London College of Music Examinations

Drum Kit Syllabus

Qualification specifications for:
Steps, Grades, Recital Grades and Leisure Play

Valid from:
2022

updated 07.07.2025

UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Below is a record of updates made since release:

07.07.2025

Added a note to the performance guidelines stating that the examiner may choose to wear earplugs during the assessment.

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1.1 Introduction

London College of Music Examinations (LCME)

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

What makes LCME distinctive

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

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

Syllabus objectives

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

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

1.2 Syllabus validity

This syllabus is valid for Steps, Grades, Recital Grades and Leisure Play in drum kit from January 2022 until further notice. The previous syllabus and repertoire list will remain valid until the end of the Winter 2022 exam session.

1.3 Changes to the syllabus

This syllabus replaces the *LCM Music Grade Syllabus (2012)* and *LCM Drum Kit Repertoire List* (*(2017-2021)*. Major changes to the syllabus consist of:

- new repertoire
- revised technical work
- revised topics for the discussion component

1.4 Exam options

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

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

Introductory examinations

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

1.5 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an exam are available on our website:
lcme.uwl.ac.uk

Age groups and requirements for prior learning

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

Reasonable adjustments and special considerations

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

1.6 Exam durations

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

1.7 Assessment and results

Marking

How marks are awarded

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

Issue of results

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

Enquiries, complaints and appeals

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

1.8 Exam regulations

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

1.9 Performance guidelines

A considerable and ever-expanding range of instruments is available on the market. Guidelines relating to the specifications of those which are acceptable, and their use in examinations, are as follows:

Equipment

- Candidates will be expected to provide their own drum kit, unless arrangements are made in advance with the centre representative to use equipment at the venue. It is the responsibility of the candidate to ensure that instruments required for all items are available.
- Time will be allowed at the beginning of the examination to adjust the kit, but this should not exceed 3 minutes. The kit itself should be set up well in advance of the examination start time, and dismantled later.
- A five-piece drum kit is required for all steps and grades. A single crash/ride cymbal (in addition to hi-hats) may be used for grades 1 and 2. A separate crash cymbal is required for grade 3 and above. Whilst it is preferred that acoustic drum kits are used in the exam, electric drum kits may be used. It is the candidate's responsibility to ensure the sound quality is appropriate and that the instrument can perform all the required effects of the pieces.
- Candidates using inappropriate or damaged sticks may be prevented from taking the examination.
- Candidates should bring their own sticks and music to the exam.
- If, in the opinion of the examiner, a candidate's choice of sticks or technique demonstrates a potential to damage instruments, and/or if the dynamic level of the performance combined with the acoustics of the examination venue constitutes a health and safety hazard, the examinations can be terminated.
- Please be aware that the examiner may choose to wear earplugs during the assessment.
- Centre representatives should note that a CD player is required for the administration of the aural tests at grades 6–8. In some circumstances a CD player will also be required for lower grades.

Performance guidelines

- All pieces must be performed as published in the handbook, i.e. accompanied pieces may not be performed solo, and solo pieces may not be performed with accompaniment.
- It is expected that rests are silent.
- Crushed rolls may be used in all pieces. A high standard of rolling is not expected at grades 1–3.
- Candidates are to be mindful of the acoustics of the room. Excessive and dangerous volume levels may result in the exam's termination.

Accompanied pieces

- All backing tracks for accompanied pieces are available free of charge from the LCME website.
- Accompanied pieces may be played into headphones but a separate monitor must be used for the examiner to hear the track. It is the candidate's responsibility to ensure the balance is appropriate and to provide the necessary playback equipment in coordination with the exam centre representative.
- Accompanied pieces must be played with either the solo track or track with click in the exam. They may not be played along to the full mix demo track. Credit will be given for using the solo track.
- The speed of the accompanied pieces must not be altered from the written tempo.

Page turning

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

Repeats

All pieces should be played in full including repeats and DC/DS instructions.

Metronomes

Metronomes/clicks may not be used for the performance of the solo pieces.

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

2.1 Introductory examinations

Exam components

Component 1: Exercises

Component 2: List A Pieces

Component 3: List B Pieces

Component 4: Discussion Questions

Component weightings

Exercises	List A Pieces	List B Pieces	Recognition of Notes/Discussion Questions
25%	20%	40%	15%

2.2 Graded examinations

Exam components

Component 1: Technical Work

Option 1: Rudiments

Option 2: Rudimental Study

Component 2: Performance

Component 3: Discussion

Component 4: Sight Reading

Component 5: Aural Tests

Component weightings

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

2.3 Recital Grades

Exam components

Component 1: Performance

Candidates perform four pieces taken from the relevant handbook, which offer a varied and balanced programme of music. One piece must be an accompanied piece. Where a study is listed for the equivalent grade, this may not be included in the programme.

Component 2: Performance, Sight Reading or Discussion

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

Option 2: Sight Reading

Option 3: Discussion

Component weightings

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

Regulation

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

2.4 Leisure Play

Candidates perform four pieces which offer a varied and balanced programme of music. At least three of the pieces are to be selected from the handbook for the equivalent grade; at least one of these must be an accompanied piece. The fourth piece is the candidate's own choice; this does not have to be selected from the handbook and it may be an original or own composition. There is no requirement for own choice pieces to be pre-approved. Candidates should be aware that if the standard of an own choice piece is significantly easier than that of the equivalent grade, this may be reflected in the marking.

Component weightings

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

Regulation

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

3.1 Introductory examinations

Steps 1 and 2

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

3.2 Graded examinations

Grades 1 and 2

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

Grades 3 and 4

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

Grade 5

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

Grades 6 and 7

The musical material selected for these grades may be described as being at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities. Melodic and rhythmic material may include a significant

degree of complexity. The music will include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of Rudiments in Component 1 is expanded in number to include a large number of types; in addition, candidates may be asked to perform them with varying dynamics and articulations. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging sense of musical personality.

Grade 8

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

Step 1

All the required material for the exam is contained within *Drum Kit Handbook 2022: Step 1* (LCM).

Component 1: Exercises **25 marks**

Performance of any five of the following exercises. These do not have to be performed from memory:

- Snare Repeat
- Break Rock
- Building a Waltz
- Echo March
- Tom Time
- Split Groove
- 16 Galore
- Waltzy Feet
- Two for Tea

Component 2: List A Pieces **20 marks**

Performance of one of the following solo pieces:

- Groovy Gravy
- Mambo Mambo
- The Long Climb

And one of the following accompanied pieces:

- Hard Rock Café
- Hold the Time
- Waltzing Waltz

Component 3: List B Pieces **40 marks**

Performance of any two of the following:

- Rock Along
- Bee Hive Jive
- April March

And one of the following accompanied pieces with the click track:

- Click 1
- Click 2
- Click 3

Component 4: Discussion Questions **15 marks**

Candidates should be able to recognise and identify the following in the music performed: note values and rests, time signatures, barlines, dynamics, styles of grooves/pieces played.

Step 2

All the required material for the exam is contained within *Drum Kit Handbook 2022: Step 2* (LCM).

Component 1: Exercises **25 marks**

Performance of all three rudiments, as shown in the handbook, along with any five of the following exercises. These do not have to be performed from memory:

- Rock Out
- Switching
- Rhythmic Changes
- Speedy Three
- Up and Down Jive
- Samba Feet
- Paradiddle Works
- Pick it Up
- Baby Bolero
- Double Trouble

Component 2: List A Pieces **20 marks**

Performance of one of the following solo pieces:

- Time to Rock
- Cha Cha March
- Stop and Go

And one of the following accompanied pieces:

- Super Rock
- Half Time Groovin'
- Inside Out Waltz

Component 3: List B Pieces **40 marks**

Performance of one of the following solo pieces:

- Fill the Grooves
- Backwards Mambo
- Coordinates

And one of the following accompanied pieces with click track:

- Mind the Gaps
- Rip it Up
- Triangles

Component 4: Discussion Questions **15 marks**

Candidates should be able to identify the following in the music performed: note values and rest, time signatures, metronome marks, barlines, dynamics, styles of grooves/pieces played, components of the drum kit.

Grade 1

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

Performance of all of the following rudiments, from memory as shown in the *LCM Drum Kit Handbook 2022: Grade 1*.

Requirements	Tempo
Rudiments	
Single Stroke Roll Double Stroke Roll Paradiddles	♩ = 80

Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary	Rudimental Study	Drum Kit Handbook 2022: Grade 1 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces, at least one must be an accompanied piece.

Solo Pieces

Composer	Title	Publication
Aidan Geary	12 Bar Rockout	Drum Kit Handbook 2022: Grade 1 *(LCM)*
Aidan Geary	Rocking the Waltz	Drum Kit Handbook 2022: Grade 1 *(LCM)*
Aidan Geary	Slumber Rhumba	Drum Kit Handbook 2022: Grade 1 *(LCM)*
Peter Precious	Count of Three	Drum Kit Handbook 2022: Grade 1 *(LCM)*
Peter Precious	Military Magic	Drum Kit Handbook 2022: Grade 1 *(LCM)*
Peter Precious	Rolling Rocks	Drum Kit Handbook 2022: Grade 1 *(LCM)*

Accompanied Pieces

Composer	Title	Publication
A. Geary / A. Smith	Soft Rock Café	Drum Kit Handbook 2022: Grade 1 *(LCM)*
P. Precious / A. Smith	Ripples	Drum Kit Handbook 2022: Grade 1 *(LCM)*
A. Geary/ A. Smith	March for One	Drum Kit Handbook 2022: Grade 1 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

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

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 28. Examples of specimen tests can be found in the exam handbooks.

Grade 2

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

Performance of a selection of the following rudiments, from memory as shown in the *LCM Drum Kit Handbook 2022: Grade 2*. The examiner may request the rudiments to be played either *forte* or *piano*.

Requirements	Tempo
Rudiments	
Single Stroke Roll Double Stroke Roll Paradiddles Flams Drags Ruffs	♩ = 92

Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary	Rudimental Study	Drum Kit Handbook 2022: Grade 2 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces, at least one must be an accompanied piece.

Solo Pieces

Composer	Title	Publication
Aidan Geary	Pick Up Sticks	Drum Kit Handbook 2022: Grade 2 *(LCM)*
Aidan Geary	Compounded March	Drum Kit Handbook 2022: Grade 2 *(LCM)*
Aidan Geary	Samba Jack	Drum Kit Handbook 2022: Grade 2 *(LCM)*
Peter Precious	Horse Guards Parade	Drum Kit Handbook 2022: Grade 2 *(LCM)*
Peter Precious	Trinity of Rock	Drum Kit Handbook 2022: Grade 2 *(LCM)*
Peter Precious	South of the Border	Drum Kit Handbook 2022: Grade 2 *(LCM)*

Accompanied Pieces

Composer	Title	Publication
P. Precious / A. Smith	Moon Rock	Drum Kit Handbook 2022: Grade 2 *(LCM)*
A. Geary / A. Smith	Drifting	Drum Kit Handbook 2022: Grade 2 *(LCM)*
P. Precious / A. Smith	Amazonia	Drum Kit Handbook 2022: Grade 2 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

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

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 28. Examples of specimen tests can be found in the exam handbooks.

Grade 3

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

Performance of a selection of the following rudiments, from memory as shown in the *LCM Drum Kit Handbook 2022: Grade 3*. The examiner may request either *forte* or *piano*.

Requirements	**Tempo**
Rudiments	
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	♩ = 108

Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary	Rudimental Study	Drum Kit Handbook 2022: Grade 3 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces, at least one must be an accompanied piece.

Solo Pieces

Composer	**Title**	**Publication**
Aidan Geary	Six and Two Threes	Drum Kit Handbook 2022: Grade 3 *(LCM)*
Aidan Geary	Cha Cha Special	Drum Kit Handbook 2022: Grade 3 *(LCM)*
Peter Precious	4x4	Drum Kit Handbook 2022: Grade 3 *(LCM)*
Peter Precious	Bossa Rio	Drum Kit Handbook 2022: Grade 3 *(LCM)*
Claire Brock	Latin Danza	Drum Kit Handbook 2022: Grade 3 *(LCM)*
Claire Brock	Intermission	Drum Kit Handbook 2022: Grade 3 *(LCM)*

Accompanied Pieces

Composer	**Title**	**Publication**
C. Brock / A. Smith	Jack's Gospel	Drum Kit Handbook 2022: Grade 3 *(LCM)*
P. Precious / A. Smith	Pippi's Blues	Drum Kit Handbook 2022: Grade 3 *(LCM)*
A. Geary / A. Smith	Jammy Doughnuts	Drum Kit Handbook 2022: Grade 3 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

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

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 29. Examples of specimen tests can be found in the exam handbooks.

Grade 4

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

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

Requirements	**Tempo**
Rudiments	
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	♩ = 120

Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary	Rudimental Study	Drum Kit Handbook 2022: Grade 4 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces, at least one must be an accompanied piece.

Solo Pieces

Composer	Title	Publication
John Mitchell	Rockin' Ronnie	Drum Kit Handbook 2022: Grade 4 *(LCM)*
John Mitchell	St. Day Shuffle	Drum Kit Handbook 2022: Grade 4 *(LCM)*
Peter Precious	Caribbean Festival	Drum Kit Handbook 2022: Grade 4 *(LCM)*
Peter Precious	Show Time	Drum Kit Handbook 2022: Grade 4 *(LCM)*
Aidan Geary	Country Files	Drum Kit Handbook 2022: Grade 4 *(LCM)*
Aidan Geary	Swings and Roundabouts	Drum Kit Handbook 2022: Grade 4 *(LCM)*

Accompanied Pieces

Composer	Title	Publication
J. Mitchell / A. Smith	Classic Rick	Drum Kit Handbook 2022: Grade 4 *(LCM)*
J. Mitchell / A. Smith	Mambo de Trago	Drum Kit Handbook 2022: Grade 4 *(LCM)*
P. Precious / A. Smith	Take Three	Drum Kit Handbook 2022: Grade 4 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

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

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 29. Examples of specimen tests can be found in the exam handbooks.

Grade 5

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano and* with one of the two feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 5*.

Requirements

Rudiments	Foot patterns	Tempo
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	bass drum only hi-hat only	♩ = c. 96

Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary	Rudimental Study	Drum Kit Handbook 2022: Grade 5 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces, at least one must be an accompanied piece.

Solo Pieces

Composer	Title	Publication
Aidan Geary	Click Track Study: Rock Swings	Drum Kit Handbook 2022: Grade 5 *(LCM)*
Claire Brock	Flam 16s	Drum Kit Handbook 2022: Grade 5 *(LCM)*
Peter Precious	Shuffle Along	Drum Kit Handbook 2022: Grade 5 *(LCM)*
John Mitchell	Church Street	Drum Kit Handbook 2022: Grade 5 *(LCM)*
Aidan Geary	Jelly Bean	Drum Kit Handbook 2022: Grade 5 *(LCM)*
Aidan Geary	Two Threes and a Six	Drum Kit Handbook 2022: Grade 5 *(LCM)*

Accompanied Pieces

Composer	Title	Publication
J. Mitchell / A. Smith	Ent'racte	Drum Kit Handbook 2022: Grade 5 *(LCM)*
C. Brock / A. Smith	L.A. Groovin'	Drum Kit Handbook 2022: Grade 5 *(LCM)*
P. Precious / A. Smith	That's Rich	Drum Kit Handbook 2022: Grade 5 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

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

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 30. Examples of specimen tests can be found in the exam handbooks.

Grade 6

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano and* with one of the four feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 6*.

Requirements

Rudiments	Foot patterns	Tempo
Single Stroke Roll Double Stroke Roll Paradiddles Flams Drags Ruffs Five Stroke Roll Seven Stroke Roll Nine Stroke Roll Eleven Stroke Roll	bass drum only hi-hat only walking; bass drum lead walking; hi-hat lead	♩ = c. 108

(continued on p. 21)

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: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

John Mitchell	Rudimental Study	Drum Kit Handbook 2022: Grade 6 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces. One solo piece, one click study and one accompanied piece must be performed.

Accompanied Pieces

Composer	Title	Publication
Aidan Geary	Broken Beats	Drum Kit Handbook 2022: Grade 6 *(LCM)*
Peter Precious	Latin Journey	Drum Kit Handbook 2022: Grade 6 *(LCM)*
Matt McDonough	Palladino Sixteens	Drum Kit Handbook 2022: Grade 6 *(LCM)*

Accompanied Pieces

Composer	Title	Publication
Claire Brock	4 plus 6	Drum Kit Handbook 2022: Grade 6 *(LCM)*
Claire Brock	Gecko	Drum Kit Handbook 2022: Grade 6 *(LCM)*
Claire Brock	Chill Bossa	Drum Kit Handbook 2022: Grade 6 *(LCM)*

Click Track Pieces

Composer	Title	Publication
Aidan Geary	Fours and Threes	Drum Kit Handbook 2022: Grade 6 *(LCM)*
Aidan Geary	Feelin' Blue	Drum Kit Handbook 2022: Grade 6 *(LCM)*
Aidan Geary	Impossible Mission	Drum Kit Handbook 2022: Grade 6 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

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

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 30. Examples of specimen tests can be found in the exam handbooks and supporting audio material is available to download from the LCME website.

Grade 7

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano and* with one of the five feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 7.*

Requirements

Rudiments	Foot patterns	Tempo
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	bass drum only hi-hat only walking; bass drum lead walking; hi-hat lead both feet	♩ = c. 120

Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Matt McDonough	Rudimental Study	Drum Kit Handbook 2022: Grade 7 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces, one solo piece, one click study and one accompanied piece must be performed.

Solo Pieces

Composer	Title	Publication
Peter Precious	Rush Hour	Drum Kit Handbook 2022: Grade 7 *(LCM)*
John Mitchell	Nampara	Drum Kit Handbook 2022: Grade 7 *(LCM)*
John Mitchell	Jive 'n' Jump	Drum Kit Handbook 2022: Grade 7 *(LCM)*

Accompanied Pieces

Composer	Title	Publication
Claire Brock	Troyte	Drum Kit Handbook 2022: Grade 7 *(LCM)*
Claire Brock	Quinto's Blues	Drum Kit Handbook 2022: Grade 7 *(LCM)*
Claire Brock	The G'berg Line	Drum Kit Handbook 2022: Grade 7 *(LCM)*

Click Track Pieces

Composer	Title	Publication
Aidan Geary	Accented Run Around	Drum Kit Handbook 2022: Grade 7 *(LCM)*
Aidan Geary	Jack's Back	Drum Kit Handbook 2022: Grade 7 *(LCM)*
Aidan Geary	Agogo Rio	Drum Kit Handbook 2022: Grade 7 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Sight reading parameters for each grade are listed on page 46.

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 30. Examples of specimen tests can be found in the exam handbooks and supporting audio material is available to download from the LCME website.

Grade 8

Component 1: Technical Work **15 marks**

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano and* with one of the six feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 8*.

Requirements

Rudiments	Foot patterns	Tempo
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	bass drum only hi-hat only walking; bass drum lead walking; hi-hat lead both feet jazz feet	♩. = c. 130

Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Matt McDonough	Rudimental Study	Drum Kit Handbook 2022: Grade 8 *(LCM)*

Component 2: Performance **60 marks**

Performance of three pieces, one solo piece, one click study and one accompanied piece must be performed.

Solo Pieces

Composer	Title	Publication
Peter Precious	Showstopper!	Drum Kit Handbook 2022: Grade 8 *(LCM)*
Matt McDonough	Praise Gadd	Drum Kit Handbook 2022: Grade 8 *(LCM)*
John Mitchell	Kernow Rock	Drum Kit Handbook 2022: Grade 8 *(LCM)*

Accompanied Pieces

Composer	Title	Publication
Claire Brock	Electro Voodoo	Drum Kit Handbook 2022: Grade 8 *(LCM)*
Claire Brock	Contemporary Overture	Drum Kit Handbook 2022: Grade 8 *(LCM)*
Claire Brock	Synthesis	Drum Kit Handbook 2022: Grade 8 *(LCM)*

Click Track Pieces

Composer	Title	Publication
Aidan Geary	Accented Bounce Around	Drum Kit Handbook 2022: Grade 8 *(LCM)*
Aidan Geary	Dividing Subs	Drum Kit Handbook 2022: Grade 8 *(LCM)*
Aidan Geary	Prologue	Drum Kit Handbook 2022: Grade 8 *(LCM)*

Component 3: Discussion **7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 25.

Component 4: Sight Reading **10 marks**

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

Component 5: Aural Tests **8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 3. Examples of specimen tests can be found in the exam handbooks and supporting audio material is available to download from the LCME website.

5.1 Information

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

5.2 Requirements

Grade 1

This component of the exam 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: staff, bars and barlines, stave position of different kit components, rhythmic values of notes and rests, time signatures, dynamics, articulation markings, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe the mood of the pieces ('happy',
- 'sad', 'bouncy', 'jazzy', 'gentle', etc.)
- identify all the names of the drums in the kit
- explain the origin of the name of the snare drum and the name of its components

Grade 2

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to the requirements for grade 1, 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 $\frac{6}{8}$ 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

Grade 3

This component of the exam 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:

- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.)
- describe the style of their favourite piece and give a little history of that style
- identify contrasts of mood within pieces

- explain how the hi-hat stand works mentioning any important components
- demonstrate knowledge of at least three different makers of drum and percussion equipment

Grade 4

This component of the exam 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

Grade 5

This component of the exam 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 basic formal structures (e.g. contrasting or repeated sections)
- describe the style of the music performed, and show a developing understanding of rhythmic styles, including disco and reggae
- give an appropriate musical term for the tempo of each of their pieces — if only a term is shown, an appropriate metronome mark instead
- explain the use of a metronome — where and why might it be used?
- describe the difference between 'matched grip' and 'traditional grip' — explain the history behind them and where a percussionist might swap between the two

Grade 6

This component of the exam 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 personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why
- explain their approaches to learning the music, including the use of certain techniques and aspects of interpretation
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.), and of formal patterning within the music (e.g. repetition or variation of certain rhythmic figures)
- 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
- explain the use and need for a click track in music performance and how it differs from playing an accompanied piece
- give some detail of how rock drumming differs from jazz drumming and which techniques might be employed in each scenario
- demonstrate knowledge and understanding of how they could go about enhancing the drum kit — which additional instruments might they add, or changes might they make as they progress in their playing?

Grade 7

This component of the exam 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:

- explain how they might approach performing drum music in a complex time signature: what hurdles might they need to overcome, for example identifying the shape of the rhythm patterns — give some examples of famous artists or songs that use complex time signatures
- identify any recorded songs that show similarity or possible influence to the pieces that they have performed in the exam, giving clear detail in their explanations
- identify the style of a fundamental rhythm pointed out in the book by the examiner
- demonstrate a thorough knowledge of the workings and maintenance of the drum kit and the effect of different pieces of equipment available, e.g. fusion kit, effects cymbals etc.
- identify a technique that they have had to develop in their playing to achieve success in their performance of the exam pieces — this could be bass drum speed, bounced strokes, linear playing, overriding etc.

Grade 8

This component of the exam 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 of the repertoire itself, and their response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of their own playing
- 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

6.1 Information

Examiners will carry out the following aural tests listed for the relevant grade. Candidates may request any test to be given one repeat playing without loss of marks.

6.2 Requirements

Grade 1

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: $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$. Candidates will be asked to state the time signature. [2 marks]

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. [2 marks]

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. [2 marks]

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. [2 marks]

Grade 2

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: $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$. Candidates will be asked to state the time signature. [2 marks]

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. [2 marks]

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. [2 marks]

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. [2 marks]

Grade 3

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: $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}, \frac{12}{8}$. You will be asked to state the time signature. [2 marks]

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. [2 marks]

Test 3 (Playing an Answering 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. [2 marks]

Test 4 (Stylistic Recognition)

A short phrase will be played on the drum kit, twice. You will be asked to state the style of the extract played. [2 marks]

Grade 4

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: $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{5}{4}, \frac{6}{8}, \frac{9}{8}, \frac{12}{8}$. You will be asked to state the time signature. [2 marks]

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. [2 marks]

Test 3 (Playing an Answering 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. [2 marks]

Test 4 (Stylistic Recognition)

A short phrase will be played on the drum kit, twice. You will be asked to state the style of the extract played. [2 marks]

Grade 5

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: $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{5}{4}, \frac{6}{8}, \frac{9}{8}, \frac{12}{8}$. You will be asked to state the time signature. [2 marks]

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. [2 marks]

Test 3 (Playing an Answering 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. [2 marks]

Test 4 (Stylistic Recognition)
A short phrase will be played on the drum kit, twice. You will be asked to state the style of the extract played. [2 marks]

Grades 6–8

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. [3 marks]

Listen again, once, to the original track before playing along. This will be the same track used in Test 1.

7.1 Assessment domains

Assessment objectives

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

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

Coverage of the assessment domains

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

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

Approximate weighting of the assessment domains

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

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

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Grades 6 and 8	45%	15%	25%	15%

7.2 How marks are awarded

The guidelines below are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements. The specific criteria for each component of the examination are as follows.

Technical Work

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

	Technical accomplishment	Musicality	Musical knowledge
Distinction 85–100%	• Consistently accurate and fluent response • Within the prescribed tempo range • Even rhythm and articulation and defined coordination	• Musically shaped	• Secure knowledge of rhythmic content of specified exercises
Merit 75–84%	• Mostly accurate with occasional lapses • Within the prescribed tempo range • Moderate consistency of rhythm and articulation with mostly good coordination	• Evidence of musical shape and phrasing	• Mostly secure knowledge of rhythmic content of specified exercises
Pass 65–74%	• Reasonable level of accuracy • Some inconsistency of continuity produced by errors and/or restarts • Choice of tempo could be more appropriate and/or consistent • Some evidence of even rhythm, articulation and coordination	• Some evidence of musical shape and phrasing	• Evidence of knowledge of rhythmic content of specified exercises
Below Pass 55–64%	• Containing restarts and errors • Variable and/or inappropriate tempo • Evenness of rhythm and/or articulation/ coordination need more work	• Musical shape and phrasing need more attention and work	• Some evidence of knowledge of rhythmic content of specified exercises
Below Pass 0–54%	• Many restarts and errors • Variable and/or inappropriate tempo • Rhythm and/or articulation/ coordination are not of a satisfactory standard	• Little or no evidence of musical shape or phrasing	• Little or no evidence of knowledge of rhythmic content of specified exercises

Performance

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

	Technical accomplishment	Musicality	Musical knowledge	Communication
Distinction 85–100%	• High level of technical accomplishment, demonstrating accuracy and fluency • Well-developed and secure tone, timbre, articulation and defined coordination	• Mature sense of musical style and an ability to take charge of expressive elements • Confident and assured performance	• Secure understanding of musical notation	• Sense of individual interpretative skill • Clear ability to engage the listener fully
Merit 75–84%	• Ability to cope well with the technical demands of the music • Good standard of tone, timbre, articulation and coordination	• Evidence of musical shape and phrasing • Confident performance	• Secure understanding of musical notation should be evident	• Some sense of individual interpretative skill • Ability to engage the listener
Pass 65–74%	• Fairly accurate, reasonably fluent but occasionally hesitant • Tone, timbre, articulation and coordination of a generally acceptable standard for this level	• Some evidence of appropriate musicality • Reasonably confident performance	• Evidence of an understanding of musical notation	• Communication of something of the substance of the music • Basic ability to engage the listener
Below Pass 55–64%	• Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies • Tone, timbre, articulation and/ or coordination need more development	• Some signs that a sense of musicality is potentially attainable	• Evidence of an understanding of musical notation	• Basic, but limited, communication of the substance of the music • Little evidence of an ability to engage the listener
Below Pass 0–54%	• Inaccuracies proportionately greater than correct playing and a lack of continuity which jeopardises the sense of performance • Tone, timbre, articulation and/ or coordination need much more work	• Musicality is not clearly evident in the playing	• Some evidence of an understanding of musical notation	• Little communication of the substance of the music • Very limited, or no, ability to engage the listener

Discussion

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

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

Sight Reading

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

	Technical accomplishment	Musicality	Musical knowledge	Communication
Distinction 85–100%	• Confident and accurate reading of correct surfaces with rhythmic fluency • Appropriate and consistent tempo	• Fluent performance, characterised by expressive and stylistic detail	• Clear evidence of a thorough understanding of the musical notation	• The musical substance is conveyed with confidence
Merit 75–84%	• Mostly accurate execution of correct surfaces and rhythms • Workable and largely consistent tempo • Principal, but not all, markings observed	• Mostly fluent performance • Evidence of stylistic and expressive understanding	• Evidence of an understanding of the musical notation	• Most aspects of the musical substance are conveyed through performance
Pass 65–74%	• Modest level of accuracy in rhythm, but with limited reference to other markings • Tempo is not fully consistent or appropriate	• Some fluency in performance • Basic sense of stylistic and expressive understanding	• Evidence of an understanding of musical notation	• Some sense of the musical substance is conveyed through performance
Below Pass 55–64%	• Some accurate playing, but also a number of errors • Limited response to markings	• Lack of fluency in the performance • Insufficient sense of stylistic or expressive understanding	• Evidence of an understanding of musical notation	• The musical substance is insufficiently conveyed through performance
Below Pass 0–54%	• Accuracy not present to any significant degree • Little or no response to markings • Little or no discernible sense of tempo	• Fluency not present to any significant degree • No sense of stylistic or expressive understanding	• Some evidence of an understanding of musical notation	• No. sense of the musical substance conveyed in performance

Aural Tests

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

	Musicality	Musical knowledge
Distinction 85–100%	• Clear evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Consistently accurate and prompt responses
Merit 75–84%	• Some evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Accuracy in most of the tests but with a few incorrect responses
Pass 65–74%	• Basic evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Reasonable standard of aural perception demonstrated throughout the tests
Below Pass 55–64%	• Insufficient evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Insufficient standard of aural perception demonstrated throughout the tests
Below Pass 0–54%	• Inadequate evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music	• Inadequate standard of aural perception demonstrated throughout the tests

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

Distinction (85–100%)

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

Merit (75–84%)

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

Pass (65–74%)

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

Below pass, upper level (55–64%)

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

Below pass, lower level (0–54%)

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality in all or most of the components. Their standard of technical accomplishment will have been judged as significantly below that required for the grade. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener.

8.1 Regulated qualification information

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

Graded exams

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
Grade 1	501/2031/1	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1)	6	2	20
Grade 2	501/2032/3	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2)	9	3	30
Grade 3	501/2033/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3)	9	5	50
Grade 4	501/2034/7	UWLQ Level 2 Award in Graded Examination in Music Performance (Grade 4)	12	7	70
Grade 5	501/2035/9	UWLQ Level 2 Award in Graded Examination in Music Performance (Grade 5)	12	9	90
Grade 6	501/2078/5	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	18	13	130
Grade 7	501/2079/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	24	17	170
Grade 8	501/2081/5	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	36	21	210

Regulation

Please note that diplomas in Theory of Music are not currently regulated by Ofqual.

8.2 RQF levels

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

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

8.3 UCAS tariff points

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

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

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