London College of Music Examinations

Music Grades Syllabus

Qualification specifications for:
Grades, Recital Grades and Leisure Play

Valid from:
2012 until further notice

updated 02.09.2025

Subjects:
Flute, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trombone, Baritone, Euphonium, Tuba, Viola, Cello, Double Bass, Harp, Accordion, Tuned Percussion, Snare Drum, Timpani, Percussion, Classical Singing, Church Music

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London College of Music Examinations

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London College of Music

The London College of Music (LCM) is one of the largest specialist Music and Performing Arts institutes in the UK. It has a long history of music education dating back to 1887, when it was situated in Great Marlborough Street, London, where the college began as an examination body. In 1991 LCM became part of Thames Valley University, which was renamed the University of West London in 2011.

The London College of Music offers an impressive range of innovative courses, respected worldwide and delivered with creativity and passion by practicing industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

Further information about full-time programmes for undergraduate and postgraduate students, in addition to the Junior College, is available from:

- the UWL Learning Advice Centre - tel: 020 8579 5000; email: learning.advice@uwl.ac.uk
- the London College of Music office - tel: 020 8231 2304; email: music@uwl.ac.uk
- uwl.ac.uk/music

London College of Music Examinations

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, and are unique in the graded examinations sector in being awarded by a university.

LCM's graded and diploma examinations in most subjects are accredited by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the RQF (Regulated Qualifications Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at Grades 6-8 in an accredited subject.

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, music theatre, popular music vocals, guitar, electronic keyboard, electronic organ, drum kit, percussion, church music, Irish and Scottish traditional music, jazz (piano, wind and brass), ensemble, early learning, theory (both classical and popular) and composition. Examinations in acoustic, electric, rock and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, conducting, thesis and theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

We offer a number of pre-Grade 1 Step exams. Graded exams include a discussion element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element.

We offer the very popular **LEISURE PLAY** option, where candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

New features of this syllabus are the **RECITAL GRADES**, allowing candidates to enter for a graded exam focusing entirely, or predominantly, on performance;

Graded and diploma syllabuses are available free of charge via our website uwl.ac.uk/lcmexams, or from the LCM Examinations office (contact details on page 2).

1. Summary of exam types

Following is an overview of the four exam types contained in this syllabus. Please refer to the relevant section of this syllabus for full details.

	Grades	**Recital Grades**	**Leisure Play**
Technical Work	✓	✘	✘
Performance	Generally 3 pieces; refer to repertoire list	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from repertoire list plus 1 own choice)
Discussion	✓	Optional for Component 2	✘
Sight Reading	✓	Optional for Component 2	✘
Aural Tests	✓	✘	✘
Structure	Grades 1-8	Grades 1-8	Levels 1-8
Pre-requisites	✘	✘	✘
Assessment	Examination	Examination	Examination
Grading	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %
Ofqual Regulation	✓	✓	✓

2. Introduction

2.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations, Recital Grades and Leisure Play Examinations in Music Performance awarded by University of West London Qualifications, in the following subjects:

> Flute, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trombone, Baritone, Euphonium, Tuba, Viola, Cello, Double Bass, Harp, Tuned Percussion, Snare Drum, Timpani, Percussion, Classical Singing, Church Music

It should be read in conjunction with the relevant *repertoire lists*, which detail the specific requirements for the subject. Repertoire lists are available free of charge via our website uwl.ac.uk/lcmexams, or from the LCM Examinations office (contact details on page 2).

Graded examinations are also offered in the subjects listed below. Because of differences in content and/or markschemes, syllabuses and repertoire lists for these subjects are published separately.

> Acoustic Guitar, Bass Guitar, Clarinet, Classical Guitar, Composition, Cornet, Drum Kit, Electric Guitar, Electronic Keyboard, Electronic Organ, Ensemble, Flugelhorn, Irish Traditional Music, Jazz Clarinet, Jazz Flute, Jazz Piano, Jazz Saxophone, Jazz Trombone, Jazz Trumpet, Music Theatre, Popular Music Theory, Popular Music Vocals, Rock Guitar, Scottish Traditional Music, Theory of Music, Trumpet, Violin

2.2 Validity of this syllabus

This syllabus is valid from 1 January 2012 until further notice.

2.3 Rationale

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

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the repertoire performed in practical examinations;
- a distinctively broad stylistic range, as reflected in tasks, endorsements and repertoire;
- the provision of assessment in areas not traditionally included within the scope of graded examinations;
- a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts.

In the standards set, in structure, and organisation, LCM's graded and diploma qualifications are broadly comparable with those of other awarding bodies offering qualifications in music and in drama & communication. However, these syllabuses offer the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition and offer alternative routes that enable teachers to achieve the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

2.4 Syllabus aims

A course of study based on LCM's graded and diploma syllabuses is intended to provide:

- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts;
- skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory;
- enhanced ability in acquiring the personal disciplines and motivation necessary for life-long learning;
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience;
- an assessment system equipping candidates with added-value to enhance career routes, educational opportunities and decision-making.

2.5 Syllabus objectives

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

- a balanced combination of performing skills and the supporting literacy;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

2.6 Availability of examinations and entry details

Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding Autumn. Completed entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. The representative is responsible for devising the timetable.

In addition, LCM conducts examinations at schools, colleges and teaching studios on a private centre basis, provided the practical grade entries total at least five hours' examining time, and any venue-related costs are covered by the applicant. The co-ordinating teacher is responsible for timetabling the examination day. Some flexibility is possible, and teachers are invited to telephone LCM Examinations on 020 8231 2364 to discuss the arrangements in advance.

2.7 Duration of examinations

Pre Preparatory	Step 1	Step 2
10 mins	10 mins	10 mins

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

2.8 Candidates with specific needs

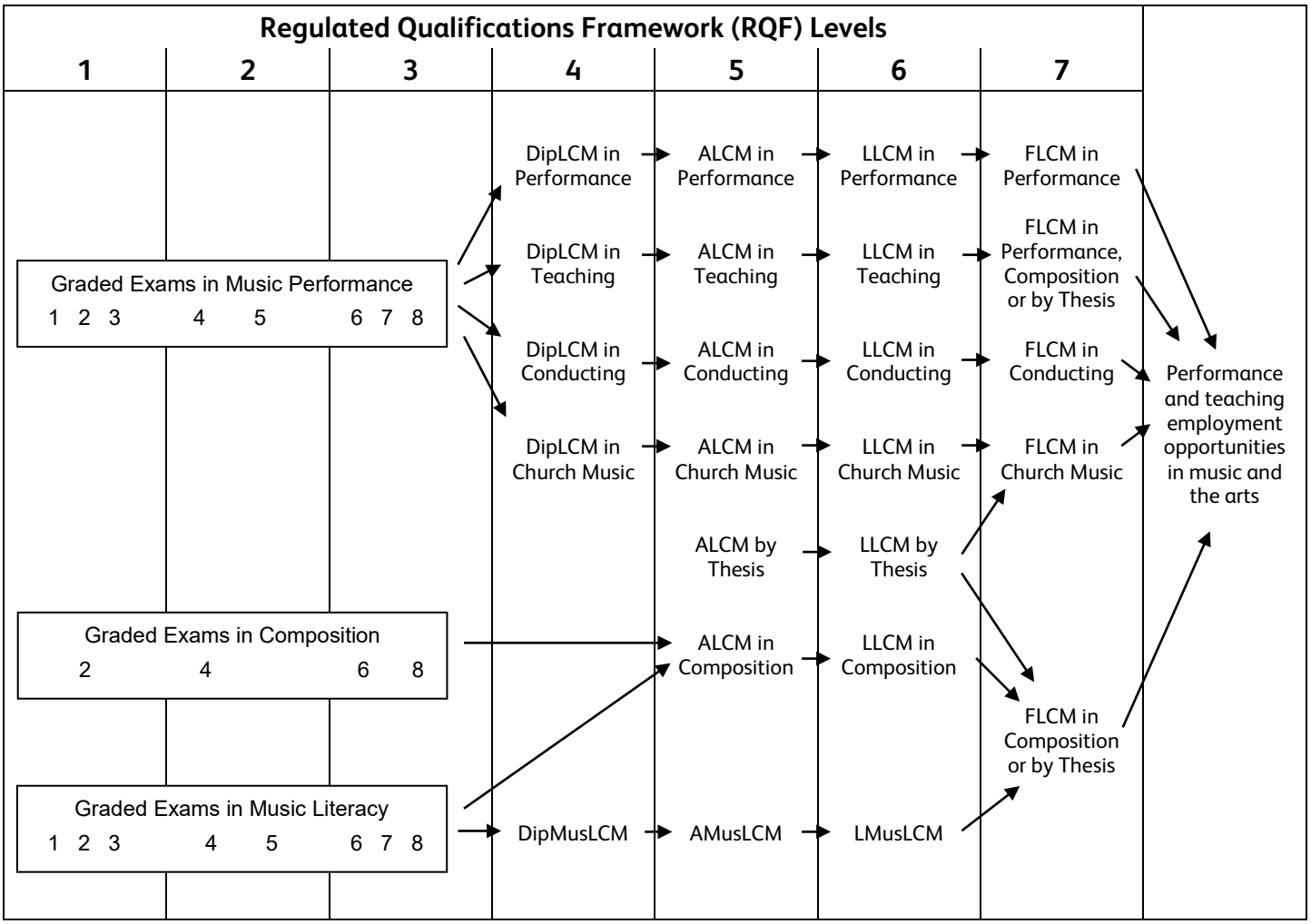
Information on assessment, examination and entry requirements for candidates with specific needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*, available free of charge via our website or on request from the LCM Examinations office (contact details on page 2).

2.9 Target groups

LCM Examinations are open to all. There are no minimum age restrictions, and the choice of repertoire is intended to appeal to candidates of all ages. However, in practice, whilst candidates of all ages enter for Grades 1-5, it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6-8.

Target Age / Description	LCM Grades / Levels
4 – 7	1 – 3
6 – 13	1 – 5
11 – 18+	4 – 8
Continuing Education	1 – 8

2.10 Progression routes



Progression from Music Performance Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance or Composition or by Thesis
- Conducting route: DipLCM in Conducting, ALCM in Conducting, LLCM in Conducting, FLCM in Conducting

Progression from Music Literacy Grades:

- Theory route: DipMusLCM, AMusLCM, LMusLCM, FLCM in Composition or by Thesis
- Composition route: ALCM in Composition, LLCM in Composition, FLCM in Composition or by Thesis

The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not accredited by Ofqual. RQF levels are included to indicate the standard of qualifications.

LCM music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value. For more information, please contact LCM Examinations.

3. Grades

3.1 Overview

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations in Music Performance awarded by University of West London Qualifications. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary to play a musical instrument or sing, and to develop capability both as a performer and as an informed listener. Carefully selected repertoire appropriate to each instrument for each of the eight grades offered is detailed in the repertoire lists, which are available separately. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

3.2 Summary of subject content and description of examination components

These summaries should be read in conjunction with the *Grade descriptions* (Section 3.4) and the *Pass band descriptions* (Section 8.3). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music, Philip Aldred, at the LCM Examinations office (contact details on page 2).

Teachers preparing candidates for LCM graded music examinations need to ensure that students are able to demonstrate appropriate levels of mastery as described in the Grade Descriptions in each of the following five areas of study:

Component 1: Technical Work

Candidates need to be prepared to demonstrate:

1. the ability to perform from memory the scales, arpeggios, and/or other tasks and exercises specified in the repertoire. The primary areas of study are the pitch content of the set exercises, and the ability to perform them from memory (unless specified to the contrary), with accuracy and fluency, within the specified parameters of tempo.
2. technical mastery of their particular instrument (including fingering, breath control, tone control, variation in dynamics, articulation and intonation, as appropriate), and the ability to shape the exercises musically.

Explicit ability: perform from memory a specified set of technical exercises, at a specified tempo or within specified parameters of tempo, appropriate to the instrument and grade, with accuracy and fluency.

Implied ability: demonstrate basic technical fluency, fingering, articulation, intonation, breath control, as appropriate to the instrument, and knowledge of keys and diatonic chords.

Component 2: Performance

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform pieces as prescribed in the repertoire, with accuracy and musicality. The principal area of study is the technical mastery of the instrument, which might include fingering, breath control, tone control, articulation, intonation, tonal variety and/or consistency, accuracy, dexterity, tempo and dynamics.
2. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. familiarity with notation appropriate to the grade.
4. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: perform pieces, usually three chosen by the candidate from prescribed lists, with accuracy and musicality.

Implied ability: execute a programme of three relatively substantial pieces of music, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the grade (see 3.4, *How marks are awarded*, Section 7.3).

Component 3: Discussion

Candidates need to be prepared to demonstrate:

1. the ability to respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects of the pieces performed. The primary areas of study throughout the grades will be (a) a thorough understanding of all aspects of notation occurring in the performed scores, and (b) an informed and considered response to the repertoire.
2. at Grades 4-8, knowledge and understanding of the historical and musical context of the pieces performed.
3. the ability to articulate answers clearly and confidently, employing appropriate terminology.

Explicit ability: respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects, appropriate to the grade, of the pieces performed.

Implied ability: a technical and (at higher grades) critical understanding of the music performed in Component 2, and of the candidate's own response to it, demonstrated through articulate responses employing appropriate vocabulary.

Component 4: Sight Reading

Candidates need to be prepared to demonstrate the ability to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation. The primary areas of study are the abilities to respond to, and interpret, traditional musical notation, displaying an understanding of keys, phrasing, dynamics, structure and other musical elements.
2. make sensitive and musical performance choices that reflect an increasing sense of musical instinct.
3. use the preparation time effectively in order to produce as convincing a rendition of the given extract as possible.

Explicit ability: perform, as accurately and fluently as possible, an extract of music previously unseen by the candidate, after a short period of preparation.

Implied ability: respond to, and interpret, traditional musical notation, displaying an understanding of keys, phrasing, dynamics, structure, and other musical elements, using the preparation time effectively to produce as convincing a rendition of the given extract as possible, as if the candidate were commencing the process of learning the piece fully.

Component 5: Aural Tests

Candidates need to be prepared to demonstrate the ability to:

1. provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types. The primary areas of study are the knowledge and understanding of the required parameters of pitch, rhythm, harmony, form and style.
2. communicate these answers to the examiner by means of appropriate terminology and through practical means (singing, clapping, etc.) as required.
3. understand the specific test formats as published by LCM Examinations.

Explicit ability: provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types, relating to discrimination of such musical aspects as pitch, rhythm, harmony, form and style.

Implied ability: aurally discriminate between a variety of musical elements and parameters, such as those outlined above; communicate this to the examiner by means of appropriate terminology and practical means (singing, clapping etc.) as required; and an understanding of the specific test formats as published by LCM Examinations.

3.3 Weightings for examination components

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

3.4 Grade descriptions

The standard expected of a candidate at any particular grade is defined by the repertoire of tasks prescribed for that grade. The performance of the candidate in relation to these tasks determines the attainment band that he/she is awarded. The repertoire of tasks is differentiated by demand. The level of mastery implicit in these tasks and the more general expectations of the candidate are defined by the following grade descriptions:

Grades 1-2

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, articulation, phrasing and ornamentation will occur only sporadically in the music, and will be limited to the most basic types. The repertoire of scales and arpeggios in Component 1 is limited to the least demanding examples. The duration of pieces in Component 2 is generally limited to 1-2 minutes maximum. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Grades 3-4

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

Grade 5

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

Grades 6-7

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

Grade 8

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

3.5 Assessment

Refer to Sections 7.1 – 7.3.

3.6 Regulation

LCM's graded examinations in music performance in most subjects are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1, 2 and 3.

The table below shows the qualification number, RQF title and credit value of each grade. The awarding organisation is **University of West London Qualifications** (UWLQ).

Please contact us, or consult the Register of Regulated Qualifications (http://register.ofqual.gov.uk), for further details, including unit numbers.

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

3.7 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes accredited graded music examinations in its tariff. Holders of LCM Grade 6–8 music qualifications (including Recital Grades) applying for any course of study at a UK Higher Education institution are entitled to tariff points as detailed below:

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

4. Recital Grades

4.1 Overview

The new Recital Grades syllabus offers candidates the opportunity to enter for graded exams focusing entirely, or predominantly, on performance. The exam comprises four pieces, plus either a fifth piece or sight reading or discussion. Pieces do not have to be chosen from different lists, allowing flexibility in repertoire selection.

The new Recital Grades truly offer candidates the opportunity to be examined solely on their musical performance. They are relatively free to choose pieces which reflect their own specialism and/or love – for example a Baroque recital is possible.

With the option of a fifth piece or sight reading or discussion, the candidate has true flexibility suited to their needs.

Philip Aldred, Chief Examiner in Music

4.2 Examination requirements

Component 1

Candidates are required to perform FOUR pieces.

All pieces must be selected from the set list for the equivalent grade.

Where a study is listed for the equivalent grade, this **MAY NOT** be included in the programme.

There is no requirement to select the pieces from different lists, as may be required in the equivalent graded syllabus.

At least one piece MUST be selected from the LCM Grade Handbook (if available).

Component 2

Candidates choose ONE of the following:

(a) Perform an additional piece (requirements as for Component 1)

(b) Sight Reading (requirements as for equivalent graded examination)

(c) Discussion (requirements as for equivalent graded examination)

Requirements for Recital Grades in Classical Singing differ slightly from those outlined above. Please consult the Classical Singing repertoire list.

4.3 Weightings for examination components

Component 1				Component 2
Performance 1	**Performance 2**	**Performance 3**	**Performance 4**	**Performance 5 OR Sight Reading OR Discussion**
20 %	20 %	20 %	20 %	20 %

4.4 Assessment

Candidates are assessed according to the same standards and criteria as for LCM's graded exams.

Refer to the details listed under Performance, Sight Reading and Discussion (as applicable) in Section 7.3, *How marks are awarded*.

4.5 Regulation

LCM's recital grades are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1, 2 and 3. Details are as for the standard graded exams.

Recital grades are also included in the UCAS tariff.

5. Leisure Play

5.1 Overview

The LCM Leisure Play syllabus is designed for candidates who wish to play pieces and who, for various reasons, do not wish to prepare for the additional components of the main grade syllabus.

There are eight Grades, Grades 1 to 8.

5.2 Examination requirements

Candidates are required to perform FOUR pieces.

At least THREE of these pieces are to be selected from the set lists for the equivalent grade. There is no requirement to select the pieces from different lists, as may be required in the equivalent graded syllabus, but candidates and teachers should endeavour to ensure that the overall programme is contrasted and balanced. There is no requirement to select at least one piece from the LCM Grade Handbook (where available).

NB: Additional repertoire for Leisure Play Piano examinations is listed in the Piano repertoire list.

The fourth piece may be an own choice, which may be in a jazz, popular or other contemporary style, and/or may be an original or own composition. There is no requirement for own choice pieces to be pre-approved, but advice on the appropriateness of own choice pieces is available from the Chief Examiner in Music. Candidates should be aware that, if the standard of an own choice piece is significantly easier than that of the equivalent grade, this may be reflected in the marking. Guidelines on the appropriate standard of repertoire is contained in the *Grade descriptions* (Section 3.4).

Requirements for Leisure Play in Classical Singing differ slightly from those outlined above. Please consult the Classical Singing repertoire list.

5.3 Weightings for examination components

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

5.4 Assessment

Performances are assessed according to the same standards and criteria as for LCM's graded exams.

Refer to the details listed under Performance in Section 7.3, *How marks are awarded*.

5.5 Regulation

LCM's Leisure Play grades are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1, 2 and 3. Details are as for the standard graded exams.

Leisure Play exams are also included on the UCAS tariff.

6. Assessment

6.1 Assessment objectives

During an examination candidates will be assessed on their ability to demonstrate mastery of:

Domain 1: Technical Accomplishment The extent to which the instrument or voice is effectively controlled, assessed via the candidate's performance.	**Domain 2: Musicality** The ability to make sensitive and musical performance decisions.
Domain 3: Musical Knowledge The synthesis of theoretical, notational and contextual knowledge.	**Domain 4: Communication** The degree to which the performer communicates with and engages the listener through musical performance on their instrument or voice.

6.2 Coverage of the assessment domains

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

6.3 How marks are awarded

Technical Work

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

Assessment Domains	Approximate Weightings
Technical Accomplishment: accuracy, fluency, variation in articulation, intonation, breath control, fingering, consistency and quality of tone, dexterity, appropriate tempo, variation in dynamics (all as appropriate to instrument), prompt response to examiner's instruction.	75 %
Musicality: musical shape, phrasing.	10 %
Musical Knowledge: pitch content of specified scales/chords.	15 %

Performance

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

Assessment Domains	Approximate Weightings		
	Grades 1-3	Grades 4-5	Grades 6-8
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics.	65 %	55 %	40 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	15 %	20 %	30 %
Musical Knowledge: an understanding of all aspects of the notation occurring in the repertoire; an understanding of the stylistic context of, and performance practice relating to, the repertoire.	10 %	12.5 %	15 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the use of elements outlined in domains 1, 2 & 3.	10 %	12.5 %	15 %

Discussion

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

Assessment Domains	Approximate Weightings		
	Grades 1-3	Grades 4-5	Grades 6-8
Musicality: at Grades 4-8, an understanding of appropriate, sensitive and musical performance choices, in relation to notation and to style and performance practice.	X	10 %	20 %
Musical Knowledge: at all levels, a thorough understanding of all notational aspects of the printed scores performed in the Performance component, and the performance implications arising from this knowledge; and an ability to articulate aspects of the candidate's personal response to the repertoire. At Grades 4-8, an increasingly wider understanding of the historical and musical context of the pieces performed, including knowledge about the composer, historical period, and style; and an ability to articulate aspects of the candidate's personal response to learning and performing the repertoire. At Grades 7 & 8, some knowledge extending beyond the performed repertoire is expected. At all levels, a degree of confidence and articulation, and appropriate vocabulary, in responses, is expected.	100 %	90 %	80 %

Sight Reading

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

Assessment Domains	Approximate Weightings		
	Grades 1-3	Grades 4-5	Grades 6-8
Technical Accomplishment: the ability to perform the given extract accurately with regard to various parameters appropriate to the instrument (see Technical Work and Performance components, above).	37.5 %	35 %	32.5 %
Musicality: the ability to make sensitive and musical performance choices in relation to the given extract.	10 %	12.5 %	15 %
Musical Knowledge: the ability to understand the notation within the given extract.	42.5 %	40 %	37.5 %
Communication: the ability to communicate the musical substance of the extract to the examiner.	10 %	12.5 %	15 %

Aural Tests

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

Assessment Domains	Approximate Weightings		
	Grades 1-3	Grades 4-5	Grades 6-8
Musicality: at Grades 7 and 8, understanding is required of different approaches to interpreting a passage of music.	X	X	10 %
Musical Knowledge: the ability to discriminate aurally a variety of musical elements and parameters, such as pitch, rhythm, harmony, form, and style.	100 %	100 %	90 %

7. Awarding and reporting

7.1 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, and not later than four weeks after the examination date, by post. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. *(See Regulation 27.)*

7.2 Repeats of examinations

Where a candidate is not able to reach the minimum standard for a Pass in an examination, application for re-examination at that grade is permitted, upon payment of the current entry fee. All examination components must be completed on re-examination. Marks from examination components may not be carried forward or credited.

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

The pass awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination performance a candidate may be awarded either a Pass, a Pass with Merit or a Pass with Distinction. Each award broadly corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

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 on their instrument or voice, 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 6-8, 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 on their instrument or voice, 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 6-8, 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 on their instrument or voice, 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 on their instrument or voice. 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 on their instrument or voice 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.

7.4 Attainment band descriptions

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: Grades 1-8

Distinction (85-100%) A highly accurate and fluent response within the prescribed tempo range, with precise intonation and articulation, and consistent tone quality, as appropriate. Shaped musically and performed at the requested dynamics. Secure knowledge of pitch content of specified scales, arpeggios and/or exercises demonstrated.	**Merit (75-84%)** Mostly accurate, with occasional lack of assurance. Played within the prescribed tempo range. Moderate precision of articulation and intonation, and moderate consistency in quality of tone. Evidence of musical shape and phrasing. Mostly secure knowledge of pitch content of specified scales, arpeggios and/or exercises demonstrated.	**Pass (65-74%)** A reasonable level of accuracy. There may be some inconsistency of continuity produced by errors and/or restarts. Choice of tempo could be more appropriate and/or consistent. Some evidence of correct articulation and good tone quality. Technical standard is sufficient that the exercises are generally recognisable. Some evidence of musical shape and phrasing. Evidence of knowledge of pitch content of specified scales, arpeggios and/or exercises demonstrated.
Below Pass, upper (55-64%) Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass. Articulation, intonation, and/or tone quality need more work. Musical shape and phrasing need more attention and work. Some evidence of pitch content of specified scales, arpeggios and/or exercises demonstrated.	**Below Pass, lower (0-54%)** Occasional creditable moments, but many restarts and errors so that accuracy and fluency are severely compromised. Tone quality, intonation, and/or articulation are not of a satisfactory standard. Little or no evidence of musical shape or phrasing. Little or no evidence of pitch content of specified scales, arpeggios and/or exercises demonstrated.	

Performance: Grades 1-5

Distinction (85-100%) A high level of technical accomplishment, demonstrating accuracy and fluency, appropriate to the repertoire performed. Well-developed and secure tone quality, intonation, and/or articulation. Evidence of excellent musicality and interpretative ideas. A confident and assured performance. A secure understanding of musical notation should be evident. As the grades progress, the performance should display increasingly convincing evidence of stylistic awareness and an increasing degree of expressive qualities. A clear ability to engage the listener in the performance.	**Merit (75-84%)** An ability to cope well with the technical demands of the music. A good standard of tone quality, intonation and/or articulation. Evidence of appropriate musicality and interpretative ideas. A confident performance. A mostly secure understanding of musical notation should be evident. As the grades progress, some stylistic awareness and expression should be evident. Some ability to engage the listener in the performance.	**Pass (65-74%)** Fairly accurate, reasonably fluent, but occasionally hesitant. Tone quality, intonation and/or articulation of a generally acceptable standard. There is some evidence of appropriate musicality and interpretative ideas. A reasonably confident performance. Significant evidence of an understanding of musical notation. As the grades progress, the beginnings of stylistic awareness and expression should become apparent. A basic ability to engage the listener in the performance.
Below Pass, upper (55-64%) Some correct playing, but a degree of discontinuity in the performance, accompanied by technical inaccuracies. Tone, intonation and/or articulation need more work in order to be of an acceptable standard. Nevertheless, some signs that a sense of musicality and interpretation is potentially attainable. Evidence of an understanding of musical notation. Stylistic awareness and expression are unlikely to be clearly communicated.	**Below Pass, lower (0-54%)** There may be some correct playing, but a proportionally greater number of inaccuracies, and a lack of continuity which compromises the sense of performance. Tone and/or articulation are well below an acceptable standard. Ideas of interpretation and musicality are not clearly communicated. Some evidence, or less, of an understanding of musical notation. Little evidence of stylistic awareness and expression.	

Performance: Grades 6-8

Distinction (85-100%) A high level of technical accomplishment, demonstrating accuracy and fluency, appropriate to the repertoire performed. Well-developed and secure tone quality, intonation, and/or articulation. A mature sense of musical style, and an ability to take charge of expressive elements in the music. A confident and assured performance. A secure understanding of musical notation should be evident. At this level, performers should communicate a sense of individual interpretative skill, in relation to the substance of the music. A clear ability to engage the listener fully in the performance.	**Merit (75-84%)** An ability to cope well with the technical demands of the music. A good standard of tone quality, intonation and/or articulation. A confident performance. A secure understanding of musical notation should be evident. At this level, performers should communicate some sense of individual interpretative skill, in relation to the substance of the music. An ability to engage the listener in the performance.	**Pass (65-74%)** Fairly accurate, reasonably fluent, but occasionally hesitant. Tone quality, intonation and/or articulation of a generally acceptable standard for this level. There is some evidence of appropriate musicality. A reasonably confident performance. Evidence of an understanding of musical notation. Performers should communicate something of the substance of the music. There is a basic ability to engage the listener in the performance.
Below Pass, upper (55-64%) Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies. Tone, intonation and/or articulation need more development. Nevertheless, some signs that a sense of musicality is potentially attainable. Evidence of an understanding of musical notation. A basic, but limited, communication of the substance of the music. Little evidence of an ability to engage the listener in performance.	**Below Pass, lower (0-54%)** Inaccuracies proportionately greater than correct playing, and a lack of continuity which jeopardises the sense of performance. Tone and/or control of articulation need much more work. 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 in performance.	

Discussion: Grades 1-5

Distinction (85-100%) Demonstrating secure rudimentary and contextual knowledge in relation to the performances, and a considered personal response to the repertoire. At Grades 4 and 5, a clear understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. Confident responses, accurate and well communicated.	**Merit (75-84%)** Mostly assured in terms of rudimentary and contextual knowledge, and a clear personal response to the repertoire. At Grades 4 and 5, some understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. Generally well-expressed answers, if a little hesitant.	**Pass (65-74%)** Some understanding of rudimentary and contextual knowledge, and some evidence of a personal response to the repertoire. At Grades 4 and 5, a basic understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. A basic level of articulacy, perhaps combined with some hesitation. Prompting may be required.
Below Pass, upper (55-64%) A degree of inaccuracy and suggesting that areas of the required knowledge and understanding have not been fully covered. At Grades 4 and 5, an insufficient understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. Some lack of coherence in responses; some hesitation, with prompting required.	**Below Pass, lower (0-54%)** A significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge. Personal response to repertoire lacks consideration and clarity. Lack of coherence in responses; significant hesitation, with much prompting required.	

Discussion: Grades 6-8

Distinction (85-100%) Demonstrating secure rudimentary and contextual knowledge in relation to the performances. A clear and considered personal response to learning and performing the repertoire. A broad, wide-ranging understanding of the historical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed. A clear understanding of matters relating to musicality and interpretation. Confident responses, accurate and well communicated.	**Merit (75-84%)** Mostly assured in terms of rudimentary and contextual knowledge. A 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. A good understanding of matters relating to musicality and interpretation. Generally well-expressed answers, if a little hesitant.	**Pass (65-74%)** Some understanding of rudimentary and contextual knowledge. A 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. Some understanding of matters relating to musicality and interpretation. A reasonable level of articulacy, perhaps combined with some hesitation. Prompting may be required.
Below Pass, upper (55-64%) A 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. Limited understanding of matters relating to musicality and interpretation. Responses likely to be insufficiently articulate; significant hesitation, with prompting required.	**Below Pass, lower (0-54%)** A 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. Little or no understanding of matters relating to musicality and interpretation. Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required.	

Sight Reading: Grades 1-5

Distinction (85-100%) Confident and accurate in the execution of pitches and rhythms. An appropriate and consistent tempo, with readily discernible musical shaping and expression. A fluent performance. Clear evidence of a thorough understanding of the musical notation. The musical substance of the extract is conveyed with confidence.	**Merit (75-84%)** Mostly accurate and with some signs of musicality. A workable and largely consistent tempo. Principal, but not all, markings observed. A mostly fluent performance. Some aspects of the musical substance of the extract are conveyed through performance.	**Pass (65-74%)** A modest level of accuracy in both pitch and rhythm, but with little reference to other markings. An inaccurate and/or inconsistent tempo. Some fluency in performance. A basic sense of the musical substance of the extract is conveyed through performance.
Below Pass, upper (55-64%) Some accurate playing, but a substantial number of errors, and a lack of fluency in the performance. Limited response to markings. Tempo is not appropriate or consistent. An insufficient sense of the musical substance of the extract is conveyed in performance.	**Below Pass, lower (0-54%)** Accuracy and fluency are not clearly present in the performance to any significant degree. No response to markings, or sense of tempo. The musical substance of the extract is not conveyed through performance.	

Sight Reading: Grades 6-8

Distinction (85-100%) Confident and accurate in the execution of pitches and rhythms. An appropriate and consistent tempo. The performance is fluent, and is characterised by expressive and stylistic detail. Clear evidence of a thorough understanding of the musical notation. The musical substance of the extract is conveyed with confidence.	**Merit (75-84%)** Mostly accurate and with some signs of musicality. A workable and largely consistent tempo. Principal, but not all, markings observed. A mostly fluent performance. Evidence of stylistic and expressive understanding. Most aspects of the musical substance of the extract are conveyed through performance.	**Pass (65-74%)** A modest level of accuracy in both pitch and rhythm, but with limited reference to other markings. Tempo is not fully consistent or appropriate. Some fluency in performance. A basic sense of stylistic and expressive understanding. Some sense of the musical substance of the extract is conveyed through performance.
Below Pass, upper (55-64%) Some accurate playing, but also a number of errors, and a lack of fluency in the performance. A limited response to markings. Tempo is not appropriate or consistent. An insufficient sense of stylistic or expressive understanding, or of the musical substance of the extract, is conveyed through performance.	**Below Pass, lower (0-54%)** Accuracy and fluency are not clearly present in the performance to any significant degree. Little or no response to markings. Little or no discernible sense of tempo. Neither a sense of stylistic or expressive understanding, nor a sense of the musical substance of the extract, are conveyed in performance.	

Aural Tests: Grades 1-5

Distinction (85-100%) Demonstrating aural awareness through consistently accurate and prompt responses.	**Merit (75-84%)** Accuracy in most of the tests, but with a few incorrect responses.	**Pass (65-74%)** A reasonable standard of accuracy demonstrated throughout the tests.
Below Pass, upper (55-64%) Insufficient standard of aural perception demonstrated throughout the tests.	**Below Pass, lower (0-54%)** Inadequate standard of aural perception demonstrated throughout the tests.	

Aural Tests: Grades 6-8

Distinction (85-100%) Demonstrating aural awareness through consistently accurate and prompt responses. Clear evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.	**Merit (75-84%)** Accuracy in most of the tests, but with a few incorrect responses. Some evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.	**Pass (65-74%)** A reasonable standard of aural perception demonstrated throughout the tests. A basic evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.
Below Pass, upper (55-64%) Insufficient standard of aural perception demonstrated throughout the tests. Insufficient evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.	**Below Pass, lower (0-54%)** Inadequate standard of aural perception demonstrated throughout the tests. Inadequate evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.	

8. Regulations and information

For examination regulations, please see the Regulations and Information document on the website (lcme.uwl.ac.uk).