate's choice): **click here**

Pipe Organ

Sight reading: **click here**

Popular Music Vocals

Sight singing: **click here**

Component 5: Aural Tests — 8 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Aural assessment: **click here**

Bass Guitar

Aural assessment: **click here**

Classical Guitar

Aural tests: **click here**

Classical Singing

Aural tests: **click here**

Drum Kit

Aural tests: **click here**

Electric Guitar

Aural assessment: **click here**

Electronic Keyboard

Aural tests: **click here**

Electronic Organ

Aural tests: **click here**

Piano

Aural tests: **click here**

Pipe Organ

Aural tests: **click here**

Popular Music Vocals

Aural tests: **click here**

Grade 4

Component 1: Technical Work — 15 marks

Performance of the exercises or study specified in the relevant principal instrument syllabus:

Acoustic Guitar

Fingerboard Knowledge: **click here**

Bass Guitar

Scales and arpeggios: **click here**

Classical Guitar

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Classical Singing

Technical Work (Exercises): **click here**

Drum Kit

Option 1: Rudiments or Option 2: Rudimental Study (candidate's choice): **click here**

Electric Guitar

Scales & arpeggios and chords: **click here**

Electronic Keyboard

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Electronic Organ

Grade 2: Scales, arpeggios and exercises: **click here**

Piano

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Pipe Organ

Technical Work (scales): **click here**

Popular Music Vocals

Scales and arpeggios and improvisation: **click here**

Component 2: Performance — 60 marks

Candidates perform three pieces, each not exceeding 3 minutes in duration:

1. A hymn or worship song of moderate difficulty, intended to lead the congregation in singing. This will typically be in a straightforward or extended metre (eg. a 6-line structure). The performance should take the form of a simple introduction (e.g. first or last line played over), and three verses. Some clear contrast should be achieved between the verses, e.g. change of registration and/or texture, contrast of dynamics, etc. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).
2. A piece suitable as a voluntary or introductory/incidental/closing music within worship. This may be taken from the relevant LCME Grade 4 syllabus, or may be free choice. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).
3. Another hymn, song or piece suitable for use in worship, or any other piece of a suitable standard. This may be taken from the relevant LCME Grade 4 syllabus, or may be free choice.

Component 3: Discussion — 7 marks

In addition to the requirements for Grade 2, candidates should be able to:

- identify intervals up to and including an octave by numerical value only
- demonstrate basic knowledge of composers/lyricists of the music performed, Including their nationality and approximate dates
- discuss their approach to learning the pieces and identify any particular difficulties which were encountered
- name different parts of their instrument and explain their function

Component 4: Unseen Test — 10 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Accompaniment: **click here**

Bass Guitar

Bass patterns or performance (candidate's choice): **click here**

Classical Guitar

Sight reading: **click here**

Classical Singing

Sight reading: **click here**

Drum Kit

Sight reading: **click here**

Electric Guitar

Rhythm playing or lead playing (candidate's choice): **click here**

Electronic Keyboard

Accompanying test or chord sequence test (candidate's choice): **click here**

Electronic Organ

Accompanying test or chord sequence test (candidate's choice): **click here**

Piano

Sight reading or Keyboard harmony (candidate's choice): **click here**

Pipe Organ

Sight reading: **click here**

Popular Music Vocals

Sight singing: **click here**

Component 5: Aural Tests — 8 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Aural assessment: **click here**

Bass Guitar

Aural assessment: **click here**

Classical Guitar

Aural tests: **click here**

Classical Singing

Aural tests: **click here**

Drum Kit

Aural tests: **click here**

Electric Guitar

Aural assessment: **click here**

Electronic Keyboard

Aural tests: **click here**

Electronic Organ

Aural tests: **click here**

Piano

Aural tests: **click here**

Pipe Organ

Aural tests: **click here**

Popular Music Vocals

Aural tests: **click here**

Grade 6

Component 1: Technical Work — 15 marks

Performance of the exercises or study/studies specified in the relevant principal instrument syllabus:

Acoustic Guitar

Fingerboard Knowledge: **click here**

Bass Guitar

Scales and arpeggios: **click here**

Classical Guitar

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Classical Singing

Technical Work (Exercises): **click here**

Drum Kit

Option 1: Rudiments or Option 2: Rudimental Study (candidate's choice): **click here**

Electric Guitar

Scales & arpeggios and chords: **click here**

Electronic Keyboard

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Electronic Organ

Grade 2: Scales, arpeggios and exercises: **click here**

Piano

Option 1: Scales and arpeggios or Option 2: Studies (candidate's choice): **click here**

Pipe Organ

Scales and arpeggios: **click here**

Popular Music Vocals

Scales, arpeggios and intervals and improvisation: **click here**

Component 2: Performance — 60 marks

Candidates perform three pieces, each not exceeding 4 minutes in duration:

1. A hymn or worship song of significant difficulty, intended to lead the congregation in singing. This will typically be in a straightforward or extended metre (eg. a 6 or 8 line structure). The performance should take the form of a simple introduction (e.g. first or last line played over), and four verses, and may also include a coda/outro. Some clear contrast should be achieved between the verses, e.g. change of registration and/or texture, contrast of dynamics/tone/harmony etc. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).
2. A piece suitable as a voluntary or introductory/incidental/closing music within worship. This may be taken from the relevant LCME Grade 6 syllabus, or may be free choice. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).
3. Another hymn, song or piece suitable for use in worship, or any other piece of a suitable standard. This may be taken from the relevant LCME Grade 6 syllabus, or may be free choice.

Component 3: Discussion — 7 marks

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

- identify melodic and harmonic features occurring in the music (sequence, melodic inversion, circle of 5ths, pedal points etc.) and outline the overall harmonic structure of verse forms
- demonstrate knowledge of formal structures (ternary, binary, rondo etc.)
- discuss their personal responses to the music performed; the extent to which they like or dislike It, or find It challenging or rewarding, and why
- describe their approach to learning the music, including the use of certain techniques, and aspects of interpretation
- demonstrate a critical self-awareness of their own performance, indicating which aspects of their performance they were happy or unhappy with, and why
- describe any techniques or exercises they have focused on in their practice, the purpose of doing so, and the effect this has had on their performance
- explore in some detail the suitability of each piece for an act of worship, its relevance and likely impact

Component 4: Unseen Test — 10 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Accompaniment: **click here**

Bass Guitar

Bass patterns or performance (candidate's choice): **click here**

Classical Guitar

Sight reading: **click here**

Classical Singing

Sight reading: **click here**

Drum Kit

Sight reading: **click here**

Electric Guitar

Rhythm playing or lead playing (candidate's choice): **click here**

Electronic Keyboard

Accompanying test or chord sequence test (candidate's choice): **click here**

Electronic Organ

Accompanying test or chord sequence test (candidate's choice): **click here**

Piano

Sight reading or Keyboard harmony (candidate's choice): **click here**

Pipe Organ

Sight reading: **click here**

Popular Music Vocals

Sight singing or improvisation (candidate's choice): **click here**

Component 5: Aural Tests — 8 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Aural assessment: **click here**

Bass Guitar

Aural assessment: **click here**

Classical Guitar

Aural tests: **click here**

Classical Singing

Aural tests: **click here**

Drum Kit

Aural tests: **click here**

Electric Guitar

Aural assessment: **click here**

Electronic Keyboard

Aural tests: **click here**

Electronic Organ

Aural tests: **click here**

Piano

Aural tests: **click here**

Pipe Organ

Aural tests: **click here**

Popular Music Vocals

Aural tests: **click here**

Grade 8

Component 1: Technical Work — 15 marks

Performance of the exercises or study/studies specified in the relevant principal instrument syllabus:

Acoustic Guitar

Fingerboard Knowledge: **click here**

Bass Guitar

Scales and arpeggios: **click here**

Classical Guitar

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Classical Singing

Technical Work (Exercises): **click here**

Drum Kit

Option 1: Rudiments or Option 2: Rudimental Study (candidate's choice): **click here**

Electric Guitar

Scales & arpeggios and chords: **click here**

Electronic Keyboard

Option 1: Scales and arpeggios or Option 2: Study (candidate's choice): **click here**

Electronic Organ

Grade 2: Scales, arpeggios and exercises: **click here**

Piano

Option 1: Scales and arpeggios or Option 2: Studies (candidate's choice): **click here**

Pipe Organ

Scales and arpeggios: **click here**

Popular Music Vocals

Scales, arpeggios and intervals and improvisation: **click here**

Component 2: Performance — 60 marks

Candidates perform three pieces, each not exceeding 5 minutes in duration:

1. A hymn or worship song of considerable difficulty, intended to lead the congregation in singing. This will typically be in an extended or uncommon metre, with lines of varying lengths, and with some prominent extended harmony such as 7ths, 9ths, suspensions, dissonances etc. The performance should take the form of an extended introduction developed by the candidate, five verses, and a coda/outro. Some clear and imaginative contrast should be achieved between the verses, e.g. changes of registration/texture, contrast of dynamics, inversion of parts, melodic and/or harmonic variation, etc. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).
2. A piece suitable as a voluntary or introductory/incidental/closing music within worship. This may be taken from the relevant LCME Grade 8 syllabus, or may be free choice. Candidates playing bass guitar or drum kit must be accompanied for this item (see General Guidelines).

3. Another hymn, song or piece suitable for use in worship, or any other piece of a suitable standard. This may be taken from the relevant LCME Grade 8 syllabus, or may be free choice.

Component 3: Discussion — 7 marks

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

- identify any interval by number and type
- identify chords and chordal patterns as occurring in the music, and demonstrate awareness of harmonic structures, including modulations
- identify cadences
- explain clearly how they developed the performances presented In Component 2, including introduction/coda, registral contrasts, harmonic variation etc.
- give basic biographical information about the composers and lyricists of the music performed and demonstrate knowledge of other music by the same composers/lyricists
- discuss with the examiner some of the considerations and challenges arising when planning and performing music in worship, in relation not only to the repertoire performed in the exam but also more widely.

Component 4: Unseen Test — 10 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Accompaniment: **click here**

Bass Guitar

Bass patterns or performance (candidate's choice): **click here**

Classical Guitar

Sight reading: **click here**

Classical Singing

Sight reading: **click here**

Drum Kit

Sight reading: **click here**

Electric Guitar

Rhythm playing or lead playing (candidate's choice): **click here**

Electronic Keyboard

Accompanying test or chord sequence test (candidate's choice): **click here**

Electronic Organ

Accompanying test or chord sequence test (candidate's choice): **click here**

Piano

Sight reading or Keyboard harmony (candidate's choice): **click here**

Pipe Organ

Sight reading and transposition: **click here**

Popular Music Vocals

Sight singing or improvisation (candidate's choice): **click here**

Component 5: Aural Tests — 8 marks

Candidates undertake the relevant test for their principal study:

Acoustic Guitar

Aural assessment: **click here**

Bass Guitar

Aural assessment: **click here**

Classical Guitar

Aural tests: **click here**

Classical Singing

Aural tests: **click here**

Drum Kit

Aural tests: **click here**

Electric Guitar

Aural assessment: **click here**

Electronic Keyboard

Aural tests: **click here**

Electronic Organ

Aural tests: **click here**

Piano

Aural tests: **click here**

Pipe Organ

Aural tests: **click here**

Popular Music Vocals

Aural tests: **click here**

2.7 Repertoire and resources

The following suggestions represent a starting point and are by no means intended to be exclusive. Repertoire is divided into lists which indicate the grade at which each item might typically be performed; however, candidates are free to perform these items at a higher or lower grade than that indicated, provided the performance is of the required level. The instrument used and the performance style adopted may also affect the grade at which an item is suitable for presentation.

Anthologies

Title	Publisher
Sing With All My Soul (ed. William Llewellyn)	BBRSCM
From Taizé (various titles)	*Decani Music*
Music from the Iona Community	*Wild Goose Publications*
BBC Songs of Praise	*OUP/BBC*
Oxford (Church Music) anthologies	*OUP*
Novello (Church Music) anthologies	*Novello/Music Sales*
Carols for Choirs (5 volumes)	*OUP*

Hymn books

Title	Publisher
Mission Praise	Collins
Junior Praise	*Collins*
New English Hymnal	*Canterbury Press, Norwich*
New English Praise	*Canterbury Press, Norwich*
Common Praise	*Canterbury Press, Norwich*
Common Ground	*St Andrew Press*
Celebration Hymnal	*Kevin Mayhew*
New Hymns and Worship Songs	*Kevin Mayhew*
Hymns Old and New	*Kevin Mayhew*
100 Hymns for Today	*Hymns Ancient and Modern*
Rejoice and Sing	*OUP*
Church Hymnary 4	*Canterbury Press*
Songs of Fellowship	*Kingsway*
Sound of Living Waters	*Hodder & Stoughton*
O Worship the King	*Crossway*
The Spirit of Praise	*Palala*

Hymns/songs

Grade 2

Title
Abba Father
Alleluia, Alleluia, Give Thanks to the Risen Lord
Amazing Grace
As we are Gathered, Jesus Is Here
Blessed be your Name
Brother, Sister (The Servant Song)
Colours of Day
Father God, I Wonder
Father I Place into your Hands
Give me Joy in my Heart
Go, Tell it on the Mountain
Here I am to Worship
I Could Sing of your Love Forever
I Want to Walk with Jesus Christ
I Will Sing, I Will Sing a Song Unto the Lord
Jesus Loves Me
Morning has Broken
Oh When the Saints go Marching In
Shout to the Lord
The Lord Bless You and Keep You (Mason)
This is the Day
We are Marching in the Light of God (Siyahamba)
Were You There When They Crucified my Lord?
When I Needed a Neighbour
You Shall Go Out With Joy

Grade 4

Title
A New Commandment
Alleluia, Alleluia, Give Thanks to the Risen Lord
As the Deer Pants for the Water
As Water to the Thirsty (obbligato instrumental parts)
Be Still, for the Presence of the Lord
Bless the Lord, O My Soul (Ten Thousand Reasons)
Born in the Night
Come, Now Is the Time to Worship
Father God, we Worship You
Great are you Lord
How Great is our God
I Lift my Eyes to the Quiet Hills
I, The Lord of Sea and Sky
Knowing You, Jesus (All I Once Held Dear)
Make me a Channel of your Peace
Make Way, Make Way
Mighty to Save
Now the Green Blade Rises
O God, You Search me and you Know me
Oh Happy Day
Oceans (Where Feet May Fail)
One More Step Along the World I Go
Spirit of God, Unseen as the Wind
The Lord's My Shepherd
Will You Come and Follow Me?
With all My Heart
You Shall Go Out With Joy

Grade 6

Title
At the Name of Jesus (Camberwell)
Beauty For Brokenness
Be Thou My Vision
Blessed be Your Name
Celebrate in the Lord
Come and See
Come Down, O Love Divine
Come See the Beauty of the World
Everlasting God
Give Thanks with a Grateful Heart
Glorious Light, See the Dawn of Salvation
God Forgave My Sin
Goodness of God
Great Is Thy Faithfulness
Hark, What a Sound
His Eye Is On The Sparrow
How Deep the Father's Love For Us
In Heavenly Love Abiding
It's Good to Praise the Lord
Lean On Me
Light Has Dawned
Longing for Light, We Wait In Darkness
Lord Jesus Christ
Lord, The Light Of Your Love (Shine, Jesus, Shine)
My Song Is Love Unknown
Praise To The Lord, The Almighty
Precious Lord, Take My Hand
Reckless Love
Sing Of The Lord's Goodness
The Battle Belongs to the Lord
The Servant King (From Heaven You Came)
To God Be The Glory
What A Beautiful Name
When Israel Was in Egypt's Land (Let My People Go)
When the Lord in Glory Comes

Grade 8

Title
All Creatures of Our God and King
And Art Thou Come With Us to Dwell (Gonfalon Royal)
And Can it Be, That I Should Gain
Be Still, my Soul
Christ's is the World in Which we Move
Come My Way, My Truth, My Life (Vaughan Williams)
Darkness is Like a Shroud
Dear Lord and Father of Mankind
For all the Saints
Guide Me, Oh Thou Great Redeemer
How Shall I Sing That Majesty
I Love You Lord (The Goodness of God)
I Smile
I'll Go in the Strength of the Lord
Imagine Me
Let All Mortal Flesh Keep Silence
Let All the World in Ev'ry Corner Sing (Luckington)
Let Us Build a House (All Are Welcome)
Living Hope
Lo! He Comes With Clouds Descending
My Song is Love Unknown
O For A Thousand Tongues To Sing
Oh Lord My God (How Great Thou Art)
Praise My Soul the King of Heaven
So Will I (100 Billion X)
Stomp
Teach Me To Dance To The Beat Of Your Heart
The Blessing (Elevation Worship)
The Stand
Total Praise
Wanna Be Happy

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3. Assessment and regulations

3.1 Assessment objectives

Assessment objectives

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

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

Coverage of the assessment objectives

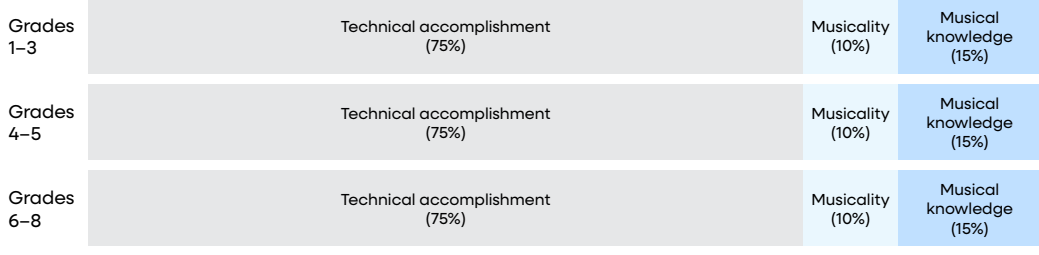
The following table shows the assessment objectives which apply within each exam component:

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

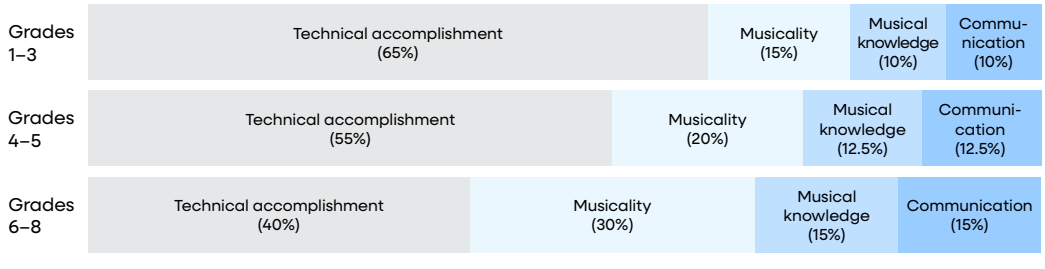
Approximate weighting of the assessment objectives

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

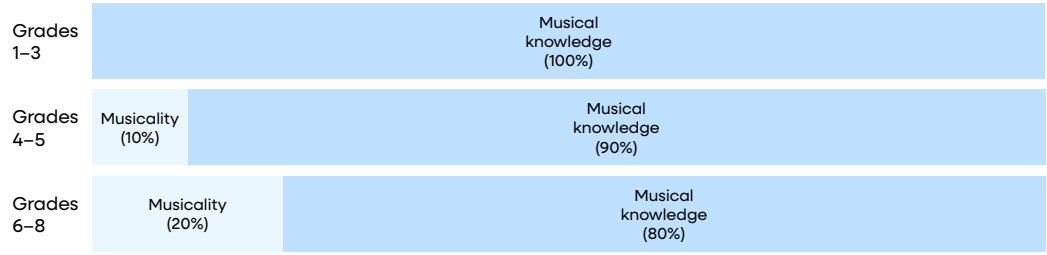
Technical Work



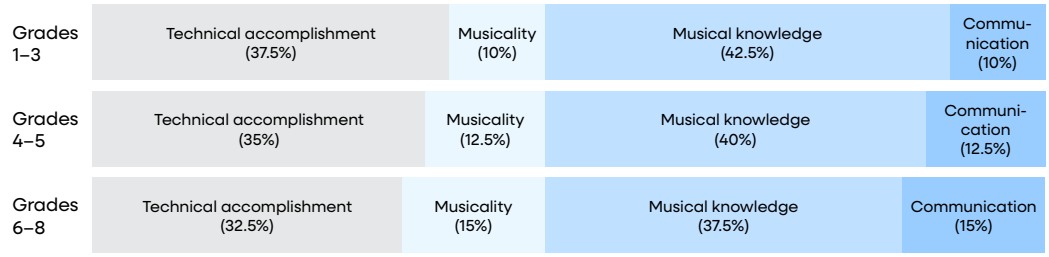
Performance



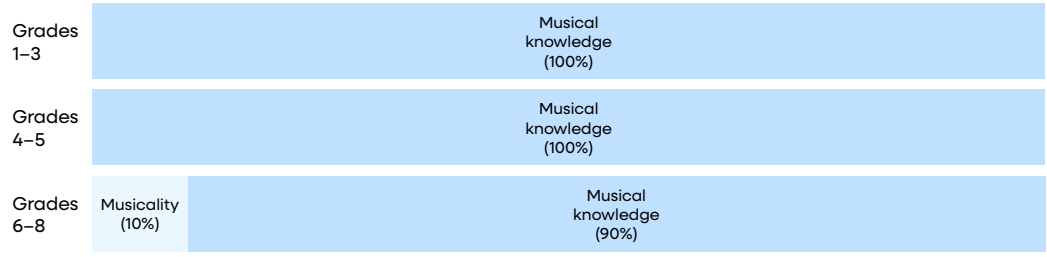
Discussion



Unseen Test



Aural Tests



3.2 How marks are awarded

The following tables show the guidelines which examiners use to award marks. The guidelines are not intended to be mutually exclusive, but 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, or study, and will award a mark, taking into account the following:

Assessment domain	Technical accomplishment	Musicality	Musical knowledge
Distinction 85–100%	• Consistently accurate and fluent response • Within the prescribed tempo range	• Musically shaped and phrased • Performed at the requested dynamics	• Secure knowledge of pitch content of specified exercises
Merit 75–84%	• Mostly accurate with occasional lapses • Within the prescribed tempo range	• Evidence of musical shape and phrasing	• Mostly secure knowledge of pitch content of specified exercises
Pass 65–74%	• 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 musical shape and phrasing	• Evidence of knowledge of pitch content of specified exercises
Below Pass 55–64%	• Containing restarts and errors • Variable and/or inappropriate tempo	• Musical shape and phrasing need more attention	• Some evidence of knowledge of pitch content of specified exercises
Below Pass 0–54%	• Many restarts and errors • Variable and/or inappropriate tempo	• Little or no evidence of musical shape or phrasing	• 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%	• High level of technical accomplishment, demonstrating accuracy and fluency • Well-developed and secure dynamics and articulation	• Mature and inventive sense of musical style and an ability to take charge of expressive elements • Confident and assured performance	• Secure understanding of musical notation	• Sense of individual interpretative and creative skill • Clear ability to engage the listener fully
Merit 75–84%	• Ability to cope well with the technical demands of the music • Good standard of dynamics and articulation	• Evidence of musical shape and phrasing • Confident performance	• Secure understanding of musical notation should be evident	• Some sense of individual interpretative and creative skill • Ability to engage the listener
Pass 65–74%	• Fairly accurate, reasonably fluent but occasionally hesitant • Dynamics and articulation of a generally acceptable standard	• Some evidence of appropriate musicality • Reasonably confident performance	• Evidence of an understanding of musical notation	• Communication of something of the substance of the music • Basic ability to engage the listener
Below Pass 55–64%	• Some accurate and musical playing, but compromised by discontinuity and technical inaccuracies • Dynamics and articulation need more development	• Some signs that a sense of musicality is potentially attainable	• Little understanding of musical notation	• Limited communication of the substance of the music • Little evidence of an ability to engage the listener
Below Pass 0–54%	• Inaccuracies proportionately greater than correct playing and a lack of continuity which jeopardises the sense of performance • Dynamics and articulation not present or need much more work	• Musicality is not clearly evident	• Little or no evidence of an understanding of musical notation	• 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, as appropriate to the grade:

Assessment domain	Musical Knowledge	Musicality
Distinction 85–100%	• Secure rudimentary and contextual knowledge in relation to the performances • Clear and considered personal response to learning and performing the repertoire • Broad knowledge of the musical context which, at Grades 7 and 8, extends beyond the confines of the repertoire performed • Sound understanding of the technical capabilities of the instrument • Confident responses, accurate and well communicated	• Clear understanding of matters relating to musicality and interpretation
Merit 75–84%	• Mostly assured in terms of rudimentary and contextual knowledge • Mostly well-considered personal response to learning and performing the repertoire • Significant understanding of the musical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed • Good understanding of the technical capabilities of the instrument • Generally well-expressed answers, if a little hesitant	• Good understanding of matters relating to musicality and interpretation
Pass 65–74%	• Some understanding of rudimentary and contextual knowledge • Reasonably well-considered personal response to learning and performing the repertoire • Some understanding of the musical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed • Some understanding of the technical capabilities of the instrument • Reasonable level of articulacy, perhaps combined with some hesitation; prompting may be required	• Some understanding of matters relating to musicality and interpretation
Below Pass 55–64%	• Degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered • Insufficient personal response to the repertoire and understanding of the musical context, which at Grades 7 and 8 does not extend beyond the confines of the repertoire performed • Insufficient understanding of the technical capabilities of the instrument • Responses likely to be insufficiently articulate; significant hesitation, with prompting required	• Limited understanding of matters relating to musicality and interpretation
Below Pass 0–54%	• Significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge • Little or no personal response to the repertoire or understanding of the musical context, which at Grades 7 and 8 does not extend beyond or even as far as the confines of the repertoire performed • Little or no understanding of the technical capabilities of the instrument • Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required	• Little or no understanding of matters relating to musicality and interpretation

Unseen Test

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

Assessment domain	Technical accomplishment	Musicality	Musical knowledge	Communication
Distinction 85–100%	• Confident and accurate execution of pitches, rhythms and harmony • Appropriate and consistent tempo	• Fluent performance, characterised by expressive and appropriate stylistic detail	• Clear evidence of a thorough understanding of the musical notation or chord symbols	• The musical substance is conveyed with inventive confidence
Merit 75–84%	• Mostly accurate execution of pitches, harmony and rhythms • Workable and largely consistent tempo • Principal, but not all, indications observed	• Mostly fluent performance • Evidence of stylistic and expressive understanding	• Evidence of an understanding of the musical notation or chord symbols	• Most aspects of the musical substance are conveyed through performance choices
Pass 65–74%	• Modest level of accuracy in pitch, rhythm or harmony, but with limited reference to other indications • Tempo is not fully consistent or appropriate	• Some fluency in performance • Basic sense of stylistic and expressive understanding	• Evidence of an understanding of musical notation or chord symbols	• Some sense of the musical substance is conveyed through performance choices
Below Pass 55–64%	• Some accurate playing, but also a number of errors • Limited response to indications	• Lack of fluency in the performance • Insufficient sense of stylistic or expressive understanding	• Some evidence of an understanding of musical notation or chord symbols	• The musical substance is insufficiently conveyed through performance choices
Below Pass 0–54%	• Accuracy of notes or chords not present to any significant degree • Little or no response to indications • Little or no discernible sense of tempo	• Fluency not present to any significant degree • No sense of stylistic or expressive understanding	• Limited or no evidence of an understanding of musical notation or chord symbols	• 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%	• Consistently accurate and prompt responses	• Clear evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Merit 75–84%	• Accuracy in most of the tests but with a few incorrect responses	• Some evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Pass 65–74%	• Reasonable standard of aural perception demonstrated	• Basic evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Below Pass 55–64%	• Insufficient standard of aural perception demonstrated	• Insufficient evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Below Pass 0–54%	• Inadequate standard of aural perception demonstrated	• Inadequate evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music

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

Distinction (85–100%)

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

Pass (65–74%)

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

Below pass, upper level (55–64%)

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment. Their understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been 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 significantly below that required for the grade. Their understanding of rudimentary and contextual knowledge in relation to the repertoire performed

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

3.4 Regulated qualification information

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

Graded examinations

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

RQF levels

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

RQF Level	UWLQ Qualification	Equivalent Standard
1	Grades 1, 2 and 3	GCSE Grades 1–3
2	Grades 4 and 5	GCSE Grades 4–9

3	Grades 6, 7 and 8	A Level
4	DipLCME in Music Performance and Teaching	First year undergraduate degree module
5	ALCME in Music Performance and Teaching	Second year undergraduate degree module
6	LLCME in Music Performance and Teaching	Final year undergraduate degree module
7	FLCME in Music Performance	Masters degree module

LCME qualifications and UCAS Tariff points

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

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

You can use your LCME qualification Grade 8 to receive an offer for one of London College of Music's *(LCME)* undergraduate courses. If you hold an LCME Diploma (LLCM or higher) you can apply to LCM postgraduate programs without an audition.

Visit the LCME website to explore the courses that will shape your creative career and review the entry requirements: **uwl.ac.uk/study/music**



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