

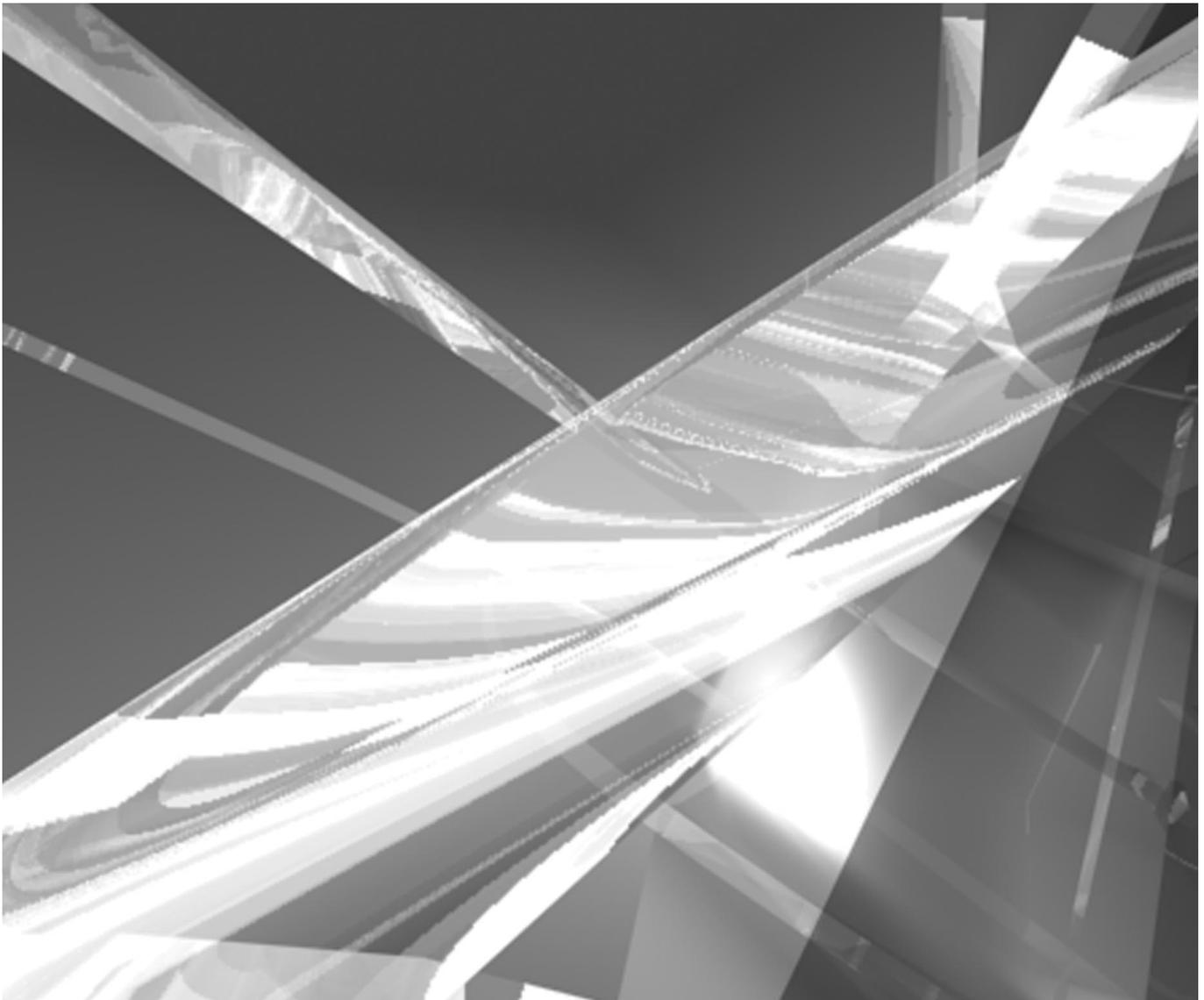


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Church Music Grades repertoire list

1 January 2013 until further notice

Updated 01.09.2025



Church Music

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website: lcme.uwl.ac.uk, or from the LCME office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades and leisure play exams.

This repertoire list is valid from 1 January 2013 until further notice.

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Guidelines

1. The aim of LCME examinations in Church Music is to promote and encourage the skills, techniques and disciplines necessary to the use of music in worship. A candidate who progresses through the grades to Grade 8 should have acquired a wide-ranging knowledge and experience of various styles and types of performance.

2. Instruments

Candidates must choose one of the following as their principal instrument:

Classical Guitar, Drum Kit, Electronic Keyboard, Electronic Organ, Electric Guitar, Piano, Pipe Organ, or Voice.

At least one piece in Component 2: Performance will be performed on the principal instrument, as well as Component 1: Technical Work and Component 4: Sight Reading or Test. The principal instrument must be indicated when entering.

In Component 2: Performance, candidates may also perform on other instrument(s) chosen from the list above. Additionally, an instrument not listed above may be used for *one* piece only.

3. Accompaniment

Candidates who offer vocal items should either accompany themselves (on piano, guitar, etc.) or may provide their own 'live' accompanist or pre-recorded backing track. Accompaniment may also be necessary for items performed on other instruments (e.g. flute, violin, etc.). Please see Regulation (in the Music Grades Syllabus) for further information.

4. Candidates performing on pipe organ, piano, electronic keyboard, electronic organ or classical guitar or electric guitar 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.
5. Performance from memory is at the candidate's discretion. However, scores of all items performed in the examination must be available for the examiner's reference. Scores for items in pop or rock style may be presented as a chord chart, or as a vocal line with chord symbols. Copyright material must be presented in original editions and not as photocopies (see Regulation in the Music Grades Syllabus). In cases of difficulty, a handwritten lyric sheet will be acceptable for pop/rock items. All Technical Work must be performed from memory unless indicated otherwise, with the exception of Classical Singing: candidates may sing the Vaccai exercises with the score.
6. Candidates should ensure that the three items offered in the Performance component provide sufficient overall contrast in terms of mood, style, tempo and dynamics.
7. Candidates entering for Leisure Play examinations in this subject should perform the three pieces required by the relevant Church Music grade, together with a fourth 'own choice' piece which might be used as part of worship.
8. Although the focus of this repertoire list is on Christian worship music, its flexible format allows for the possibility of adaptation for other faiths. Candidates are invited to contact the Chief Examiner in Music for further details.

Publications

The following publications are relevant to this repertoire list:

- LCME Piano Handbooks, Grades 1-8
- LCME Popular Music Vocals Handbooks
- LCME Grades 1-8 Electronic Keyboard Handbooks, Grades 1-8
- LCME Electronic Organ Handbooks, Grades 1-8
- LCME Classical Guitar Handbooks, Grades 1-8
- LCME Electric Guitar Handbooks Grades 1-8
- LCME Drum Kit Handbooks, Grades 1-8

Please ensure to use the handbooks that correspond to the currently valid syllabus for each instrument.

All publications listed above are available or via our online shop: lcmusicshop.uwl.ac.uk

Church Music: Grade 2

Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

PIPE ORGAN

Scales:

MANUALS:

C, G, D and F major; A and D minor (harmonic or melodic at candidate's choice) played hands separately and together in similar motion, range 2 octaves

C and G major contrary motion (range 2 octaves)

PEDALS:

A, F and Bb major; A and G minor (harmonic or melodic at candidate's choice), range 1 octave.

PIANO

Candidates should prepare Option 1 OR Option 2. Both may be found in the current LCME Piano Handbook Gr2.

Option 1: Scales, Broken Chords and Arpeggios

Scales:

From memory. To be played legato. Minimum tempo: ♩ = 72

Minors: harmonic or melodic, at the candidate's choice

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	Contrary motion (2 octaves)
C major		✓
G major		✓
D major	✓	
A major	✓	
E major	✓	
F major	✓	
A minor	✓	
E minor	✓	
D minor	✓	

Chromatic scale, hands separately, beginning on D (1 octave)

Broken chords (patterns as exemplified in handbook) and **arpeggios**

From memory. To be played legato. Minimum tempo: ♩. = 40 (♩ = 60)

Key	Broken chords, hands separately (see handbook)	Arpeggio, hands separately (2 octaves)
G major	✓	
F major	✓	
C major		✓
D minor	✓	
E minor	✓	
A minor		✓

Option 2: Study

Friedrich Burgmuller La Candeur (Sincerity) Piano Handbook 2021-2024: Grade 2 (LCME)

ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in LCME Electronic Keyboard Handbook 2021-2024: Grade 2).

Option 1: Scales, Broken Chords and Arpeggios

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

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

Major – C, G, D, F, two octaves, hands separately and together, straight or swung (candidate's choice)

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

Pentatonic – D minor, two octaves, hands separately, swung only Contrary motion - C, G major, two octaves, straight only

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

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

Minor – A, D, two octaves, hands separately, straight only

Option 2: Scale Study (not required to be played from memory)

Wave Machine – Andrew Eales (Electronic Keyboard Handbook 2021–2024)

ELECTRONIC ORGAN

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

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

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

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

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

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

Minor – A, D two octaves hands separately

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

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

CLASSICAL GUITAR

Candidates should prepare EITHER Option 1 OR Option 2

All presentations should be performed from memory. Scales and arpeggios should be played ascending and descending, chords should be played ascending only.

Option 1

The examiner will request a selection of some of the following.

- 1 octave scale: D major, F major, D harmonic minor, one octave, i and m; ♩ = 84
- 2 octave scales: G major, A harmonic minor
- Chromatic Scale beginning on G: one octave, i and m; ♩ = 84
- 1 octave arpeggios: D major and D minor: one octave, p i m a m i p; ♩ = 170
- 1 octave arpeggio: F major p (thumb only)
- 2 octave arpeggios: G major and A minor thumb and fingers; ♩ = 170

Option 2

Performance of '12th-fret Harmonics' from *LCME Classical Guitar Handbook 2022: Grade 2*. This does not need to be from memory.

VOICE (CLASSICAL SINGING)

Perform in Italian or German, Lesson 1 – Skips of Thirds from *Vaccari Metodo Pratico (Edition Peters)* AND TWO VERSES of a simple, unaccompanied Folk or Traditional song (candidate choice) in any language.

VOICE (POPULAR MUSIC VOCALS)

There are two elements to prepare for this component of the exam:

- Scales and arpeggios
- Riffs

Scales and arpeggios

The examiner will ask a selection from the list below, which must be sung from memory. Guidance on tempos can be found in the handbook

- Major scale – one octave, ascending and descending
- Minor scale (harmonic or melodic, candidate's choice) – one octave, ascending
- Major arpeggio – one octave, ascending and descending
- Minor arpeggio – one octave, ascending

These can be sung using any syllable and, in any key, and the candidate must notify the examiner of the starting note. Candidates should aim for an accurate and confident performance, with a solid rhythm and relaxed voice. See the website for recorded examples and the handbook for scales and arpeggios in notated form.

Riffs

Prepare an 8-bar passage containing four short riffs in 4/4 time.

The riffs can be found in the handbook – **they do not need to be performed from memory**. These tests may be performed in either D or A minor, and this needs to be communicated to the examiner. The examiner will play the track through once and will then ask the candidate to sing the riffs on the second playing.

Candidates should aim for a securely pitched performance, with a solid rhythm and relaxed voice and the interpretation should show energy and commitment.

A recorded demonstration and backing track to accompany the riffs can be found on the LCME website. This recording is an example – the choice of vowel or syllable is the candidate's choice.

DRUM KIT

Candidates should prepare EITHER Option 1 OR Option 2. Please refer to the LCME Drum Kit Syllabus 2022.

Option 1

The examiner will ask for a selection of the following rudiments, in any order:

- Single Stroke Roll
- Double Stroke Roll
- Paradiddles
- Flams
- Drags
- Ruffs

Option 2

Performance of the rudimental study. This does not need to be played from memory. Aidan Geary: Rudimental Study LCME Drum Kit Handbook 2022: Grade 2

ELECTRIC GUITAR

The examiner will ask for a selection of the following items, in any order:

Scales: (All ascending and descending)

- All 2 octaves
- A natural minor; D pentatonic major; B pentatonic minor; G Blues; A Blues; C major; G major.

Chords:

- Major: F, C, E
- Minor 7: Am7, Dm7, Em7
- Minor: Bm, F#m, Dm
- Major 7: Fmaj7, Gmaj7, Dmaj7
- Dominant 7: C7, G7, B7

Component 2 - Performance

60 marks

Each item should not exceed 2 minutes in duration.

1. Perform a simple hymn or worship song, intended to lead the congregation in singing. This will typically be in a straightforward metre (e.g. Common Metre). The performance should take the form of a simple introduction (e.g. last line played over), and two verses. Some limited contrast should be achieved between the two verses, e.g. change of registration, contrast of dynamics, etc.
2. Perform a piece of approximately Grade 2 standard, suitable as a voluntary or incidental music within worship.
3. Perform ONE of the following:
 - (a) a pointed psalm. The performance should take the form of three verses. Some limited contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, etc.
 - (b) a vocal solo, of approximately Grade 2 standard, suitable for use in worship.
 - (c) a Christian rock song. A typical presentation might consist of two verses and chorus. Candidates may sing and accompany themselves if they wish.

DRUM KIT

1. Perform a simple hymn or worship song with a backing track intended to lead the congregation in singing. This will typically be in a straightforward metre (e.g. Common Metre). The performance should take the form of a simple introduction (e.g. last line played over), and two verses. Some limited contrast should be achieved between the two verses, e.g. change of registration, contrast of dynamics, etc.
2. Perform a piece from the current LCME Grade 2 Drum Syllabus.
3. Perform **One** of the following:
 - (a) Accompany a Christian Rock song with backing track.
 - (b) A piece (with accompaniment) from the LCME Grade 2 Drum Syllabus.

ELECTRIC GUITAR

1. Perform a simple hymn or worship song with a backing track intended to lead the congregation in singing. This will typically be in a straightforward metre (e.g. Common Metre). The performance should take the form of a simple introduction (e.g. last line played over), and two verses. Some limited contrast should be achieved between the two verses, e.g. change of registration, contrast of dynamics, etc.
2. Perform a piece of Grade 2 standard, suitable for use in worship.
4. Perform **One** of the following:
 - (a) Accompany a Christian Rock song with backing track.
 - (b) A piece (with accompaniment) from the LCME Grade 2 Electric Guitar Syllabus.

Component 3 - Discussion

7 marks

See pages 40-41.

VOICE (POPULAR MUSIC VOCALS)

This component consists of a short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

- What attracted you to perform these songs?
- Which performer is associated with a recording of one of these songs?
- Can you tell me the story of one of these songs?
- Can you describe how you feel when you sing one of these songs?

DRUM KIT

This component consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary.

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 (drum kit parts only), including: rhythmic values of notes and rests (including dotted notes) and rolls
- Explain the meaning of 6/8 time and how the feel of music is different in this time signature
- Explain the function and use of the various components of the drum kit

ELECTRIC GUITAR

This component consists of a short discussion with the examiner. Questions will include:

- Identifying notes on the fingerboard (selected from the scales set in Component 1)
- Explaining fretting-hand positioning and fluency when picking the strings
- Anatomy, mechanism and basic techniques of the instrument
- Rudimentary, practical understanding of the use of the basic functions on an amplifier and understanding of the practical application of controls on an amplifier

Component 4 – Sight Reading or Test

10 marks

PIPE ORGAN

A four-line hymn tune on manuals only. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

PIANO

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

ELECTRONIC ORGAN & ELECTRONIC KEYBOARD

Chord sequence test or accompanying test (candidate's choice). See page 39 for requirements.

CLASSICAL GUITAR

A 4-bar melody in the key of C, G or A major, or their relative minors, ranging up to 2nd position, in 2/4, 3/4 or 4/4 time. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the current handbooks.

VOICE (CLASSICAL SINGING)

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major or minor key, up to three sharps or flats. Note values as for previous grades with the addition of dotted quavers and semiquavers. Time signatures as for previous grades. All intervals up to a perfect 5th. Range up to an octave.

VOICE (POPULAR MUSIC VOCALS)

The candidate will perform a previously unseen 8-bar song along to a backing track.

The examiner will play the backing track through twice and give the candidate the key chord and starting note. The candidate will then be given up to 1 minute to look over the test and the examiner will play the backing track again. The candidate will then be asked to sing on the fourth playing.

Backing tracks to accompany the specimen tests in the handbook can be downloaded from the website.

The candidate will need knowledge and understanding of:

- Keys of C, G, D, A and F major, and A, E, B, D and C minor
- Semibreves, minims, crotchets, quavers (and their rests)
- Movement up and down an octave -diatonic and 3rds (major and minor), 5ths and 6ths
- 3/4, 4/4 and 6/8 time signatures
- Tied, dotted and staccato notes
- Chromatic movement
- Basic lyrics

Candidates should demonstrate an accurate and confident performance with a strong rhythmic pulse and a relaxed voice, with energy and commitment.

DRUM KIT

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

ELECTRIC GUITAR

Lead Playing in lieu of Sight Reading

Candidates will be shown a chord progression. This will then be played four times by the examiner without stopping (either live or recorded). During the second, third and fourth cycles candidates will improvise over the chord progression, using appropriate scales and arpeggios selected from Component 1. The chord chart may contain any of the chords listed in Component 2 and any chords set for previous grades.

Component 5 – Aural Tests

8 marks

See pages 42-44.

VOICE (POPULAR MUSIC VOCALS)

There are three elements to this component of the exam:

- Keeping time
- Repetition of a melodic phrase
- Recognition of chords

All tests are administered by the examiner using pre-recorded audio. Specimen tests can be found in the handbook.

Keeping time

A 4-bar melody in 3/4 or 4/4 time will be played twice.

On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat.

Repetition of a melodic phrase

A 4-bar melody in 3/4, 4/4 time will be played twice. The candidate will be asked to sing back the melody to a vowel sound or syllable of their choice, using a neutral voice. The test will include a clear 2-bar count-in and the candidate will be given the key chord and starting note.

Recognition of chords

A 2-chord progression will be played once.

The candidate will be asked whether both the chords in the sequence are major or minor.

DRUM KIT

There are four elements to this component of the exam:

Test 1 (Time Signature) A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures: 2/4 3/4 4/4 Candidates will be asked to state the time signature.

Test 2 (Notation Recognition) Candidates will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. Candidates will be asked to state which extract was played.

Test 3 (Playing Back a Phrase) A short rhythmic phrase will be played on the drum kit, twice. Candidates will be asked to play the phrase back.

Test 4 (Stylistic Recognition) A short phrase will be played on the drum kit, twice. Candidates will be asked to state the style of the extract played.

ELECTRIC GUITAR

Candidates' aural abilities will be assessed via tests appropriate to the grade, which may include some of the following:

- Repetition of rhythms

- Repetition of melodic phrases

- Keeping time, and (from Grade 4 onwards) recognition of time signature

- Pitch tests (including recognition of intervals and scale types)

- Harmony tests, involving recognition of chord types or (from Grade 7 onwards) cadences

The relevant grade handbooks contain full details and examples of the aural assessment tests.

Church Music: Grade 4

Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

PIPE ORGAN

Scales:

MANUALS:

A, E, Bb and Ab major; E, B and G minor (harmonic or melodic at candidate's choice) played hands separately and together in similar motion, range 2 octaves

D and Bb major; A harmonic minor contrary motion (range 2 octaves)

PEDALS:

G, and Eb major; C and B minor (harmonic or melodic at candidate's choice), range 1 octave.

PIANO

Candidates should prepare Option 1 OR Option 2. Both may be found in the current LCME Piano Handbook Gr4.

Option 1: Scales and Arpeggios

Scales:

From memory. To be played legato only, piano and forte. Minimum tempo: ♩ = 96

Minors: harmonic or melodic, at the candidate's choice, except where specified

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	Contrary motion (2 octaves)
E major	✓	
B major	✓	
Bb major	✓	
Eb major	✓	
Ab major	✓	
Db major	✓	
G major		✓
D major		✓
B minor	✓	
G minor	✓	
C minor	✓	
F minor	✓	
A minor		✓

Chromatic scale

Hands separately, beginning on any note (2 octaves).

In contrary motion, beginning on D and on Ab (2 octaves)

Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 76

Key	Hands together, in root position (2 octaves)	Hands separately, in root position (2 octaves)
C major	✓	
E major	✓	
B major	✓	
Eb major		✓
Ab major		✓
B minor		✓

F# minor		✓
C# minor		✓

Option 2: Study

Stephen Heller - Study No 7 LCME Piano Handbook 2021-2024: Grade 4 (LCME)

ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in LCME Electronic Keyboard Handbook 2021-2024: Grade 4).

Option 1: Scales, Broken Chords and Arpeggios

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

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

Major – A, E, Bb, Eb, two octaves, hands together, straight or swung (examiner's choice)

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

Contrary motion – F, A major, two octaves, straight only

Chromatic contrary motion – from D, two octaves, straight only

Pentatonic – G major, two octaves, hands together, swung only

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

Major – A, E, Bb, Eb, two octaves, hands together, straight only

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

Option 2: Scale Study (not required to be played from memory)

Tony Pegler: Petite Francaise LCME Electronic Keyboard Handbook 2021-2024 Grade 4 (LCME)

ELECTRONIC ORGAN

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

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

Major – A, E, Bb, Eb two octaves hands together

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

Contrary motion – F, A major two octaves

Chromatic Contrary Motion from D two octaves

Pentatonic on G (major form) two octaves hands together

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

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

Minor – A, D two octaves hands separately

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

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

CLASSICAL GUITAR

Candidates should prepare EITHER Option 1 OR Option 2, both included in LCME Classical Guitar Handbook 2022: Grade 4.

Option 1

The examiner will request a selection of some of the following. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

- Scales: E major: i and m or m and a D harmonic minor, D melodic minor: i and m or m and a, 2 octaves, ♩ = 88
- Chromatic scale: Beginning on E: i and m or m and a, 2 octaves, ♩ = 88
- Arpeggios: E major: thumb and fingers; D minor: thumb and fingers, 2 octaves, ♩ = 88
- Dominant 7th Arpeggios in the key of G (resolving to the tonic), 2 octaves, ♩ = 180
- Harmonised Scales: A major in thirds: p and i/m C major in sixths: p and i/m C major in octaves: p and i/m G major in tenths: p and i/m, 1 octave, ♩ = 88

Option 2

Study Declan Zapala Syncopation and Half Barres Classical Guitar Handbook 2022: Grade 4 (LCME)

VOICE (CLASSICAL SINGING)

Perform, in Italian or German, Lesson 2 – Skips of Fifths from Vaccai Metodo Pratico (Edition Peters)

AND any other exercise from Vaccai Lessons 1 and 2, which will be chosen by the examiner. AND sing an unaccompanied Folk or Traditional song (candidate choice) in any language.

VOICE (POPULAR MUSIC VOCALS)

There are two elements to prepare for this component of the exam:

Scales and arpeggios

Improvisation

Scales and arpeggios

The examiner will ask a selection from the list below, which must be sung from memory. Guidance on tempos can be found in the handbook

Major scale – one octave, ascending and descending (without a break and in one breath)

Minor scale (harmonic or melodic, candidate's choice) – one octave, ascending and descending (without a break and in one breath)

Chromatic scale – one octave, ascending

Chromatic scale – one octave, descending

Major arpeggio – one octave, ascending and descending (without a break and in one breath)

Minor arpeggio – one octave, ascending and descending (without a break and in one breath)

These can be sung using any syllable and, in any key, and candidates must notify the examiner of the starting note. Candidates should aim for an accurate and confident performance, with a solid rhythm and relaxed voice.

See the website for recorded examples and the handbook for scales and arpeggios in notated form.

Improvisation

The examiner will play a 16-bar backing track through once and then ask the candidate to sing the prepared improvisation on the second playing of the track.

Vowels and syllables must be used, as well as adding articulation (e.g. staccato, 2-note slurs etc.), and the phrases are to be performed in a way that is best suited to the candidate's own voice, whilst being stylistically appropriate.

The chord sequence is available in the handbook and a backing track for practice purposes can be downloaded from the LCME website.

Candidates should aim for a securely pitched performance, stylistically strong, displaying energy and personality.

DRUM KIT

Candidates should prepare EITHER Option 1 OR Option 2. Please refer to the LCME Drum Kit Syllabus 2022.

Option 1

Performance of a selection of the following rudiments, from memory as shown in the LCME Drum Kit Handbook 2022: Grade 4. The examiner may request either forte or piano. Tempo ♩ = 120

Single Stroke Roll Double Stroke Roll

Paradiddles

Flams

Drags

Ruffs

Flam Tap

Drag and Stroke

Five Stroke Roll

Seven Stroke Roll

Nine Stroke Roll

Double Paradiddle

Flamacue

Flam Accent

Paradiddle Diddle

Option 2

Performance of the rudimental study. This does not need to be played from memory. Aidan Geary: Rudimental Study LCME Drum Kit Handbook 2022: Grade 4

ELECTRIC GUITAR

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. Scales and arpeggios may be selected by the examiner in any key.

Scales:

Major: B, C, A, D \flat

Natural minor: A, C \sharp , B \flat , B.

Pentatonic major: C, B \flat , D, E \flat .

Blues scales: D, A, B \flat , C in two different fingerboard positions 2 octaves 100bpm (two notes per beat)

Chords:

The examiner will ask for a selection of the chords below to be played from memory.

In addition to the chords listed below, candidates may be asked for any of the requirements from the previous grade 2.

Minor 7th chords: Bm7, Fm7, B \flat m7, C \sharp m7

Major 7th: Fmaj7, Gbmaj7, Cmaj7, Bmaj7.

Dominant 7th chords: C7, F7, B \flat 7, F \sharp 7.

Component 2 - Performance

60 marks

Each item should not exceed 3 minutes in duration.

1. Perform 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 (e.g. a recurring Li-line or 6-line structure). The performance should take the form of a simple introduction (e.g. 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.
2. Perform a piece of approximately Grade 4 standard, suitable as a voluntary or incidental music within worship.
3. Perform ONE of the following:
 - (a) a pointed psalm. The performance should take the form of four verses. Some clear contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, variation of timing, etc.
 - (b) a vocal solo, of approximately Grade 4 standard, suitable for use in worship.
 - (c) a Christian rock song. A typical presentation might consist of two or three verses, chorus and 'middle 8'. Candidates may sing and accompany themselves if they wish.

DRUM KIT

1. Perform a hymn or worship song of moderate difficulty with a backing track, intended to lead the congregation in singing. This will typically be in a straightforward or extended metre (e.g. a recurring Li-line or 6-line structure). The performance should take the form of a simple introduction (e.g. last line played over), and three verses. Some clear contrast should be achieved between the verses, e.g. change of texture, contrast of dynamics, etc.
2. Perform a piece from the current LCME Grade 4 Drum Syllabus.
3. Perform **One** of the following:
 - (a) accompany a Christian Rock song with backing track.
 - (b) an additional piece (with accompaniment) from the LCME Grade 4 Drum Syllabus.

ELECTRIC GUITAR

1. Perform a simple hymn or worship song with a backing track intended to lead the congregation in singing. This will typically be in a straightforward metre (e.g. Common Metre). The performance should take the form of a simple introduction (e.g. last line played over), and two verses. Some limited contrast should be achieved between the two verses, e.g. change of registration, contrast of dynamics, etc.
2. Perform a piece of Grade 4 standard, suitable for use in worship.
3. Perform **One** of the following:
 - (a) accompany a Christian Rock song with backing track.
 - (b) a piece of Grade 4 standard (with accompaniment) suitable for use in worship.

Component 3 - Discussion

7 marks

See pages 40-41.

VOICE (POPULAR MUSIC VOCALS)

This component consists of a short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

- What attracted you to perform these songs?
- Which performer is associated with a recording of one of these songs?
- Can you tell me the story of one of these songs?
- Can you describe how you feel when you sing one of these songs?
- Can you tell me something about the differences in tempo in your selection?
- Can you tell me more about the original artist and any other recordings of one of these songs?

DRUM KIT

This component consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary.

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

- Discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- Explain why a fill-in is an important feature of an accompanied piece
- Explain how they would replace a drum head and why, and when this might need to be done
- Demonstrate some knowledge of the following rhythmic styles: march, Latin, shuffle, rock and swing

ELECTRIC GUITAR

This component consists of a short discussion with the examiner. Questions will include:

- Notes on the fingerboard up to the 15th fret, including knowledge of all the scales and arpeggios set in Component 1
- Knowledge of the instrument as for the previous grade, but in greater detail and extended to include methods of guitar tuning and string replacement
- Practical understanding of using guitar effects pedals

Component 4 – Sight Reading or Test

10 marks

PIPE ORGAN

An easy piece for manual and pedal, on two staves. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

PIANO

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

ELECTRONIC ORGAN & ELECTRONIC KEYBOARD

Chord sequence test or accompanying test (candidate's choice). See page 39 for requirements.

CLASSICAL GUITAR

A 2-part piece, 8 bars in length, ranging up to 3rd position, with a key signature range of 1 flat to 2 sharps. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the current handbooks.

VOICE (CLASSICAL SINGING)

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major key, up to two sharps or one flat. Containing note values and rests from quaver to semibreve, plus dotted crotchets and minims. Time signatures: 2/4, 3/4 or 4/4(C). Intervals mainly by step but may include major/minor 3rds and perfect 5ths. Range – up to a perfect 5th.

VOICE (POPULAR MUSIC VOCALS)

The candidate will perform a previously unseen 8-bar song along to a backing track.

The examiner will play the backing track through twice and give the candidate the key chord and starting note. The candidate will then be given up to 1 minute to look over the test and the examiner will play the backing track again. The candidate will then be asked to sing on the fourth playing.

Backing tracks to accompany the specimen tests in the handbook can be downloaded from the website.

The candidate will need knowledge and understanding of:

- Keys of C, G and F major, and A minor
- Semibreves, minims, crotchets and quavers (and their rests)
- Movement up and down a 5th -diatonic and 3rds (major and minor) and 5ths
- 3/4 and 4/4 time signatures
- Tied notes

Candidates should demonstrate an accurate and confident performance with a strong rhythmic pulse and a relaxed voice, with energy and commitment.

DRUM KIT

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

ELECTRIC GUITAR

Lead Playing in lieu of Sight Reading

Candidates will be shown a chord progression. This will then be played three times by the examiner without stopping (either live or recorded). During the second and third cycles candidates will improvise over the chord progression, using an appropriate scale selected from Component 1. The chord chart may contain any of the chords listed in Component 2.

Component 5 – Aural Tests

8 marks

See pages 42-44.

VOICE (POPULAR MUSIC VOCALS)

There are three elements to this component of the exam:

- Keeping time
- Repetition of a melodic phrase
- Recognition of chords

All tests are administered by the examiner using pre-recorded audio. Specimen tests can be found in the handbook.

Keeping time

A 4-bar melody in 3/4, 4/4 or 6/8 time will be played twice.

On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat.

Repetition of a melodic phrase

A 4-bar melody in 3/4, 4/4 or 6/8 time will be played twice. The candidate will be asked to sing back the melody to a vowel sound or syllable of their choice, using a neutral voice. The test will include a clear 2-bar count-in and the candidate will be given the key chord and starting note.

Recognition of chords

A single chord will be played once.

The candidate will be asked whether the chord is a major 7th or minor 7th.

DRUM KIT

There are four elements to this component of the exam:

Test 1 (Time Signature) A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures: 2/4, 3/4, 4/4, 5/4, 6/8, 9/8, 12/8. You will be asked to state the time signature.

Test 2 (Notation Recognition) You will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. You will be asked to state which extract was played.

Test 3 (Playing Back a Phrase) A short rhythmic phrase will be played on the drum kit, twice. Immediately after the second playing, you will be asked to play a suitable answering phrase.

Test 4 (Stylistic Recognition) A short phrase will be played on the drum kit, twice. Candidates will be asked to state the style of the extract played.

ELECTRIC GUITAR

Candidates' aural abilities will be assessed via tests appropriate to the grade, which may include some of the following:

- Repetition of rhythms
- Repetition of melodic phrases
- Keeping time, and (from Grade 4 onwards) recognition of time signature
- Pitch tests (including recognition of intervals and scale types)
- Harmony tests, involving recognition of chord types or (from Grade 7 onwards) cadences

The relevant grade handbooks contain full details and examples of the aural assessment tests.

Church Music: Grade 6

Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

PIPE ORGAN

Scales:

MANUALS:

Scales: (to be played legato or staccato as directed by the examiner)

E, F#, Eb and Db majors; E, F#, Bb and Eb minor (harmonic AND melodic) played hands separately and together in similar motion, range 2 octaves

F# major; D and G harmonic minor contrary motion (range 2 octaves)

Chromatic scales beginning on any note, played hands separately and together in similar motion (range 2 octaves)

Chromatic scales in contrary motion, beginning on E and F# (range 2 octaves)

Arpeggios: D and E major; A, B and G minor, root position only, hands together (range 2 octaves)

PEDALS:

Scales: Major and minor keys as for manuals (range 1 octave)

Arpeggios: Keys as for manual arpeggios, root position only (range 1 octave)

PIANO

Candidates should prepare Option 1 OR Option 2. Both may be found in the current LCME Piano Handbook Gr6.

Option 1: Scales and Arpeggios

Scales:

From memory. To be played piano and forte. Minimum tempo: ♩ = 76

Key	Hands together <i>and</i> separately, in similar motion, legato only (4 octaves)	Hands separately, staccato only (4 octaves)	Contrary motion, legato only (2 octaves)
F major	✓		
Bb major	✓		✓
Eb major	✓		
Ab major	✓		✓
Db major	✓		✓
E major	✓		
B major	✓		
F# major	✓		
G major		✓	
D major		✓	
E minor	Harmonic and Melodic		
B minor	Harmonic and Melodic		Harmonic only
F# minor	Harmonic and Melodic		
C# minor	Harmonic and Melodic		
G# minor	Harmonic and Melodic		
F minor	Harmonic and Melodic		Harmonic only
Bb minor	Harmonic and Melodic		
Eb minor	Harmonic and Melodic		
A minor		Harmonic only	
C minor		Harmonic only	
G minor			Harmonic only

Chromatic scale

In similar motion, hands together and separately, legato only, beginning on any note (4 octaves).

In contrary motion, legato only, beginning on E and on Bb (2 octaves).

Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 48

Key	Hands together, in root position (2 octaves)
G major	✓
Bb major	✓
A major	✓
Eb major	✓
B major	✓
Db major	✓
F# major	✓
G minor	✓
Bb minor	✓
A minor	✓
Eb minor	✓
B minor	✓
C# minor	✓
F# minor	✓

Dominant 7th arpeggio, hands together and separately, in root position, in the key of C (3 octaves). This should start on the dominant of the specified key.

Diminished 7th arpeggio, hands together and separately, beginning on C (3 octaves).

Option 2: Studies

Both studies to be performed from the current Piano Handbook Gr6.

Moritz Moszkowski Study in G minor No. 10 Piano Handbook 2021–2024: Grade 6 (LCME)

Victor Hollaender Frühlingslied Op. 3 No. 1 Piano Handbook 2021–2024: Grade 6 (LCME)

ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in LCME Electronic Keyboard Handbook 2021-2024: Grade 6).

Option 1: Scales, Broken Chords and Arpeggios

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

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

Major – A, E, Bb, Eb, two octaves, hands together, straight or swung (examiner's choice)

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

Contrary motion – F, A major, two octaves, straight only

Chromatic contrary motion – from D, two octaves, straight only

Pentatonic – G major, two octaves, hands together, swung only

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

Major – A, E, Bb, Eb, two octaves, hands together, straight only

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

Option 2: Scale Study (not required to be played from memory)

Tony Pegler: Petite Francaise LCME Electronic Keyboard Handbook 2021-2024 Grade 4 (LCME)

ELECTRONIC ORGAN

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

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

Major – A, E, Bb, Eb two octaves hands together

Minor – G, B, C harmonic or melodic (candidate's choice) two octaves hands together
Contrary motion – F, A major two octaves
Chromatic Contrary Motion from D two octaves
Pentatonic on G (major form) two octaves hands together

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

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

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

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

CLASSICAL GUITAR

Candidates should prepare EITHER Option 1 OR Option 2, both included in *LCME Classical Guitar Handbook 2022: Grade 4*.

Option 1

The examiner will request a selection of some of the following. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

- Scales: E major: i and m or m and a D harmonic minor, D melodic minor: i and m or m and a, 2 octaves, ♩ = 88
- Chromatic scale: Beginning on E: i and m or m and a, 2 octaves, ♩ = 88
- Arpeggios: E major: thumb and fingers; D minor: thumb and fingers, 2 octaves, ♩ = 88
- Dominant 7th Arpeggios in the key of G (resolving to the tonic), 2 octaves, ♩ = 180
- Harmonised Scales: A major in thirds: p and i/m C major in sixths: p and i/m C major in octaves: p and i/m G major in tenths: p and i/m, 1 octave, ♩ = 88

Option 2

Study Declan Zapala Syncopation and Half Barres *Classical Guitar Handbook 2022: Grade 4 (LCME)*

VOICE (CLASSICAL SINGING)

Perform, in Italian or German, Lesson 2 – Skips of Fifths from Vaccai *Metodo Pratico* (Edition Peters)

AND any other exercise from Vaccai Lessons 1 and 2, which will be chosen by the examiner. AND sing an unaccompanied Folk or Traditional song (candidate choice) in any language.

VOICE (POPULAR MUSIC VOCALS)

There are two elements to prepare for this component of the exam:

Scales and arpeggios
Improvisation

Scales and arpeggios

The examiner will ask a selection from the list below, which must be sung from memory. Guidance on tempos can be found in the handbook

Major scale – one octave, ascending and descending (without a break and in one breath)
Minor scale (harmonic or melodic, candidate's choice) – one octave, ascending and descending (without a break and in one breath)
Chromatic scale – one octave, ascending
Chromatic scale – one octave, descending
Major arpeggio – one octave, ascending and descending (without a break and in one breath)
Minor arpeggio – one octave, ascending and descending (without a break and in one breath)

These can be sung using any syllable and, in any key, and candidates must notify the examiner of the starting note. Candidates should aim for an accurate and confident performance, with a solid rhythm and relaxed voice.

See the website for recorded examples and the handbook for scales and arpeggios in notated form.

Improvisation

The examiner will play a 16-bar backing track through once and then ask the candidate to sing the prepared improvisation on the second playing of the track.

Vowels and syllables must be used, as well as adding articulation (e.g. staccato, 2-note slurs etc.), and the phrases are to be performed in a way that is best suited to the candidate's own voice, whilst being stylistically appropriate.

The chord sequence is available in the handbook and a backing track for practice purposes can be downloaded from the LCME website.

Candidates should aim for a securely pitched performance, stylistically strong, displaying energy and personality.

DRUM KIT

Candidates should prepare EITHER Option 1 OR Option 2. Please refer to the LCME Drum Kit Syllabus 2022.

Option 1

Performance of a selection of the following rudiments, from memory as shown in the LCME Drum Kit Handbook 2022: Grade 4. The examiner may request either forte or piano. Tempo ♩ = 120

Single Stroke Roll
Double Stroke Roll
Paradiddles
Flams
Drags
Ruffs
Flam Tap
Drag and Stroke

Five Stroke Roll
Seven Stroke Roll
Nine Stroke Roll
Double Paradiddle
Flamacue
Flam Accent
Paradiddle Diddle

Option 2

Performance of the rudimental study. This does not need to be played from memory. Aidan Geary: Rudimental Study LCME Drum Kit Handbook 2022: Grade 4

ELECTRIC GUITAR

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. Scales and arpeggios may be selected by the examiner in any key.

Scales:

Major: B, C, A, Db

Natural minor: A, C#, Bb, B.

Pentatonic major: C, Bb, D, Eb.

Blues scales: D, A, Bb, C in two different fingerboard positions 2 octaves 100bpm (two notes per beat)

Chords:

The examiner will ask for a selection of the chords below to be played from memory.

In addition to the chords listed below, candidates may be asked for any of the requirements from the previous grade 2.

Minor 7th chords: Bm7, Fm7, Bbm7, C#m7

Major 7th: Fmaj7, Gbmaj7, Cmaj7, Bmaj7.

Dominant 7th chords: C7, F7, Bb7, F#7.

Component 2 - Performance

60 marks

Each item should not exceed 3 minutes in duration.

2. Perform 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 (e.g. a recurring Li-line or 6-line structure). The performance should take the form of a simple introduction (e.g. 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.
3. Perform a piece of approximately Grade 4 standard, suitable as a voluntary or incidental music within worship.
4. Perform ONE of the following:
 - (a) a pointed psalm. The performance should take the form of four verses. Some clear contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, variation of timing, etc.
 - (b) a vocal solo, of approximately Grade 4 standard, suitable for use in worship.
 - (c) a Christian rock song. A typical presentation might consist of two or three verses, chorus and 'middle 8'. Candidates may sing and accompany themselves if they wish.

DRUM KIT

1. Perform a hymn or worship song of moderate difficulty with a backing track, intended to lead the congregation in singing. This will typically be in a straightforward or extended metre (e.g. a recurring Li-line or 6-line structure). The performance should take the form of a simple introduction (e.g. last line played over), and three verses. Some clear contrast should be achieved between the verses, e.g. change of texture, contrast of dynamics, etc.
2. Perform a piece from the current LCME Grade 4 Drum Syllabus.
3. Perform **One** of the following:
 - (a) accompany a Christian Rock song with backing track.
 - (b) an additional piece (with accompaniment) from the LCME Grade 4 Drum Syllabus.

ELECTRIC GUITAR

1. Perform a simple hymn or worship song with a backing track intended to lead the congregation in singing. This will typically be in a straightforward metre (e.g. Common Metre). The performance should take the form of a simple introduction (e.g. last line played over), and two verses. Some limited contrast should be achieved between the two verses, e.g. change of registration, contrast of dynamics, etc.
2. Perform a piece of Grade 4 standard, suitable for use in worship.
3. Perform **One** of the following:
 - (c) Accompany a Christian Rock song with backing track.
 - (d) A piece of Grade 4 standard (with accompaniment) suitable for use in worship.

Component 3 - Discussion

7 marks

See pages 40-41.

VOICE (POPULAR MUSIC VOCALS)

This component consists of a short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

- What attracted you to perform these songs?
- Which performer is associated with a recording of one of these songs?
- Can you tell me the story of one of these songs?

- Can you describe how you feel when you sing one of these songs?
- Can you tell me something about the differences in tempo in your selection?

- Can you tell me more about the original artist and any other recordings of one of these songs?

DRUM KIT

This component consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary.

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

- Discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- Explain why a fill-in is an important feature of an accompanied piece
- Explain how they would replace a drum head and why, and when this might need to be done
- Demonstrate some knowledge of the following rhythmic styles: march, Latin, shuffle, rock and swing

ELECTRIC GUITAR

This component consists of a short discussion with the examiner. Questions will include:

- Notes on the fingerboard up to the 15th fret, including knowledge of all the scales and arpeggios set in Component 1
- Knowledge of the instrument as for the previous grade, but in greater detail and extended to include methods of guitar tuning and string replacement
- Practical understanding of using guitar effects pedals

Component 4 – Sight Reading or Test

10 marks

PIPE ORGAN

An easy piece for manual and pedal, on two staves. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

PIANO

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the handbook.

ELECTRONIC ORGAN & ELECTRONIC KEYBOARD

Chord sequence test or accompanying test (candidate's choice). See page 39 for requirements.

CLASSICAL GUITAR

A 2-part piece, 8 bars in length, ranging up to 3rd position, with a key signature range of 1 flat to 2 sharps. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the current handbooks.

VOICE (CLASSICAL SINGING)

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major key, up to two sharps or one flat. Containing note values and rests from quaver to semibreve, plus dotted crotchets and minims. Time signatures: 2/4, 3/4 or 4/4(C). Intervals mainly by step but may include major/minor 3rds and perfect 5ths. Range – up to a perfect 5th.

VOICE (POPULAR MUSIC VOCALS)

The candidate will perform a previously unseen 8-bar song along to a backing track.

The examiner will play the backing track through twice and give the candidate the key chord and starting note. The candidate will then be given up to 1 minute to look over the test and the examiner will play the backing track again. The candidate will then be asked to sing on the fourth playing.

Backing tracks to accompany the specimen tests in the handbook can be downloaded from the website.

The candidate will need knowledge and understanding of:

- Keys of C, G and F major, and A minor
- Semibreves, minims, crotchets and quavers (and their rests)
- Movement up and down a 5th -diatonic and 3rds (major and minor) and 5ths
- 3/4 and 4/4 time signatures
- Tied notes

Candidates should demonstrate an accurate and confident performance with a strong rhythmic pulse and a relaxed voice, with energy and commitment.

DRUM KIT

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

ELECTRIC GUITAR

Lead Playing in lieu of Sight Reading

Candidates will be shown a chord progression. This will then be played three times by the examiner without stopping (either live or recorded). During the second and third cycles candidates will improvise over the chord progression, using an appropriate scale selected from Component 1. The chord chart may contain any of the chords listed in Component 2.

Component 5 – Aural Tests

8 marks

See pages 42-44.

VOICE (POPULAR MUSIC VOCALS)

There are three elements to this component of the exam:

- Keeping time
- Repetition of a melodic phrase
- Recognition of chords

All tests are administered by the examiner using pre-recorded audio. Specimen tests can be found in the handbook.

Keeping time

A 4-bar melody in 3/4, 4/4 or 6/8 time will be played twice.

On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat.

Repetition of a melodic phrase

A 4-bar melody in 3/4, 4/4 or 6/8 time will be played twice. The candidate will be asked to sing back the melody to a vowel sound or syllable of their choice, using a neutral voice. The test will include a clear 2-bar count-in and the candidate will be given the key chord and starting note.

Recognition of chords

A single chord will be played once.

The candidate will be asked whether the chord is a major 7th or minor 7th.

DRUM KIT

There are four elements to this component of the exam:

Test 1 (Time Signature) A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures: 2/4, 3/4, 4/4, 5/4, 6/8, 9/8, 12/8. You will be asked to state the time signature.

Test 2 (Notation Recognition) You will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. You will be asked to state which extract was played.

Test 3 (Playing Back a Phrase) A short rhythmic phrase will be played on the drum kit, twice. Immediately after the second playing, you will be asked to play a suitable answering phrase.

Test 4 (Stylistic Recognition) A short phrase will be played on the drum kit, twice. Candidates will be asked to state the style of the extract played.

ELECTRIC GUITAR

Candidates' aural abilities will be assessed via tests appropriate to the grade, which may include some of the following:

- Repetition of rhythms

- Repetition of melodic phrases

- Keeping time, and (from Grade 4 onwards) recognition of time signature

- Pitch tests (including recognition of intervals and scale types)

- Harmony tests, involving recognition of chord types or (from Grade 7 onwards) cadences

The relevant grade handbooks contain full details and examples of the aural assessment tests.

Church Music: Grade 8

Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

PIPE ORGAN

MANUALS:

Scales: (to be played legato or staccato as directed by the examiner)

D, Ab and F# major; G, C#, and Bb minor (harmonic AND melodic) played hands separately and together in similar motion, range 2 octaves

D, Ab and F# major; G, C# and Bb minor contrary motion (range 2 octaves)

Chromatic scales beginning on any note, played hands together in similar motion (range 2 octaves)

Chromatic scales in contrary motion, beginning on C and C# (range 2 octaves)

Arpeggios: D, Ab and F# major; G, C# and Bb minor, root position only, hands together (range 2 octaves)

Dominant 7ths in the keys of G, D, Bb and Eb, hands together (range 2 octaves)

Diminished 7ths starting on C, C# and D, hands together (range 2 octaves)

PEDALS:

Scales: D, Ab and F# major; G, C# and Bb minor, harmonic and melodic, (range 1 octave)

Arpeggios: D, Ab and F# major; G, C# and Bb minor, root position only, (range 1 twelfth)

PIANO

Candidates should prepare Option 1 OR Option 2. Both may be found in the current LCME Piano Handbook Gr8.

Option 1: Scales and Arpeggios

Scales:

From memory. To be played piano and forte. Minimum tempo: ♩ = 88, except for hands separately in 3rds which should be at a minimum speed of ♩ = 120

Key	In similar motion, hands together and separately, legato and staccato (4 octaves)	In 3rds, hands separately, legato only (2 octaves)	In contrary motion, legato and staccato (2 octaves)
C major	✓	✓	✓
G major	✓		✓
E major	✓		✓
B major	✓		✓
F major	✓		✓
Bb major	✓		✓
Eb major	✓	✓	✓
Ab major	✓		✓
A major		✓	
C minor	Harmonic and Melodic		Harmonic only
G minor	Harmonic and Melodic		Harmonic only
E minor	Harmonic and Melodic		Harmonic only
B minor	Harmonic and Melodic		Harmonic only
F minor	Harmonic and Melodic		Harmonic only
Bb minor	Harmonic and Melodic		Harmonic only
Eb minor	Harmonic and Melodic		Harmonic only
G# minor	Harmonic and Melodic		Harmonic only
D minor		Harmonic only	

Chromatic scale

In minor 3rds, hands separately, legato only, starting on D/F (1 octaves).

Hands a major 6th apart, legato and staccato, starting on F/D (4 octaves).

Arpeggios

From memory. To be played legato only, piano and forte. Minimum tempo: ♩ = 60

Key	In root position, hands together and separately (4 octaves)	In 1st inversion, hands together and separately (4 octaves)	In 2nd inversion, hands together and separately (4 octaves)
C major	✓	✓	✓
G major	✓	✓	✓
E major	✓	✓	✓
B major	✓	✓	✓
F major	✓	✓	✓
Bb major	✓	✓	✓
Eb major	✓	✓	✓
Ab major	✓	✓	✓
C minor	✓	✓	✓
G minor	✓	✓	✓
E minor	✓	✓	✓
B minor	✓	✓	✓
F minor	✓	✓	✓
Bb minor	✓	✓	✓
Eb minor	✓	✓	✓
G# minor	✓	✓	✓

Dominant 7th arpeggios, hands together and separately, in root position, in the keys of C, Bb, Eb, Ab, Db and F# (4 octaves). These should start on the dominant of the specified key.

Diminished 7th arpeggios, hands together and separately, beginning on B, Bb, A, Ab, G and F# (4 octaves)

Option 2: Studies

Both studies to be performed from the current Piano Handbook Gr6.

Louise Farrenc Study in C minor Op. 26 No. 25 Piano Handbook 2021–2024: Grade 8 (LCME)

Aleksandr Scriabin Study in C Sharp Minor Op. 2 No. 1 Piano Handbook 2021–2024: Grade 8 (LCME)

ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in LCME Electronic Keyboard Handbook 2021–2024: Grade 8).

Option 1: Scales, Arpeggios & Exercise

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

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

Major – C, G, E Ab, Db, F#, three octaves, hands together, straight or swung (examiner's choice)

Minor – A, B, G, F#, F, Bb harmonic and melodic, three octaves, hands together, straight or swung (examiner's choice)

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

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

Pentatonic – G major, two octaves, hands together, swung only

A Blues, three octaves, hands together, swung only

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

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

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

Diminished 7th on C, B, C#, three octaves, hands together, straight only

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

Scale/Chord Exercise as sown in the LCME Electronic Keyboard Handbook 2021–2024: Grade 8

Option 2: Scale Study (not required to be played from memory)

Andy Smith: Jasper The Wasp – LCME Electronic Keyboard Handbook 2021–2024: Grade 8

ELECTRONIC ORGAN

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

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

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

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

Contrary motion major – D, F, B, H, A, B two octaves

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

Chromatic Similar Motion from any note three octaves

Chromatic Contrary Motion starting on any note two octaves

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

Blues on A two octaves hands together

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

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

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

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

Dominant 7th in the key of C, F, G, D, B, three octaves, hands together

Scale/Chord Exercise as shown in the current handbook

Pedal Exercise as shown in the current handbook – one to be played, chosen by the examiner

CLASSICAL GUITAR

Candidates should prepare EITHER Option 1 OR Option 2, both included in LCME Classical Guitar Handbook 2022: Grade 8.

Option 1

The examiner will request a selection of some of the following. All are to be performed ascending and descending, chords should be played ascending only. All presentations should be performed from memory. Tempo markings reflect the capabilities expected at this level.

- Scales:
 - B major: i and m, or m and a, three octaves, ♩ = 108
 - B melodic minor: i and m, or m and a, three octaves, ♩ = 108
 - Eb major: i and m, or m and a, two octaves, ♩ = 108
 - E melodic minor in four positions: i and m, or m and a, one octave, ♩ = 108
- Arpeggios:
 - B major, B minor: thumb and fingers, three octaves, ♩ = 210
 - Eb major: thumb and fingers, two octaves, ♩ = 210
 - Dominant 7th Arpeggios in the key of G (resolving to the tonic), 2 octaves, ♩ = 180
- Dominant 7th Arpeggios:
 - In the key of B (resolving to the tonic): thumb and fingers, three octaves, ♩ = 108
 - In the key of Eb (resolving to the tonic): thumb and fingers, two octaves, ♩ = 108
- Harmonised Scales:
 - E major in thirds: p and i/m; E major in sixths: p and i/m, two octaves, ♩ = 108
- Chords
 - C major, C minor in second inversion triads, two octaves, ♩ = 108

Option 2

Study, Declan Zapala, two octaves B minor Using Full Barres and Harmonics, Classical Guitar Handbook 2022: Grade 8 (LCME)

VOICE (CLASSICAL SINGING)

Perform, in Italian or German, Lesson 8 - The appoggiatura from above and below from Vaccai Metodo Pratico (Edition Peters)

AND any TWO exercises from Lessons 5, 6 and 7 (candidate choice) from Vaccai

AND any other TWO exercises from Vaccai Lessons 1-7, which will be chosen by the examiner

AND sing an unaccompanied Folk or Traditional song (candidate choice) in any language.

VOICE (POPULAR MUSIC VOCALS)

There are two elements to prepare for this component of the exam:

Scales and arpeggios

Improvisation

Scales and arpeggios

The examiner will ask a selection from the list below, which must be sung from memory. Guidance on tempos can be found in the handbook

- Major scale – one octave, ascending and descending (without a break and in one breath)
- Harmonic minor scale – one octave, ascending and descending (without a break and in one breath)
- Melodic minor scale – one octave, ascending and descending (without a break and in one breath)
- Natural minor scale – one octave, ascending and descending (without a break and in one breath)
- Chromatic scale – one octave, ascending and descending, with a two-beat rest
- Major arpeggio – one octave, ascending and descending (without a break and in one breath)
- Minor arpeggio – one octave, ascending and descending (without a break and in one breath)
- Intervals – all intervals in a major scale, one octave, ascending and descending, with a two-beat rest
- Intervals – all intervals in a harmonic minor scale, one octave, ascending and descending, with a two-beat rest
- Intervals – all intervals in a melodic minor scale, one octave, ascending and descending, with a two-beat rest
- Intervals – all intervals in a chromatic scale, one octave, ascending and descending, with a two-beat rest

These can be sung using any syllable and, in any key, and the candidate must notify the examiner of the starting note. Candidates should aim for an accurate and confident performance, with a solid rhythm and relaxed voice.

See the website for recorded examples and the handbook for scales, arpeggios and intervals in notated form.

Improvisation

The examiner will play a 16-bar backing track through three times and then ask the candidate to sing the previously unseen improvisation on the fourth playing of the track.

Vowels and syllables must be used, as well as adding articulation (e.g. staccato, slurs etc.), and the phrases are to be performed in a way that is best suited to the candidate's own voice, whilst being stylistically appropriate.

Candidates should demonstrate a secure vocal technique, expressing personality and individuality, as well as being sympathetic to the style of the backing track. Phrases should explore the whole vocal and dynamic range, delivering an exciting and adventurous improvisation.

DRUM KIT

Candidates should prepare EITHER Option 1 OR Option 2. Please refer to the LCME Drum Kit Syllabus 2022.

Option 1

Performance of a selection of the following rudiments, from memory as shown in the LCME Drum Kit Handbook 2022: Grade 8. The examiner may request either forte or piano. Tempo ♩ = 130

Single Stroke Roll
Double Stroke Roll
Paradiddles
Flams
Drags
Ruffs
Five Stroke Roll
Seven Stroke Roll
Nine Stroke Roll
Eleven Stroke Roll

Flam Accent
Flamacue
Flam Tap
Flam Paradiddles
Drag Paradiddles
Drag and Stroke
Double Drag and Stroke
Double Paradiddles
Paradiddle Diddle
Swiss Army Triplets

Option 2

Performance of the rudimental study. This does not need to be played from memory. Matt McDonough Rudimental Study, LCME Drum Kit Handbook 2022: Grade 4

ELECTRIC GUITAR

The examiner will ask for a selection of the scales and arpeggios below. All are to be performed ascending and descending, from memory. Scales and arpeggios may be selected by the examiner in any key.

Scales and arpeggios may be selected by the examiner in any key. In addition to the scales listed below, candidates may be asked for any of the requirements from previous grades.

Scales All dorian and mixolydian modal scales in three different fingerboard positions 1 octave 160bpm (two notes per beat)

All phrygian and lydian modal scales in two different fingerboard positions 1 octave 160bpm (two notes per beat)

Major scales in the keys of F#, G, G#, A, Bb, B and C 3 octaves 160bpm (two notes per beat)

Natural minor scales in the keys of F, F#, G, G#, A, Bb, B and C 3 octaves 160bpm (two notes per beat)

Chromatic scales, beginning on F, F#, G, G#, A, Bb, B and C 3 octaves 160bpm (two notes per beat)

All locrian modal scales 2 octaves 160bpm (two notes per beat)

Arpeggios Dominant 11th arpeggios in two different fingerboard positions 1 octave 126bpm (two notes per beat)

Dominant 13th arpeggios in two different fingerboard positions 1 octave 126bpm (two notes per beat)

Component 2 - Performance

60 marks

Each item should not exceed 5 minutes in duration.

1. Perform 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 short coda. Some clear and imaginative contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, inversion of parts, melodic variation, etc. At least one of the verses must be in a re-harmonisation developed by the candidate.
2. Perform a piece of approximately Grade 4 standard, suitable as a voluntary or incidental music within worship.
3. Perform ONE of the following:
 - a. a pointed psalm. The performance should take the form of four verses. Some clear contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, variation of timing, etc.
 - b. a vocal solo, of approximately Grade 4 standard, suitable for use in worship.
 - c. a Christian rock song. A typical presentation might consist of two or three verses, chorus and 'middle 8'. Candidates may sing and accompany themselves if they wish.

DRUM KIT

1. Perform a hymn or worship song of greater complexity than previous grades with a backing track, intended to lead the congregation in singing. This will typically be in a straightforward or extended metre (e.g. a recurring 4-line or 6-line structure). The performance should take the form of a simple introduction (e.g. last line played over), and three verses. Some clear contrast should be achieved between the verses, e.g. change of texture, contrast of dynamics, etc.
2. Perform a piece from the current LCME Grade 8 Drum Syllabus.
3. Perform One of the following:
 - (a) accompany a Christian Rock song with backing track.
 - (b) an additional piece (with accompaniment) from the LCME Grade 8 Drum Syllabus.

ELECTRIC GUITAR

1. Perform a simple hymn or worship song with a backing track intended to lead the congregation in singing. This will typically be in a straightforward metre (e.g. Common Metre). The performance should take the form of a simple introduction (e.g. last line played over), and two verses. Some limited contrast should be achieved between the two verses, e.g. change of registration, contrast of dynamics, etc.
2. Perform a piece of Grade 4 standard, suitable for use in worship.
3. Perform **One** of the following:
 - (a) accompany a Christian Rock song with backing track.
 - (b) a piece of Grade 4 standard (with accompaniment) suitable for use in worship.

Component 3 - Discussion

7 marks

See pages 40-41.

VOICE (POPULAR MUSIC VOCALS)

This component consists of a short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

- What attracted you to perform these songs?
- Which performer is associated with a recording of one of these songs?
- Can you tell me the story of one of these songs?
- Can you describe how you feel when you sing one of these songs?
- Can you tell me something about the differences in tempo, style and mood in your song selection?
- Can you tell me more about the original artist and any other recordings of one of these songs?
- Can you give me some information about the songwriters of one of your chosen songs?
- Can you describe the different genres to which each song performed today belongs?
- What vocal discoveries have you made whilst preparing these songs for your performance?
- Can you tell me something about your performance style (including microphone technique), how you would like to improve it for the future and some aspects about learning the songs?

DRUM KIT

This component consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary.

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

- Demonstrate knowledge of other music in the same styles as the music performed
- Discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both repertoire itself, and their response to it as a performer
- Discuss with the examiner those styles and performers which have been influential in the development of their own playing
- Give information of the history and development of the drum kit

- Demonstrate a comprehensive knowledge of recognised musical styles that have developed through the drum kit's history
- Describe an advanced playing technique that they have come across and are developing, for example linear playing, overriding or heel-toe bass drum playing

ELECTRIC GUITAR

This component consists of a short discussion with the examiner. Questions will include:

- Questions will be for the previous grades, but in greater depth and range and extended to include chord construction, transposition and application of extended chords.
- Practical understanding of the different categories of effects pedal, and an understanding of how to 'chain' guitar effects.
- Awareness of the pros and cons of using a guitar effects processor compared to individual pedals

Component 4 – Sight Reading or Test

10 marks

Candidates offering voice as their principal instrument may perform the requirements for either Classical Singing or Popular Music Vocals.

PIPE ORGAN

- a short piece written on three staves.
- an easy piece for two hands to be transposed up or down a tone or semitone, as directed by the examiner. Up to one minute's preparation time will be allowed to study the tests before playing, during which the candidate may try parts of the tests if they wish.

PIANO

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the current handbook.

ELECTRONIC ORGAN & ELECTRONIC KEYBOARD

Chord sequence test or accompanying test (candidate's choice). See page 39 for requirements.

CLASSICAL GUITAR

An 8-bar piece of a standard appropriate to the grade, ranging up to 9th position, with a key signature range of Li flats to 5 sharps. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are included in the current handbook.

VOICE (CLASSICAL SINGING)

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time. Option of high or low voice test. Major or minor key. May modulate and may include duplets. Time signatures as for previous grades, plus 3/8, 2/2 and 4/2. Range – up to an 11th.

VOICE (POPULAR MUSIC VOCALS)

The candidate will perform a 16-bar song with lyrics along to a backing track.

The examiner will play the backing track through twice and give the candidate the key chord and starting note. The candidate will then be given up to 1 minute to look over the test and the examiner will play the backing track again. The candidate will then be asked to sing on the fourth playing.

- Backing tracks to accompany the specimen tests in the handbook can be downloaded from the website.
- The candidate will need knowledge and understanding of:
- Keys of C, G, D, A, E, F, B flat, E flat and A flat major, and A, E, B, D, C, G, F, F sharp and C sharp minor (with possible key changes within a song)
- Semibreves, minims, crotchets, quavers, semiquavers (and their rests)
- Movement up and down an 11th - using all major and minor intervals

- 3/4, 4/4, 6/8 and 12/8 time signatures (with possible changes within a song)
- Tied, dotted and staccato notes
- Triplets
- Chromatic movement
- Dynamics and articulation
- Lyrics

Candidates should demonstrate an accurate and confident performance with a strong rhythmic pulse and a relaxed voice, with energy and commitment.

DRUM KIT

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

ELECTRIC GUITAR

Lead Playing in lieu of Sight Reading

Candidates will be shown a chord progression. This will then be played three times by the examiner without stopping (either live or recorded). During the second and third cycles candidates will improvise over the chord progression, using an appropriate scale selected from Component 1. The chord chart may contain any of the chords listed in Component 2.

Component 5 – Aural Tests 8 marks

See pages 42-44.

VOICE (POPULAR MUSIC VOCALS)

There are three elements to this component of the exam:

- Repetition of a melodic phrase
- Harmonisation of a melodic phrase
- Recognition of intervals
- Recognition of key

All tests are administered by the examiner using pre-recorded audio. Specimen tests can be found in the handbook.

Repetition of a melodic phrase

A short melody (8 to 10 bars) in 3/4, 4/4, 6/8 or 12/8 time will be played twice.

The candidate will be asked to sing back the melody to a vowel sound or syllable of their choice, using a neutral voice.

The test will include a clear 2-bar count-in and the candidate will be given the key chord and starting note.

Harmonisation of a melodic phrase

The same melody will be played again three more times, during which time the candidate will create a harmony line based on the chords heard on the backing track. On the fourth playthrough the candidate will sing the harmony line, using any vowel or syllable and a neutral voice.

Recognition of intervals

The examiner will play an interval from the same melody. The candidate will be asked to describe the interval. The test will be repeated using a different interval selected by the examiner.

Recognition of key

The examiner will play the same melody once more and the candidate will be asked whether the phrase is in a major or minor key.

DRUM KIT

There are three elements to this component of the exam:

Test 1 (Questions Relating to a Played Extract) An extract of music will be played, twice. This extract will take the form of a short instrumental track featuring a number of parts, but without drums. You will be given a chord chart; this will take the form of chord symbols and bars only and will not include any other information about the music heard. You will be asked a selection of the following:

- to state the time signature
- to suggest an appropriate tempo marking
- to identify the style
- to state whether the music is in a major or minor key
- to describe and identify any particular noticeable aspects of the instrumentation, dynamics, texture, tempo, melody, rhythmic figures, etc. [3 marks]

Test 2 (Identifying Changes to the Extract Heard in Test 1) A few bars from the extract heard in Test 1 will be played in isolation, followed by another version of the same few bars, but this time incorporating some changes in aspect, such as the tempo, dynamics, instrumentation, style, etc. You will be asked to identify the changes. [2 marks]

Test 3 (Playing Along to the Extract Heard in Test 1 in a Suitable Style) The full extract from Test 1 will be played again, twice. On the second playing, you will be asked to play along to the extract in a suitable style, taking account of any fluctuations in tempo, dynamics, texture etc., and adding fills etc. where appropriate. Listen again, once, to the original track before playing along. This will be the same track used in Test 1. [3 marks]

ELECTRIC GUITAR

Candidates' aural abilities will be assessed via tests appropriate to the grade, which may include some of the following:

- Repetition of rhythms
- Repetition of melodic phrases
- Keeping time, and recognition of time signature
- Pitch tests (including recognition of intervals and scale types)
- Harmony tests, involving recognition of cadences

The relevant grade handbooks contain full details and examples of the aural assessment tests.

Chord Sequence and Accompanying Tests (Electronic Organ & Keyboard Only)

Chord Sequence Test (Electronic Organ & Electronic Keyboard)

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

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

Specimen tests are included in the graded handbooks.

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

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

Accompanying Test (Electronic Organ & Electronic Keyboard)

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

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

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

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

Specimen tests are included in the graded handbooks.

Discussion

Please see the relevant syllabus for information relating to DISCUSSION for Drum Kit, Electric Guitar and Pop Vocals.

Notes:

1. All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.
2. There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Discussion will always be the music performed in the Performance section of the exam.
3. The knowledge required for the Discussion is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.
4. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulation, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.

Requirements:

GRADE 2

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;
- Explain how they chose the items and put the programme together.
- Explain how each item might be used in the context of a service or act of worship.

GRADE 4

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

- Identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', 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 and discuss any descriptive element of the music.
- Demonstrate an understanding of word-setting in any vocal items.
- Discuss their approaches to learning the pieces, and to identify any difficulties (musical or technical) which were encountered.
- Explain how any of the items would fit into a service or act of worship.
- Demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts. (Singers may be asked questions on vocal technique.)

GRADE 6

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

- Identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', 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.
- Approaches to learning music, including the use of certain techniques, aspects of interpretation, and use within the context of a service or act of worship.
- Identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, modulations, etc.);

- Demonstrate knowledge of formal structures (e.g. ternary, binary, verse structures, etc.);
- Identify major and minor chords as occurring in the music (either as chords or as melodic patterns), and/or identify the constituent pitches of any chord symbol occurring in the music;
 - Identify the approximate dates of the music performed, and historical period (Renaissance, Baroque, etc.) if appropriate.
- 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 8

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

- In addition to the requirements for previous grades, 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); and/or identify the constituent pitches of such chords occurring the music as chord symbols.
- identify cadences.
- identify any interval by number and type.
- give basic biographical information about the composers of the music performed and demonstrate knowledge of other music by the same composers.
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both repertoire itself, its historical and stylistic context, its place, effect and appropriateness in worship, and the candidate's response to it as a performer.

Aural Tests

Please note for Popular Music Vocals, Drum Kit and Electric Guitar please see the relevant grades for information about AURAL TESTS relating to these instruments.

Notes:

- In tests where the identification of note value (rhythmic value) is required such as Grade 2, test 1(c), candidates are required by listing the rhythmic value in order, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
- In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.). they may also hum, or whistle candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests. This may be done either via the centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
- In tests where responses describing pitch are required candidates may use letter-names (A, B,C, etc.) tonic sol-fa (doh, re mi, etc.), or number (1,2,3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
- Please note that in Grades 2 and 4, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
- Candidates may request any test to be given one repeat playing without loss of marks.
- **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
- Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

GRADE 2

Rhythm

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

1. Identify the time signature as "3" or "4" time (1 marks).
2. Beat(conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).
The examiner will select one bar from the passage and will play it in an unharmonized version. Candidates will be asked to:
3. Identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

1. A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to: Identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th "(candidate's choice) (1 mark).
2. The triad will be played again. Candidates will be asked to: state if the triad is major or minor (1 Mark).
3. 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 ONE of these notes again. Candidates will be asked to: Identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1,2,3,4 or 5) as elected by the candidate (1 mark)
4. The test will be repeated, using a different example (1 mark).

GRADE 4

Rhythm

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

1. Beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).
2. A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver but may include simple dotted patterns. Candidates will be asked to:
3. Clap or tap back the rhythm of the phrase (2 marks).

Pitch

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

1. identify the interval, by numerical value and type (1 mark). The test will be repeated, using a different interval (1 mark).
The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:
2. identify which version was played (2 marks).

GRADE 6

Rhythm and Pitch

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

1. identify the time signature (1 mark).
2. identify whether the passage is in a major or minor key (1 mark).
3. identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).
A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:
4. clap or tap back the rhythm of the phrase (1 mark).
5. identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

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

1. Identify the cadence by its conventional name (1 mark).
The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 1-1 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:
2. identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

Pitch

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

Identify the cadence by its conventional name (1 mark).

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

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 8

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

1. to identify the time signature.
2. to identify whether the passage is in a major or minor key.
3. to suggest an appropriate tempo marking.
4. 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).
5. to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz/Popular).
6. 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).
7. to clap back or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version.
8. to identify a cadence, taken from the passage, played again by the examiner (4 marks).

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

1. to name the key.
2. to identify modulations.
3. to identify ornaments.
4. 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);
5. to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
6. to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).

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:

Sing With all my Soul (ed. William Llewellyn)
Music from Taize (various titles)
Music from the Iona Community
BBC Songs of Praise
Oxford (Church music) anthologies
Novello (Church music) anthologies
Margaret Rizza: various compilations
Carols for Choirs (*L* volumes)

BBRSCM
Decani Music
Wild Goose Publications
OUP/BBC
OUP
Novello/Music Sales
Kevin Mayhew
OUP

Hymn books:

Mission Praise
Junior Praise
New English Hymnal
New English Praise
Common Praise
Celebration Hymnal
New Hymns and Worship Songs
Hymns Old and New
Rejoice and Sing
100 Hymns for Today

Collins
Collins
Canterbury Press, Norwich
Canterbury Press, Norwich
Canterbury Press, Norwich
Kevin Mayhew
Kevin Mayhew
Kevin Mayhew
OUP
Hymns Ancient and Modern

Repertoire (hymns, anthems, etc.):

Grade 2:

Abba Father
All Heaven Waits
At This Time of Giving
Away in a Manger
As t
Every Star Shall Sing a Carol
Father God, I Wonder
Father I Place into Your Hands
Glory Be to Jesus
Go, Tell it on the Mountain
God Who Made the Earth
I Love the Sun
I Will Sing, I Will Sing a Song unto the Lord
Jesus' Hands Were Kind Hands
Jesus Loves Me, this I Know
Lord Jesus, Think on Me
Now the Day is Over
O When the Saints go Marching In
The Lord Bless You and Keep You (Mason)

Grade 4:

A New Commandment
Alleluia, Alleluia, Give Thanks to the Risen Lord
Amazing Grace! - How Sweet the Sound
he Deer Pants for the Water
As Water to the Thirsty (has *obbligato* instrumental parts)
Be Still for the Presence of the Lord
Born in the Night
Christ is the One Who Calls
Colours of Day
Father, Although I Cannot See
Father God, We Worship You
For I'm Building a People of Power
I, the Lord of Sea and Sky
Jesus Put This Song into Our Hearts
Like a Candle Flame
Like a Mighty River Flowing
Morning Glory, Starlit Sky
O Happy Day
Spirit of God, Unseen as the Wind
The Lord's My Shepherd
We Shall Stand
We'll Walk the Land
Will You Come and Follow Me?
With all My Heart
You Shall Go Out With Joy

Grade 6:

Another Year Completed
At the Name of Jesus (*Camberwell*)
Because Your Life is Better
Born by the Holy Spirit's Breath
Celebrate in the Lord
Christ Triumphant, Ever Reigning
Come and See
Come See the Beauty of the World
Everlasting God
Finished the Strife of Battle Now
The Servant King
Give Thanks with a Grateful Heart
God Forgave My Sin
God Has Spoken
Hark, What a Sound
Hail Redeemer, King Divine!
How Deep the Father's Love
I Met You at the Cross
I Want to Thank You
In Heavenly Love Abiding
It's Good to Praise the Lord
Let All the Earth Hear This Voice
Light Has Dawned
My Heart Overflows
O Let the Son of God Enfold You
O Lord Who Gave the Dawn its Glow
O Lord Whose Saving Name
The Battle Belongs to the Lord
The Lord Your God in the Midst of You
The Trumpets Sound, the Angels Sing When I
Was Lost
When Israel Was in Egypt's Land (Let My People
Go) When the Lord in Glory Comes

Grade 8:

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
Come Labour On
Come My Way, My Truth, My Life (Vaughan
Williams)
Darkness is Like a Shroud
Dear Lord and Father of Mankind
For all the Saints
Glorious Things of Thee are Spoken
Guide Me, O Thou Great Redeemer
How Shall I Sing That Majesty
How Shall They Hear the Word of God
I'll Go in the Strength of the Lord
Let All Mortal Flesh Keep Silence
Let All the World in Ev'ry Corner Sing (*Luckington*)
Lift High the Cross
Litany to the Holy Spirit (Peter Hurford)
Lo! He Comes With Clouds Descending
Lord Jesus Christ
My Song is Love Unknown
O Holy City, Seen of John (Herbert Howells)
O Lord My God (How Great Thou Art)
Peter Feared the Cross
Praise My Soul the King of Heaven
The Kingdom is Upon You!
The Lord Reigns
There's a Wideness in God's Mercy (*Corvedale*)
Tonight (Glory to God)
We Will Seek Your Face, Almighty God