UNIVERSITY OF WEST LONDON
London College of Music Examinations

Popular Music Vocals Syllabus

Grades
Recital Grades
Leisure Play

Valid from:

2017 until further notice

updated 05.11.2025

For information about diplomas, please refer to the *Music Performance and Teaching Diplomas Syllabus.*

LCM 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 practising 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 Faculty of the Arts 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 world in being awarded by a university.

LCM's graded and diploma examinations in most subjects are regulated by Ofqual, which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards.

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 (classical, rock, electric, bass, jazz), ukulele, 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. 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 viva voce 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 also offer Recital Grades and Leisure Play options, which allow a certain amount of flexibility in examination format.

Graded and diploma syllabuses are available free of charge via our website lcme.uwl.ac.uk.

1. Exam information

1.1 Examination types

The 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	2 or 3 songs, depending on grade	4 (or 5) songs	3, 4 or 5 songs, depending on grade
Discussion	✓	Optional for Component 2	✗
Sight Singing	✓	Optional for Component 2	✗
Aural Tests	✓	✗	✗

1.2 Introduction to this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations, Recital Grades and Leisure Play in Popular Music Vocals awarded by University of West London Qualifications.

This syllabus is valid for four years with a two-session overlap. Therefore, it will be valid from the Winter session of 2017 up to and including the Spring session of 2022, subject to renewal.

These exams are regulated by Ofqual (UK), Qualifications Wales and CCEA (Northern Ireland), and Grades 6 to 8 attract UCAS points. See sections 3.7 and 3.8 for more information.

This new syllabus aims to give pop vocalists the opportunity to progress, through a series of graded exams, to become an accomplished and informed pop singer. The idea is to equip these vocalists with the tools to become a confident performer, true to their own style and personality, and a musician who can communicate with other musicians, and explain themselves and their music in appropriate language.

The repertoire offered in the LCM Handbooks is varied in genre and in feel, giving candidates the opportunity to not only demonstrate their ability, but also to demonstrate their personality and unique style both vocally and visually. The concept of delivering a performance that is individual and personal is emphasised throughout the grades, with a focus on both visual and vocal performance elements.

Just as every pop vocalist has their own style and personality, they also have personal needs and demands when approaching graded exams. This syllabus offers the opportunity for vocalists to focus on performance only through to embracing the broad requirements of the Graded Exams, encompassing elements such as Sight Singing and Improvisation that are useful and rewarding to a pop vocalist.

All supporting material needed to work through the graded exams can be found in the handbooks and on the website, giving teachers and candidates the ability to confidently prepare for each exam.

Changes to this syllabus:

- Handbooks are now available for each grade
- Step 1 and 2 exams are now available
- **The use of a microphone is now compulsory for the Performance Component from Grade 3 onwards**
- Technical Work has replaced Musicianship, which comprises scales, arpeggios and riffs/improvisation
- It is no longer a requirement to perform an unaccompanied verse or chorus at Grades 6 to 8
- Candidates are required to perform all songs from memory from Grade 3 onwards
- Questions/Discussion related to the music performed has replaced Musical Knowledge
- Aural Tests have replaced Aural Awareness, which comprises a range of tests such as keeping time and repetition of a melody
- Candidates using pre-recorded backing tracks are permitted to set up and operate any equipment or have someone present to do so

1.3 Resources

There are a number of resources available including handbooks and audio. The handbooks can be purchased via the online shop (lcmmusicshop.uwl.ac.uk), Music Exchange or Musicroom:

LL292 Popular Music Vocals Steps 1 & 2
LL293 Popular Music Vocals Grade 1
LL294 Popular Music Vocals Grade 2
LL295 Popular Music Vocals Grade 3
LL296 Popular Music Vocals Grade 4
LL297 Popular Music Vocals Grade 5
LL298 Popular Music Vocals Grade 6
LL299 Popular Music Vocals Grade 7
LL300 Popular Music Vocals Grade 8

The LCM Website
On the Popular Music Vocals subject page you will find a folder which is free to download. The folder contains all the audio material you need to prepare for your Popular Music Vocals exam: lcme.uwl.ac.uk/subjects/singing/popular-music-vocals.

Please see section 7.1, page 41 for advice on obtaining backing tracks.

1.4 Examination guidelines

Performance

- At least one song must be chosen from the set repertoire lists, the other song(s) can be own choice.
- The programme needs to be varied and contrasting in order to demonstrate the candidate's vocal and expressive range, versatility and understanding of style, and the ability to deal with songs of different character, mood, tempo and period. Examiners will be looking to assess a variety of performance techniques and styles. Credit will be given for good repertoire selection that suits the candidate's voice, whilst demonstrating versatility.
- At all grades, but at higher grades in particular, songs should be chosen that are sufficiently technically demanding to enable the examiner to assess performance skills at the appropriate level.
- The key and language of the songs are at the candidate's discretion and may include their own compositions. (No extra marks will be given for self-compositions.) If the candidate is performing an own composition in a language other than English, they must provide a full translation to the examiner.

- Candidates must perform all songs from memory from Grade 3 onwards.
- Except for ad libs, and purely improvised sections, the lead melody line should be sung in full with no sections omitted (specifically choruses and bridge sections).
- Candidates, particularly at higher grades, are encouraged to include their own appropriate ad libs and other suitable improvisations.
- When appropriate to the music performed, candidates are encouraged to enhance the performance with the use of gestures, facial expressions, movement or dance, etc. Although it is the vocal aspect of the performance which is the principal means of assessment, examiners will take into account any visual aspect of the performance which enhances the overall communication of the song. However, the vocal aspect should remain primary, and visual elements should not overshadow or detract from the vocal performance.
- Small percussion instruments are permitted for use (such as a tambourine), although no marks will be awarded specifically for the playing of such instruments and candidates should take care that this does not distract from the vocal performance.
- It is recognised that a number of pop songs contain expletives. While LCM Examinations does not expressly prohibit their use in exams, candidates (particularly younger ones), are asked to adopt a sensitive approach to this matter. Lyrics may be adapted where feasible, and where this does not significantly affect the impact of the song.
- Although awareness of style is important, examiners are not looking for vocal impersonators. Candidates must sing with their own voice, demonstrating their character and personality.
- Candidates, particularly those with changing or developing voices, may change the key of the song to make it more suitable for their voice. Singing a song in the original key where this creates a more challenging range may move a song to a higher grade than that shown in the sample songlist, but candidates must take care not to attempt songs in keys that may cause them to strain their voice unduly.

Own choice song selection

- The own choice songs can be from any popular music style. Music theatre songs are generally not considered suitable unless they are in a popular music style (e.g. some items from *Fame*, *Grease* or *Mamma Mia*). These songs need to be appropriate to the candidate's age, vocal range, abilities and musical interests. Approval may be given by the Chief Examiner in Music (including own compositions).
- Provided in this syllabus there is a sample songlist for each grade. The list is only a guideline based largely on the melodic range and complexity of each song and so candidates do not need to restrict their choice of songs to those presented in the list. Candidates may present any of the songs listed at a higher or lower grade than that shown, as the marking system is based on the overall musical performance (as shown in the assessment criteria) rather than solely on the technical demands of the song. However, at higher grades in particular, songs should be chosen that are technically sufficiently demanding to demonstrate the candidate's range of vocal abilities.

Written programme and lyric sheet

- A written programme and lyric sheet **must** be handed to the examiner at the start of the exam. See individual grades for information about the minimum requirements.
- From Grade 3 onwards, songs must be verbally introduced.
- **If a written programme and lyric sheet are not submitted then the result will not be issued.**

Accompaniment

Candidates may use an accompanist/accompanists, accompany themselves or use a backing track.

Accompanists

- Should be prepared to supply their own musical equipment.
- If candidates choose to play their own instrumental backing, they should ensure that they are able to perform this role without distracting from their vocal performance. The quality of the accompanist's performance will not be examined, although candidates should be comfortable in the knowledge that the accompanist/accompanists are adequately skilled to perform the role without distracting from the performance.
- Any accompanists may only be present in the examination room during songs where they are playing.

Backing tracks

- Backing tracks must not include lead vocals. They may contain backing vocals as a harmonisation or countermelody to the main melody.
- Candidates may have someone present in the exam room to operate playback equipment during the exam. Their sole role is to start and stop the tracks as required; they must not give cues, direction, or any form of coaching during the performance. They may only be present during those parts of the exam where recorded backing tracks are required.

- Some centres may provide CD players (this should be checked with the local LCM Representative at the time of entry), but all candidates must be prepared to bring their own suitable audio players when necessary or if preferred.
- At all grades it is the responsibility of the candidate to ensure that the volume balance between the voice and the backing track is appropriate. The candidate may conduct one very short sound check (approx. 30 seconds) before commencing the performances.
- Candidates should take care to choose backing tracks that are in a suitable key for their voice.

Microphones

- **The use of a microphone is compulsory for Grade 3 and above. This applies only to the Performance Component of the exam.**
- Candidates will need to check with the centre to see if they have a microphone and PA system. If not, they will need to provide their own.
- The examiner will not provide assistance in setting up or adjusting any amplification used.
- Candidates are permitted to set up and operate any amplification equipment unaided or have someone present to do so, thus avoiding feedback, mic handling noises, etc., aiming to achieve a complementary tone.
- The use of electronic effects (reverb, echo, etc.) should be minimal and should not interfere with the clarity of the vocals.

Alterations to repertoire

- Cuts may be made at all grades in order for the programme to remain within the set times. If cuts are made, the version of the song which is performed in the exam must show musicality and balance. Candidates must also ensure that the lyric provided to the examiner accurately reflect the performed version, including any changes made.

For information about the Technical Work, Discussion, Sight Singing and Aural Test components, see the examination requirements from page 13. For more information about examination regulations, please see the Regulations and Information document on the website.

1.5 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 (May/June for Scotland and Ireland, March/April for England and Wales), 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 contact LCM Examinations to discuss the arrangements in advance.

For centres outside the UK and Ireland there is some flexibility as to the timing of examination sessions. Candidates and teachers should consult their representative, who in turn will consult the appropriate LCM office.

1.6 Duration of examinations

Step 1	Step 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
15 mins	15 mins	20 mins	20 mins	20 mins	25 mins	25 mins	30 mins	30 mins	35 mins

2. Grades

2.1 Overview

This syllabus provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary for this genre of singing, and to develop capability both as a performer and as an informed listener. This syllabus clearly describes what is expected, gives criteria for the selection of performance repertoire for each grade, and details 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 exam. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

2.2 Summary of subject content and description of examination components

These summaries should be read in conjunction with the *Grade descriptions* (Section 2.4) and the *Pass band descriptions* (Section 9.3). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music at the LCM Examinations office (contact details on page 2).

Areas of Study

Teachers preparing candidates for LCM graded Popular Music Vocals 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 technical exercises specified in the repertoire. The primary areas of study are the pitch and interval content of the set exercises, and the ability to perform them from memory, with accuracy and fluency.
2. technical mastery of the voice (including breath control, colour, control of dynamics, intonation), and the ability to shape the exercises musically.
3. the ability to perform prepared riffs, moving on to improvising over a prepared chord sequence, then improvising over a previously unseen chord sequence, as specified in the repertoire. The primary areas of study are the pitch and interval content of the set exercises, and the ability to perform them musically, demonstrating an understanding of the style, moving on the ability to interpret chord symbols and displaying an understanding of the integration of the melody and harmony.
4. sensitive and musical performance choices that reflect an increasing sense of musical instinct.

Explicit ability:

perform from memory a specified set of technical exercises, and riffs or improvisations, appropriate to the grade, with accuracy and fluency.

Implied ability:

demonstrate basic technical fluency, breath control, control of dynamics, intonation, and knowledge of pitches, modes, chords and intervals as required by the grade, and interpret chord symbols, displaying an understanding of the integration of harmony and melody.

Component 2: Performance

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform two or three songs, as specified for the grade, with accuracy and musicality and (where specified) from memory. The principal area of study is the technical mastery of the voice, which might include breath control, colour, variation in dynamics, intonation, vibrato, projection, and clarity of diction.

2. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. evidence of a sense of stylistic awareness.
4. increasing ability to communicate effectively with the listener as the grades progress.

Explicit ability:

perform two or three songs according to the grade, chosen by the candidate according to published criteria, with accuracy and musicality.

Implied ability:

choose and execute a programme of two or three songs, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the grade (see Section 8.3, *How marks are awarded*).

Component 3: Discussion

Candidates need to be prepared to demonstrate:

1. the ability to respond orally to questions from the examiner as prescribed for the grade. The primary area of study throughout the grades will be a thorough understanding of all aspects of the prescribed topics.
2. the ability to articulate answers clearly and confidently, employing appropriate terminology.

Explicit ability:

respond orally to questions from the examiner regarding various technical matters as specified for the grade.

Implied ability:

a technical and (at higher grades) critical understanding of the repertoire performed, and an understanding of the prescribed theoretical and contextual aspects, demonstrated through articulate responses employing appropriate vocabulary.

Component 4: Sight Singing

Candidates need to be prepared to demonstrate the ability to:

1. perform, as accurately and fluently 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 music notation, displaying an understanding of the notational aspects of pitch, rhythm, key, etc.
2. make sensitive and musical performance choices that reflect an increasing sense of musical instinct.

Explicit ability:

perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation.

Implied ability:

respond to, and interpret, musical notation, displaying an understanding of the notational aspects of pitch, rhythm, key, etc.

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 and harmony.
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 and harmony.

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.

2.3 Weightings for examination components

	Technical Work	Performance	Discussion/ Questions	Sight Singing	Aural Tests
Steps 1 & 2	20%	65%	15%	N/A	N/A
Grades 1–8	15%	60%	7%	10%	8%

2.4 Grade descriptions

The standard expected of a candidate at any 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 they are awarded as a result of the examination. 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:

Steps 1–2

See information for Grades 1–2 below. All the material in these levels can be prepared in advance of the examination. Songs in Component 2 should be as basic as possible in nature, though it is acknowledged, and acceptable, that many popular songs candidates may wish to choose can fall outside these parameters. Step 2 should aim to show a visual performance using small gestures.

Grades 1–2

The musical material selected for these grades should be of an essentially elementary nature. Only the most basic, and hence most common, time signatures are used. Melodic and rhythmic material is simple. Variation of dynamics, articulation, phrasing and ornamentation will occur only sporadically in the repertoire, and will be limited to the most basic types. The repertoire of technical exercises in Component 1 is limited to the least demanding examples. Songs in Component 2 are likely to be characterised by melodies moving by step rather than leap, often based on the major scale, and limited in range to approximately one octave, though it is acknowledged, and acceptable, that many popular songs candidates may wish to choose can fall outside these parameters (e.g. have a range of more than one octave, be in a minor key etc.). Technical accomplishment is a more important element of assessment than musicality, and expectations of communication are limited. Evidence of understanding of a particular style of delivery or vocal production is not expected. A physical involvement with the songs is expected, for example, natural gestures.

Grades 3–4

The musical material selected for these grades should be of a more demanding nature. The number of time signatures which may be used is increased. Melodic and rhythmic material is more complex. Variation of dynamics, articulation, phrasing and ornamentation will be a more regular feature of the repertoire, and a wider variety of type will be used. The repertoire of technical exercises in Component 1 is expanded in number, and includes more taxing examples. Songs in Component 2 should be more difficult than for Grades 1–2. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher, with awareness of basic microphone technique and a portrayal of the mood and lyrics through movement.

Grade 5

The musical material selected for Grade 5 should normally be of a significantly more demanding nature than for previous grades; it is the first grade where one might expect to encounter a standard of performance which might conceivably be suitable for a professional concert. The number of 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 is likely to be varied and to demand a degree of subtlety in performance. The repertoire of technical exercises in Component 1 is expanded in number to include more taxing examples. Songs in Component 2 are likely to be characterised by melodies which move by leap as well as by step; there may be quite a wide pitch range, including some sizeable interval leaps. The songs may contain some passages which move quickly, or where long phrases need to be sung in one breath. Songs may require a specific kind of vocal production and stylistic interpretation, and may include some improvised elements. There may be short unaccompanied passages requiring security of pitch. Musicality is judged to be an extremely important element of assessment, and expectations of communication are higher, with evidence of good microphone technique and visual engagement with the listener.

Grades 6–7

The musical material selected for these grades should normally be 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 is likely to include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of technical exercises in Component 1 is expanded in number to include a large number of types, and includes examples of considerable difficulty. Songs in Component 2 should be more difficult than for Grade 5, but less difficult than for Grade 8. 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 and demonstrate clear control of a microphone, aiming to deliver a persuasive visual performance.

Grade 8

The musical material selected for this grade may normally 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, songs 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 are likely to be consistent and considerable. The repertoire of technical exercises in Component 1 is expanded in number to comprise an extremely wide range of type, requiring considerable vocal dexterity. Songs in Component 2 may contain a wide range of intervals and may not move predominantly by step. They may have a wide pitch range and may include leaps of any interval including those greater than an octave. They may contain fast passages, or very long phrases that need to be sung in one breath. Songs may require a specific vocal production and stylistic interpretation. There may be unaccompanied passages and there may be improvised sections within the song. Musicality is judged to be as important as technical accomplishment in the assessment, and the candidate is expected to communicate with a strong sense of musical personality and character through an appropriate visual performance, using the whole body as well as demonstrating total understanding and control of a microphone.

2.5 Examination requirements

Step 1

Component 1: Technical work **20 marks**

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

- Scale and broken chord
- Riffs

Scale and broken chord

Both exercises are to be performed in the exam and must be sung from memory. Guidance on tempos can be found in the handbook.

- Major scale – up to a 5th, ascending and descending
- Major broken chord – up to a 5th, ascending and descending

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

Riffs

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

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

Candidates should aim for a securely pitched performance, with a solid rhythm and relaxed voice.
A recorded demonstration and backing track to accompany the riffs can be found on the LCM Examinations website. This recording is an example – the choice of vowel or syllable is the candidate's choice.

Component 2: Performance **65 marks**

Prepare:

- Performance of two contrasting songs not exceeding 7 minutes (total performance time) – one song must be from the handbook and one own choice
- Written programme
- Lyric sheet for each song

The performance should aim to demonstrate basic voice control through a relaxed delivery that shows an awareness of pitch. It is not expected to show a range of vocal colours or techniques, but to produce a relaxed and personal sound.
Songs are not expected to be performed from memory.

Repertoire

At least one song must be taken from the Step 1 songlist below which can be found in the handbook:

A Thousand Miles – Vanessa Carlton
Friday I'm in Love – The Cure
Lean on Me – Bill Withers
I Have a Dream – ABBA

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets

A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles and artists.

Component 3: Questions **15 marks**

Candidates should be prepared to answer the following:

- What part of the song did you enjoy the most and why?
- Is the song happy or sad?

Step 2

Component 1: Technical Work **20 marks**

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

- Scale and arpeggio
- Riffs

Scale and arpeggio

Both exercises are to be performed in the exam and must be sung from memory. Guidance on tempos can be found in the handbook.

- Major scale – one octave, ascending
- Major arpeggio – one octave, ascending

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

Riffs

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

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

Candidates should aim for a securely pitched performance, with a solid rhythm and relaxed voice.
A recorded demonstration and backing track to accompany the riffs can be found on the LCM Examinations website. This recording is an example – the choice of vowel or syllable is the candidate's choice.

Component 2: Performance **65 marks**

Prepare:

- Performance of two contrasting songs not exceeding 7 minutes (total performance time) – one song must be from the handbook
- Written programme
- Lyric sheet for each song

The performance should aim to demonstrate good engagement and understanding of the lyrics – at this level it can be small gestures, such as a smile, nod of the head or slight arm movement. **Songs are not expected to be performed from memory.**

Repertoire

At least one song must be taken from the Step 2 songlist below which you will find in the handbook:

Eyes Shut – Years & Years
Fireflies – Owl City
Put Your Records On – Corinne Bailey Rae
Roar – Katy Perry

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets

A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles and artists.

Component 3: Questions **15 marks**

Candidates should be prepared to answer the following:

- What part of the song did you enjoy the most and why?
- Is the song happy or sad?
- Can you name a performer of one of the songs sung today?

Grade 1

Component 1: Technical Work **15 marks**

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

- Scales and arpeggios
- Riffs

Scales and arpeggios

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

- Major scale – one octave, ascending
- Major scale – one octave, descending
- Major arpeggio – one octave, ascending
- Major arpeggio – one octave, descending

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

Riffs

Prepare a 16-bar passage containing four short riffs in 4/4 time.

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

Candidates should aim for a securely pitched performance, with a solid rhythm and relaxed voice and their interpretation should show energy and commitment.
A recorded demonstration and backing track to accompany the riffs can be found on the LCM Examinations website. This recording is an example – the choice of vowel or syllable is the candidate's choice.

Component 2: Performance **60 marks**

Prepare:

- Performance of two contrasting songs not exceeding 8 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- An awareness of musical styles – characteristic demonstration of styles
- A demonstration of basic pitch awareness – understanding and recognition of melodic movement
- A demonstration of clear and appropriate diction – simple, clear, unforced and appropriate pronunciation
- A simple visual performance

Songs are not expected to be performed from memory.

Repertoire

At least one song must be taken from the Grade 1 songlist below:

*Shake It Off – Taylor Swift
*Blame It on Me – George Ezra
*There She Goes – The La's
*These Boots Are Made for Walkin' – Nancy Sinatra
*Torn – Natalie Imbruglia
*Love Me Do – The Beatles
Birds Of A Feather – Billie Eilish

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles and artists.

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

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

Component 4: Sight Singing **10 marks**

The candidate will perform a previously unseen 4-bar song along to a backing track.

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

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

The candidate will need knowledge and understanding of:

- Keys of C, G and F major
- Semibreves, minims, crotchets (and their rests)
- Movement up and down a 5th – including 3rds and 5ths
- 4/4 time signature

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

Component 5: Aural Tests **8 marks**

There are three elements to this component of the exam:

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

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

Keeping time *3 marks*
A 4-bar melody in 4/4 time will be played twice.
On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat.

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

Recognition of chords *2 marks*
A chord progression will be played once.
The candidate will be asked whether all the chords in the sequence are major or minor.

Grade 2

Component 1: Technical Work **15 marks**

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

- Scales and arpeggios
- Riffs

Scales and arpeggios

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

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

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

Riffs

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

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

Candidates should aim for a securely pitched performance, with a solid rhythm and relaxed voice and the interpretation should show energy and commitment.
A recorded demonstration and backing track to accompany the riffs can be found on the LCM Examinations website. This recording is an example – the choice of vowel or syllable is the candidate's choice.

Component 2: Performance **60 marks**

Prepare:

- Performance of two contrasting songs not exceeding 8 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- An awareness of good breath control, with relaxed and natural breathing in long vocal lines
- Accuracy of pitch
- A physical involvement with the songs, reflecting the moods and styles through appropriate gesture and movement

Songs are not expected to be performed from memory.

Repertoire

At least one song must be taken from the songlist below. The songs marked * can be found in the handbook:

*Make You Feel My Love – Bob Dylan
*Jolene – Dolly Parton
*Need You Now – Lady Antebellum
*Say Something – A Great Big World
*Beautiful – Christina Aguilera
*Fast – Luke Bryan
Birds Of A Feather – Billie Eilish
Flowers – Miley Cyrus
Guilty As Sin – Taylor Swift

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles and artists.

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

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

Component 4: Sight Singing **10 marks**

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

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

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

The candidate will need knowledge and understanding of:

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

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

Component 5: Aural Tests **8 marks**

There are three elements to this component of the exam:

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

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

Keeping time *3 marks*
A 4-bar melody in 3/4 or 4/4 time will be played twice.
On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat.

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

Recognition of chords *2 marks*
A 2-chord progression will be played once.
The candidate will be asked whether both the chords in the sequence are major or minor.

Grade 3

Component 1: Technical Work **15 marks**

There are two elements to prepare for this component:

- Scales and arpeggios
- Riffs

Scales and arpeggios

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

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

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

Riffs

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

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

Candidates should aim for a securely pitched performance, with a solid rhythm and relaxed voice and the interpretation should show energy and commitment. At this level the riffs should show style and character, reflecting that of the candidate as well as being sympathetic to the backing track.
A recorded demonstration and backing track to accompany the riffs can be found on the LCM Examinations website. This recording is an example – the choice of vowel or syllable is the candidate's choice.

Component 2: Performance **60 marks**

Prepare:

- Performance of two contrasting songs not exceeding 8 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- A display of basic microphone technique
- Demonstration of basic dynamics
- Accuracy in pitch, and delivery of an aurally aware performance
- A visual performance working with mood and lyrics to highlight changes of intensity and emotion

Songs must be verbally introduced, performed from memory, and with a microphone.

Repertoire

At least one song must be taken from the songlist below. The songs marked * can be found in the handbook:

*No One – Alicia Keys
*Love Me like You Do – Ellie Goulding
*Run – Snow Patrol
*The Tide is High – Blondie
*Three Little Birds – Bob Marley
*Somewhere Only We Know – Keane
Heart Of Gold – Shawn Mendes
Why Why Why – Shawn Mendes
Stitches – Shawn Mendes
Still Into You – Paramore
No Time To Die – Billie Eilish
Dancing In The Flames – The Weeknd
If I Could Change Your Mind – Haim
Eyes Closed – Ed Sheeran
American Town – Ed Sheeran
Ain't It Fun – Paramore
Bad Dreams – Teddy Swims
Nice To Each Other – Olivia Dean

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles, songwriters, recording artists and release dates.

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

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

Component 4: Sight Singing **10 marks**

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

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

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

The candidate will need knowledge and understanding of:

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

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

Component 5: Aural Tests **8 marks**

There are three elements to this component of the exam:

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

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

Keeping time *3 marks*
A 4-bar melody in 3/4 or 4/4 time will be played twice.
On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat. The melody will include syncopated rhythms.

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

Recognition of chords *2 marks*
A single chord will be played once.
The candidate will be asked whether the chord is major or minor.

Grade 4

Component 1: Technical Work **15 marks**

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

- Scales and arpeggios
- Improvisation

Scales and arpeggios

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

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

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

Improvisation

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

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

The chord sequence is available in the handbook and a backing track for practice purposes can be downloaded from the LCM Examinations website.
Candidates should aim for a securely pitched performance, stylistically strong, displaying energy and personality.

Component 2: Performance **60 marks**

Prepare:

- Performance of three contrasting songs not exceeding 14 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- A display of good microphone technique
- Strong vocal performance, demonstrating a range of dynamics
- Engaging and powerful performance
- Evidence of an understanding of the feel (and groove) of a song through phrasing
- A physical engagement with the text, adding expression and character

Songs must be verbally introduced, performed from memory, and with a microphone.

Repertoire

At least one song must be taken from the songlist below. The songs marked * can be found in the handbook:

*Set Fire to the Rain – Adele
*Human – Rag'n'Bone Man
*Skinny Love – Birdy
*Everybody Hurts – R.E.M.
*Perhaps, Perhaps, Perhaps – Doris Day
*Sway – Dean Martin
If I Could Change Your Mind – Haim
Ain't It Fun – Paramore
Nice To Each Other – Olivia Dean
Man I Need – Olivia Dean
Why Why Why – Shawn Mendes
Twilight Zone – Ariana Grande
Houdini – Dua Lipa
If It Feels Good – Leon Bridges
Pink Pony Club – Chappell Roan
Open Hearts – The Weeknd
Better – Khalid
Sweet Music – Hozier
I Don't Think That I Like Her – Charlie Puth
The Door – Teddy Swims

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles, songwriters, recording artists and release dates and its highest chart ranking (and in which country).

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

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

Component 4: Sight Singing **10 marks**

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

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

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

The candidate will need knowledge and understanding of:

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

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

Component 5: Aural Tests **8 marks**

There are three elements to this component of the exam:

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

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

Keeping time *3 marks*
A 4-bar melody in 3/4, 4/4 or 6/8 time will be played twice.
On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat.

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

Recognition of chords *2 marks*
A single chord will be played once.
The candidate will be asked whether the chord is a major 7th or minor 7th.

Grade 5

Component 1: Technical Work **15 marks**

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

- Scales, arpeggios and intervals
- Improvisation

Scales, arpeggios and intervals

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

- Major scale – one octave, ascending and descending (without a break and in one breath)
- Minor scale (harmonic or melodic, candidate's choice) – one octave, ascending and descending (without a break and in one breath)
- Chromatic scale – one octave, ascending and descending, with a two-beat rest
- Major arpeggio – one octave, ascending and descending (without a break and in one breath)
- Minor arpeggio – one octave, ascending and descending (without a break and in one breath)
- Intervals – all intervals in a major scale, one octave, ascending and descending, with a two-beat rest

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

Improvisation

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

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

Candidates should aim for a securely pitched performance, stylistically strong, displaying energy and personality.
The chord sequence is available in the handbook and a backing track for practice purposes can be downloaded from the LCM Examinations website.

Component 2: Performance **60 marks**

Prepare:

- Performance of three contrasting songs not exceeding 14 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- Stylistically appropriate riffs and embellishments
- Confident and assured microphone control
- Strong vocal technique and solid sense of pitch
- Demonstration of a strong connection with the accompaniment
- Visual engagement with the listener using gestures and movement

Songs must be verbally introduced, performed from memory, and with a microphone.

Repertoire

At least one song must be taken from the songlist below. The songs marked * can be found in the handbook:

*UpTown Funk! – Mark Ronson feat. Bruno Mars
*Rolling in the Deep – Adele
*Superstar – Jamelia
*Midnight Train to Georgia – Gladys Knight & the Pips
*(Sittin' On) The Dock of the Bay – Otis Redding
*Love My Life – Robbie Williams
Man I Need – Olivia Dean
If It Feels Good – Leon Bridges
We Can't Be Friends – Ariana Grande
Don't Start Now – Dua Lipa
The Tortured Poets Department – Taylor Swift
Movement – Hozier
Drown – Justin Timberlake
Ghost – Justin Bieber
Anyone – Justin Bieber

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles, songwriters, recording artists and release dates and its highest chart ranking (and in which country).

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

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

Component 4: Sight Singing **10 marks**

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

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

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

The candidate will need knowledge and understanding of:

- Keys of C, G, D, A, F and B flat major, and A, E, B, D, C and G minor
- Semibreves, minims, crotchets, quavers, semiquavers (and their rests)
- Movement up and down an octave – using all major and minor intervals
- 3/4, 4/4 and 6/8 time signatures
- Tied, dotted and staccato notes
- Chromatic movement
- Basic lyrics (vowels and syllables)

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

Component 5: Aural Tests **8 marks**

There are three elements to this component of the exam:

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

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

Keeping time *3 marks*
A 4-bar melody in 3/4, 4/4 or 6/8 time will be played twice.
On the third playthrough the candidate will be asked to clap on every beat of the bar, accenting the first beat.

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

Recognition of chords *2 marks*
A single chord will be played once.
The candidate will be asked whether the chord is a major 7th, minor 7th or dominant 7th.

Grade 6

Component 1: Technical Work **15 marks**

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

- Scales, arpeggios and intervals
- Improvisation

Scales, arpeggios and intervals

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

- Major scale – one octave, ascending and descending (without a break and in one breath)
- Minor scale (harmonic or melodic, candidate's choice) – one octave, ascending and descending (without a break and in one breath)
- Chromatic scale – one octave, ascending and descending, with a two-beat rest
- Major arpeggio – one octave, ascending and descending (without a break and in one breath)
- Minor arpeggio – one octave, ascending and descending (without a break and in one breath)
- Intervals – all intervals in a major scale, one octave, ascending and descending, with a two-beat rest
- Intervals – all intervals in a minor (harmonic or melodic, candidate's choice) scale, one octave, ascending and descending, with a two-beat rest

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

Improvisation

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

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

Candidates should demonstrate a secure vocal technique, expressing personality and individuality, as well as being sympathetic to the style of the backing track. Phrases should explore the whole vocal and dynamic range, delivering an exciting and adventurous improvisation.
Example chord sequences are available in the handbook and a backing track for practice purposes can be downloaded from the LCM Examinations website.

Component 2: Performance **60 marks**

Prepare:

- Performance of three contrasting songs not exceeding 18 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- Demonstration of a strong connection with the accompaniment
- Stylistically appropriate riffs and embellishments
- Confident and assured microphone control
- Secure and confident vocal technique
- Solid sense of pitch
- Mature phrasing
- Engaging visual performance

Songs must be verbally introduced, performed from memory, and with a microphone.

Repertoire
At least one song must be taken from the songlist below. The songs marked * can be found in the handbook:

*Spectrum – Florence + The Machine	Anyone – Justin Bieber	From Eden – Hozier
*Crazy – Gnarls Barkley	Past Life – Ariana Grande	
*Don't Be So Hard on Yourself – Jess Glynne	No Angels – Justin Timberlake	
*Photograph – Ed Sheeran	Light Switch – Charlie Puth	
*Let's Stay Together – Al Green	Cry For Me – The Weeknd	
*I Can't Stand the Rain – Ann Peebles	Lose Control – Teddy Swims	

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles, songwriters, genres, recording artists, release dates and its highest chart ranking (and in what country). It should also include a brief synopsis of the lyrics and overall meaning of each song.

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

- What attracted you to perform these songs?
- Which performer is associated with a recording of one of these songs?
- Can you tell me the story of one of these songs?
- Can you describe how you feel when you sing one of these songs?
- Can you tell me something about the differences in tempo, style and mood in your song selection?
- Can you tell me more about the original artist and any other recordings of one of these songs?
- Can you give me some information about the songwriters of your chosen songs?
- Can you tell me something about two of the different genres performed today?

Component 4: Sight Singing or Improvisation **10 marks**

The candidate should select either Option 1 or Option 2.

Option 1: Sight Singing
The candidate will perform a previously unseen 16-bar song, with basic lyrics, along to a backing track.

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

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

The candidate will need knowledge and understanding of:

- Keys of C, G, D, A, E, F, B flat and E flat major, and A, E, B, D, C, G and F minor
- Semibreves, minims, crotchets, quavers, semiquavers (and their rests)
- Movement up and down an 11th – using all major and minor intervals
- 3/4, 4/4 and 6/8 time signatures
- Tied, dotted and staccato notes
- Triplets
- Chromatic movement
- Basic lyrics (vowels and syllables)

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

Option 2: Improvisation
Candidates can choose to perform another unseen improvisation.
Requirements are as for the Improvisation section in the Technical Work, Component 1. Candidates will be given a different chord sequence and backing track to that in Component 1.

Component 5: Aural Tests **8 marks**

There are four elements to this component of the exam:

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

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

Repetition of a melodic phrase *2 marks*

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

Harmonisation of a melodic phrase *3 marks*

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

Recognition of intervals *2 marks*

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

Recognition of key *1 mark*

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

Grade 7

Component 1: Technical Work **15 marks**

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

- Scales, arpeggios and intervals
- Improvisation

Scales, arpeggios and intervals

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

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

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

Improvisation

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

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

Candidates should demonstrate a secure vocal technique, expressing personality and individuality, as well as being sympathetic to the style of the backing track. Phrases should explore the whole vocal and dynamic range, delivering an exciting and adventurous improvisation.
Example chord sequences are available in the handbook and a backing track for practice purposes can be downloaded from the LCM Examinations website.

Component 2: Performance **60 marks**

Prepare:

- Performance of three contrasting songs not exceeding 18 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- Secure and healthy vocal technique
- Secure vocal lines
- Wide range of dynamics
- Solid sense of pitch
- Demonstration of an understanding of genres and styles
- Confident and assured microphone control
- Demonstration of a strong connection with the accompaniment
- Persuasive visual performance
- Stylistically appropriate riffs and embellishments
- Mature phrasing
- Fully explored text of the songs through vocal and visual interpretation

Songs must be verbally introduced, performed from memory, and with a microphone.

Repertoire
At least one song must be taken from the songlist below. The songs marked * can be found in the handbook:

*Clocks – Coldplay
*With or Without You – U2
*Black Velvet – Alannah Myles
*Ain't No Sunshine – Bill Withers
*Touch It – Ariana Grande
*Play That Song – Train
From Eden – Hozier
Driver's License – Olivia Rodrigo
Talk Talk – Charli XCX

Any song may be chosen for your own choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles, songwriters, genres, recording artists, release dates and its highest chart ranking (and in which country). It should also include a brief synopsis of the lyrics and overall meaning of each song.

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

- What attracted you to perform these songs?
- Which performer is associated with a recording of this song?
- Can you tell me the story of one of these songs?
- Can you describe how you feel when you sing one of these songs?
- Can you tell me something about the differences in tempo, style and mood in your song selection?
- Can you tell me more about the original artist and any other recordings of one of these songs?
- Can you give me some information about the songwriters of your chosen songs?
- Can you tell me something about two of the different genres performed today?
- What vocal discoveries have you made personally whilst preparing these songs for your performance?

Component 4: Sight Singing or Improvisation **10 marks**

The candidate should select either Option 1 or Option 2.

Option 1: Sight Singing
The candidate will perform a previously unseen 16-bar song, with basic lyrics, along to a backing track.

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

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

The candidate will need knowledge and understanding of:

- Keys of C, G, D, A, E, F, B flat, E flat and A flat major, and A, E, B, D, C, G, F and F sharp minor
- Semibreves, minims, crotchets, quavers, semiquavers (and their rests)
- Movement up and down an 11th – using all major and minor intervals
- 3/4, 4/4, 6/8 and 12/8 time signatures
- Tied, dotted and staccato notes
- Triplets
- Chromatic movement
- Dynamics
- Basic lyrics (vowels and syllables)

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

Option 2: Improvisation
Candidates can choose to perform another unseen improvisation.

Requirements are as for the Improvisation section in the Technical Work, Component 1. Candidates will be given a different chord sequence and backing track to that in Component 1.

Component 5: Aural Tests **8 marks**

There are four elements to this component of the exam:

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

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

Repetition of a melodic phrase *2 marks*

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

Harmonisation of a melodic phrase *3 marks*

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

Recognition of intervals *2 marks*

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

Recognition of key *1 mark*

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

Grade 8

Component 1: Technical Work **15 marks**

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

- Scales, arpeggios and intervals
- Improvisation

Scales, arpeggios and intervals

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

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

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

Improvisation

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

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

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

Component 2: Performance **60 marks**

Prepare:

- Performance of three contrasting songs not exceeding 18 minutes (total performance time) – one song must be from the songlist below
- Written programme
- Lyric sheet for each song

Your performance should show:

- Confident delivery of a wide range of material supported by an appropriate visual performance
- Secure and healthy vocal technique
- Secure vocal lines
- Wide range of dynamics
- Strong vocal technique and solid sense of pitch
- Demonstration of an understanding of genres and styles
- Confident and assured microphone control
- Demonstration of a strong connection with the accompaniment
- Stylistically appropriate riffs and embellishments
- Mature phrasing
- Fully explored text of the songs through vocal and visual interpretation using the whole body

Songs must be verbally introduced, performed from memory, and with a microphone.

Repertoire
At least one song must be taken from the songlist below. The songs marked * can be found in the handbook:

*I'm Not the Only One – Sam Smith
*If I Were a Boy – Beyoncé
*Diamonds Are Forever – Shirley Bassey
*Bat Out of Hell – Meat Loaf
*Ran – Future Islands
*Soothing – Laura Marling
Vampire – Olivia Rodrigo

Any song may be chosen for your own-choice; however, guidance can be found in section 7.2 along with a list of suitable suggestions.

Written programme and lyric sheets
A written programme and lyric sheets **must** be handed to the examiner at the beginning of the exam. The programme must include a list of song titles, songwriters, genres, recording artists, release dates and its highest chart ranking (and in which country). It should also include a brief synopsis of the lyrics and overall meaning of each song.

Component 3: Discussion **7 marks**

A short discussion with the examiner based wholly on the songs performed in the exam. Candidates should be prepared to answer the following:

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

Component 4: Sight Singing or Improvisation **10 marks**

The candidate should select either Option 1 or Option 2.

Option 1: Sight Singing
The candidate will perform a 16-bar song with lyrics along to a backing track.

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

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

The candidate will need knowledge and understanding of:

- Keys of C, G, D, A, E, F, B flat, E flat and A flat major, and A, E, B, D, C, G, F, F sharp and C sharp minor (with possible key changes within a song)
- Semibreves, minims, crotchets, quavers, semiquavers (and their rests)
- Movement up and down an 11th – using all major and minor intervals
- 3/4, 4/4, 6/8 and 12/8 time signatures (with possible changes within a song)
- Tied, dotted and staccato notes
- Triplets
- Chromatic movement
- Dynamics and articulation
- Lyrics

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

Option 2: Improvisation
Candidates can choose to perform another unseen improvisation.
Requirements are as for the Improvisation section in the Technical Work, Component 1. Candidates will be given a different chord sequence and backing track to that in Component 1.

Component 5: Aural Tests **8 marks**

There are four elements to this component of the exam:

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

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

Repetition of a melodic phrase *2 marks*
A short melody (8 to 10 bars) in 3/4, 4/4, 6/8 or 12/8 time will be played twice.
The candidate will be asked to sing back the melody to a vowel sound or syllable of their choice, using a neutral voice.
The test will include a clear 2-bar count-in and the candidate will be given the key chord and starting note.

Harmonisation of a melodic phrase *3 marks*
The same melody will be played again three more times, during which time the candidate will create a harmony line based on the chords heard on the backing track. On the fourth playthrough the candidate will sing the harmony line, using any vowel or syllable and a neutral voice.

Recognition of intervals *2 marks*
The examiner will play an interval from the same melody. The candidate will be asked to describe the interval. The test will be repeated using a different interval selected by the examiner.

Recognition of key *1 mark*
The examiner will play the same melody once more and the candidate will be asked whether the phrase is in a major or minor key.

3. General syllabus information

3.1 Rationale

LCM's graded and diploma qualifications make a distinctive contribution to education in and through music, and drama and 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.

3.2 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.

Specifically, this syllabus has the following aims:

- to offer a structured and comprehensive method of studying popular music vocals which is relevant to the practical needs and ambitions of the modern day vocalist;
- to encourage students of popular music vocals to develop their musical skills, abilities and potential by forming and exploring aspirations and aiming to achieve excellence;
- to provide a formal and reliable system of assessing progress, therein offering a formal recognition of the musical skills and talents of vocalists in the field of popular music, via the award of an internationally recognised qualification.

3.3 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.

3.4 Target groups

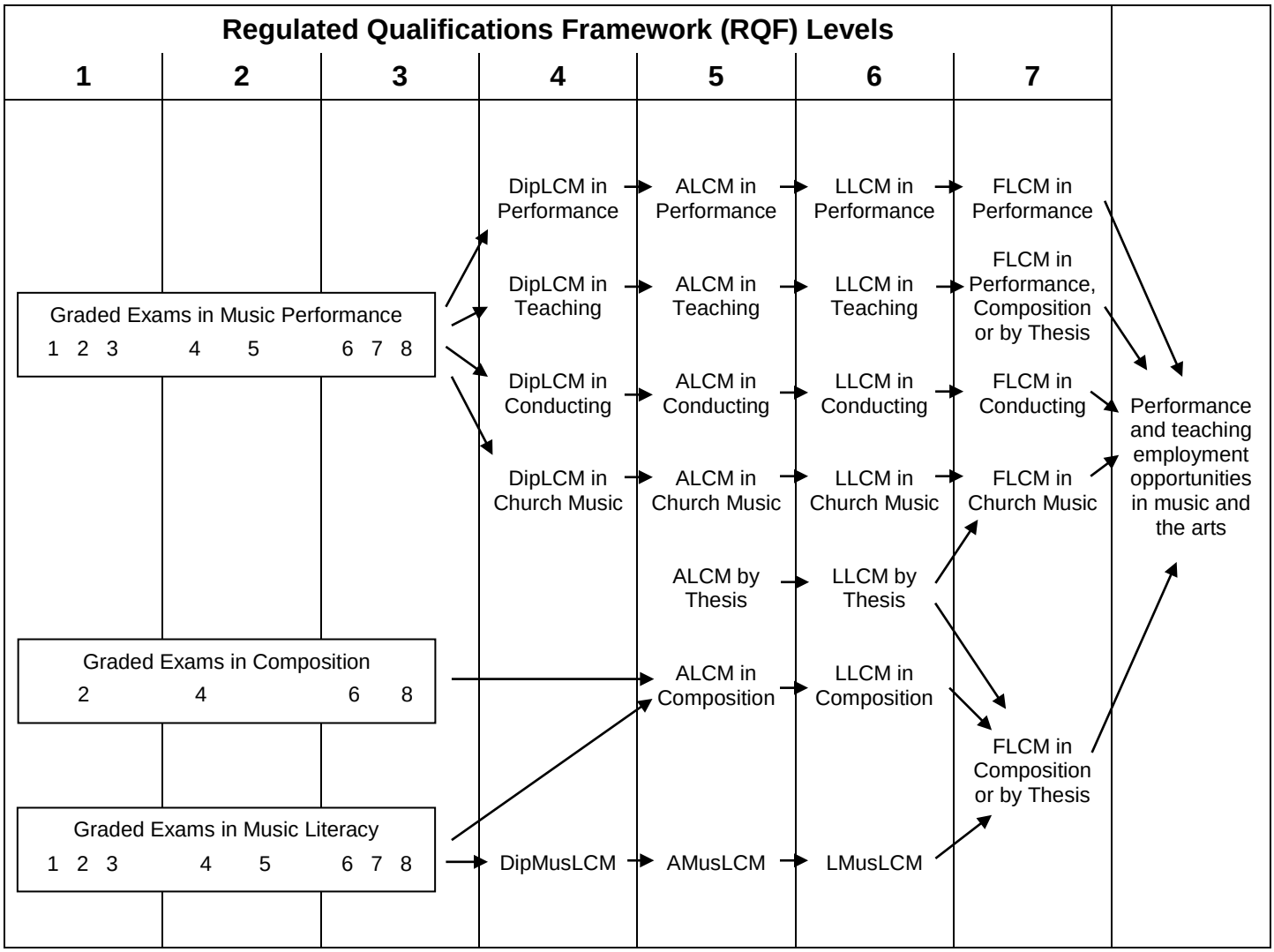
LCM Examinations are open to all, and there are no minimum age restrictions. However, in practice, whilst candidates of all ages enter for Grades 1–5, it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6–8.

Target Age / Description	LCM Grades / Levels
9 – 18+	1 – 3
13 – 18+	1 – 5
16 – 18+	4 – 8
Continuing Education	1 – 8

3.5 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.

3.6 Progression routes



The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not regulated by Ofqual. RQF levels are included to indicate the standard of qualifications. Please contact LCM Examinations for full details.

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 or consult our website.

3.7 Regulation

LCM's graded examinations in Popular Music Vocals are regulated in England by Ofqual, and by the corresponding authorities in Wales (DfES) 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, 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.

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

3.8 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 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)		
	AS Level	A2 Level	Grade 6	Grade 7	Grade 8
56		A*			
48		A			
40		B			
32		C			
30					D
24		D			M
20	A				
18					P
16	B	E		D	
12	C		D	M	
10	D		M	P	
9					
8					
7					
6	E		P		

4. Recital Grades

4.1 Overview

performance. The exam comprises four songs, plus either a fifth song **or** Sight Singing **or** Discussion.

4.2 Examination requirements

Component 1

Candidates are required to perform four songs (at least one song must be used from the relevant handbook).

Requirements are as for the equivalent graded examination.

Component 2

Candidates choose one of the following (requirements as for equivalent graded examination):

(a) Perform an additional song
(b) Sight Singing
(c) Discussion

The total performance time, including the break between the songs, must not exceed the following durations. Cuts may be made at all grades in order for the programme to remain within the set times:

Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
18 mins	18 mins	18 mins	22 mins	22 mins	28 mins	28 mins	32 mins

4.3 Weightings for examination components

Component 1				Component 2
Performance 1	**Performance 2**	**Performance 3**	**Performance 4**	**OR Sight Singing 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 Singing and Discussion (as applicable) in Section 8.3, *How marks are awarded*.

4.5 Regulation

LCM's Recital Grades in Popular Music Vocals 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 included on the UCAS tariff.

5. Leisure Play

5.1 Overview

The LCM Leisure Play exams are designed to offer candidates the opportunity to enter for graded exams focusing entirely on performance.

There are eight Grades, Grades 1 to 8.

5.2 Examination requirements

Candidates should prepare the following programme, including some variety of styles and tempos (the handbook does not have to be used):

- Grades 1, 2 & 3: 3 songs (no longer than 10 minutes in total).
  Max. 30 marks each for the first two songs, and max. 40 marks for the last song.

- Grades 4 & 5: 4 songs (no longer than 15 minutes in total).
  Max. 25 marks for each song.

- Grades 6, 7 & 8: 5 songs (no longer than 20 minutes in total).
  Max. 20 marks for each song.

Timings refer to the total performance time, including time taken between songs.
All songs should be accompanied (as described for graded examinations).

5.3 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 8.3, *How marks are awarded*.

5.4 Regulation

LCM's Leisure Play grades in Popular Music Vocals 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. Details are as for the standard graded exams.

Leisure Play exams are included on the UCAS tariff.

6. Repertoire and resources

6.1 Backing tracks

The following are suitable backing track sources to accompany the performance component. However, any backing track may be used and it is up to the candidate to research the most relevant backing tracks to suit their performances. It is also acceptable for the candidate to create their own backing tracks, however this will not be marked and shouldn't impede the performance.

- iTunes – backing tracks minus vocals
- Sheetmusicdirect.com

6.2 Sample song list

The name next to each song refers to the singer or group who made the song famous, rather than the composer or the original artist. There is no compulsion to select any of the songs listed – candidates are allowed to make their own choice of material. The song lists are not intended to be fully exhaustive or comprehensive: the purpose of the lists below is to demonstrate the typical grade of each song when performed reasonably well, and also to give an indication of the broad range of musical styles.

It is important to note that any song may be suitable for a lower or higher grade depending upon the level of the actual performance. For example, at Grade 1 a high level of stylistic interpretation and expression is not expected, but if a song listed at this grade was performed fluently and accurately with flair, emotion and style it could quite appropriately be entered for a higher grade.

Step 1

A Message To You – The Specials
Fields Of Gold – Sting
Make You Feel My Love – Adele
You Belong With Me – Taylor Swift
Pack Up – Eliza Doolittle
What Makes You Beautiful – One Direction
Love Is Easy – McFly
Drag Me Down – One Direction
Yours – Ella Henderson
Stand By Me – Ben E. King
Yellow Submarine – The Beatles
Hound Dog – Elvis Presley
Love Me Tender – Elvis Presley
Blowing In The Wind – Bob Dylan
Time of Your Life – Green Day
Holiday – Madonna
Let It Be – The Beatles
Johnny B Goode – Chuck Berry
SOS – ABBA
No Matter What – Boyzone

Step 2

Shut Up And Dance – Walk The Moon
Come Away With Me – Norah Jones
Don't Stop – Fleetwood Mac
Dear Future Husband – Meghan Trainor
Kiss The Stars – Pixie Lott
Best Song Ever – One Direction
Crazy For You – Madonna
Something – The Beatles
That'll Be The Day – Buddy Holly
Words – Boyzone
Papa Don't Preach – Madonna
Knocking On Heaven's Door – various artists
Mr Tambourine Man – Bob Dylan
Bend Me, Shake Me – Amen Corner
Rave On – Buddy Holly
Never Ever – All Saints
Streets Of London – Ralph McTell
Pure Shores – All Saints
Blue Suede Shoes – Elvis Presley
Here Comes The Sun – The Beatles

Grade 1

Red, Red Wine – UB40
You Don't Love Me – Dawn Penn
Wonderwall – Oasis
My Boy Lollipop – Millie Small
A Thousand Years – Christina Perri
Parachute – Cheryl Cole
All Time Low – The Wanted
Next To Me – Emeli Sandé
The One That Got Away – Katy Perry
When She Was Mine – Lawson
Things I Don't Understand – Coldplay
Stop – Spice Girls
The Drugs Don't Work – The Verve
Leaving On A Jet Plane – John Denver
No Particular Place To Go – Chuck Berry
Rise – Gabriel
Ticket To Ride – The Beatles
Imagine – John Lennon
Rock Around The Clock – Bill Haley
Will You Still Love Me Tomorrow – Carole King
Tears In Heaven – Eric Clapton
Every Breath You Take – The Police
Waterloo Sunset – The Kinks
Candle In The Wind – Elton John
Black Magic – Little Mix

Grade 2

White Flag – Dido
Pompeii – Bastille
Wild World – Maxi Priest
Budapest – George Ezra
Breakfast At Tiffany's – Deep Blue Something
How Long Will I Love You – Ellie Goulding
Wonderful Tonight – Eric Clapton
I Really Like You – Carly Rae Jepsen
Lush Life – Zara Larsson
A Night Like This – Caro Emerald
Who Do You Think You Are – Spice Girls
If I Had Eyes – Jack Johnson
Breathe – Taylor Swift
Amid the Falling Snow – Enya
Barrowland Ballroom – Amy MacDonald
Hold Back The River – James Bay
Pure And Simple – Hear'Say
Murder On The Dancefloor – Sophie Ellis-Bextor
Love Runs Out – OneRepublic
Doo Wah Diddy – Manfred Mann
Love Don't Cost A Thing – Jennifer Lopez
I Shot The Sheriff – various
Why Does It Always Rain On Me – Travis
Maybellene – Chuck Berry
Tell Me What You Want – Spice Girls
Come As You Are – Nirvana
Heh Joe – Jimi Hendrix
Kiss Kiss – Holly Valance
Run To You – Bryan Adams
Whole Again – Atomic Kitten
Hard Day's Night – The Beatles
I Feel Fine – The Beatles
Spice Up Your Life – Spice Girls
Emotion – Destiny's Child

Grade 3

Bonfire Heart – James Blunt
I Can See Clearly – Jimmy Cliff
Dancing In The Moonlight – Toploader
Shiny Happy People – REM
She Moves In Her Own Way – The Kooks
Night Changes – One Direction
Fix You – Coldplay
Love Song – Sara Bareilles
Meteorite – Years & Years
Nothing Compares To You – Prince/Sinead O'Connor
Call Me Maybe – Carly Rae Jepsen
Isn't She Lovely – Stevie Wonder
Never Gonna Happen – Lily Allen
Full Circle – Miley Cyrus
You Picked Me – A Fine Frenzy
Love Story – Taylor Swift
Before The Worst – The Script
Forever And Always – Taylor Swift
Yesterday – The Beatles
Flying Without Wings – Boyzone
Fever – Peggy Lee
Light My Fire – The Doors
Suspicious Minds – Elvis Presley
Roll With It – Oasis
Smooth Operator – Sade
Simply The Best – Tina Turner
You Wear It Well – Rod Stewart
Black Magic Woman – Fleetwood Mac
All Right Now – Free
Ben – Michael Jackson
Oops!…I Did It Again – Britney Spears
In The Midnight Hour – Wilson Pickett
Wanted Dead Or Alive – Bon Jovi
Thank Your For The Music – ABBA

Grade 4

Kiss Me – Olly Murs
Valerie – Amy Winehouse
Can't Get You Out Of My Head – Kylie Minogue
Don't Worry Be Happy – Bobby McFerrin
Mercy – Duffy
Second Hand Heart – Ben Haenow and Kelly Clarkson
Wake Up – The Vamps
Other Side Of The World – KT Tunstall
Royals – Lorde
Moondance – Van Morrison
This Ain't A Love Song – Scouting For Girls
Back For Good – Take That
Breathless – Corrine Bailey Rae
Enchantment – Corrine Bailey Rae
The Scientist – Coldplay
The End Where I Begin – The Script
Fearless – Taylor Swift
Pearl's a Singer – Elkie Brooks
Thriller – Michael Jackson
Dancing Queen – Abba
Music – Madonna
I Feel Like A Woman – Shania Twain
Carolina – Shaggy
You Don't Have To Say You Love Me – Dusty Springfield
Have I Told You Lately – Van Morrison
Love Letters – Alison Moyet
Why Do Fools Fall In Love – various
Hold Back The River – James Bay
No Woman No Cry – Bob Marley
Ain't Talking 'bout Love – Van Halen
You Really Got Me – The Kinks
I Will Survive – Gloria Gaynor
I Don't Want To Talk About It – Rod Stewart
La Vida Loca – Ricky Martin
Jumping Jack Flash – The Rolling Stones
Born In The USA – Bruce Springsteen
Nutbush City Limits – Tina Turner
Addicted To Love – Robert Palmer
Call Me – Blondie
You Give Love A Bad Name – Bon Jovi
I Got You, I Feel Good – James Brown
Born To Be Wild – Steppenwolf
Big Yellow Taxi – Joni Mitchell
Hey Jude – The Beatles
House Of The Rising Sun – The Animals
Take It Easy – The Eagles
Evergreen – Will Young
If Tomorrow Never Comes – Garth Brooks/Ronan Keating
Whenever, Wherever – Shakira
My Love Is Your Love – Whitney Houston

Grade 5

Don't You Worry 'Bout A thing – Stevie Wonder
Love Me Again – John Newman
All Of Me – John Legend
I Drove All Night – Cyndi Lauper/Roy Orbison
Crazy – Seal
Something I Need – Ben Haenow
Black Horse And The Cherry Tree – KT Tunstall
Human – The Killers
Chandelier – Sia
You Don't Know Love – Olly Murs
Walk On By – Dionne Warwick
I'd Rather Go Blind – Etta James
Picking Up The Pieces – Paloma Faith
One Day Like This – Elbow
Hallelujah – various
So She Dances – Josh Groban
I'll Stand By You – various
Someone New – Hozier
Sleep Through The Static – Jack Johnson
Falling Down – Oasis
Sugar – Maroon 5
I Believe I Can Fly – R. Kelly
Angels – Robbie Williams
Unchained Melody – The Righteous Brothers
Run To The Hills – Iron Maiden
The Dance – Garth Brooks
Love Is A Losing Game – Amy Winehouse
God Only Knows – The Beach Boys
Miss You Like Crazy – Natalie Cole
What's Love Got To Do With It – Tina Turner
I'll Be There – Michael Jackson
Your Song – Elton John
The Wind Beneath My Wings – Bette Midler
Killing Me Softly – Roberta Flack
Think – Aretha Franklin
I'll Stand By You – Chrissie Hynde
Satisfaction – The Rolling Stones
I Want To Break Free – Queen
True – Spandau Ballet
Pinball Wizard – The Who
Respect – Aretha Franklin
Ain't No Mountain High Enough – Diana Ross
Roxanne – The Police
How Do I Live – LeAnn Rimes
Son Of A Preacher Man – Dusty Springfield
Gotta Be – Des'ree
Breathless – The Corrs
Eternal Flame – various
The Winner Takes It All – Abba
Easy – Lionel Richie

Grade 6

Kiss From A Rose – Seal
It Must Have Been Love – Roxette
Elastic Heart – Sia
Immortals – Fall Out Boy
Thinking Out Loud – Ed Sheehan
These Days – Take That
You Make It Real – James Morrison
Read My Mind – The Killers
The Climb – Miley Cyrus
Hold My Hand – Jess Glynne
Blown Away – Carrie Underwood
Since You've Been Gone – Rainbow
Perfect Symmetry – Keane
You Raise Me Up – Josh Groban
Warwick Avenue – Duffy
The Way That I Loved You – Taylor Swift
Patience – Take That
Stairway To Heaven – Led Zeppelin
Close To You – The Carpenters
Don't It Make My Brown Eyes Blue – Crystal Gayle
Save The Best Till Last – Vanessa Williams
Rainy Night In Georgia – Randy Crawford
Anytime You Need A Friend – Mariah Carey
Without You – Nilsson
Promise Me – Beverley Craven
Do You Know Where You're Going To? – various
I Am What I Am – Shirley Bassey
Superwoman – Karen White
The Power Of Love – Jennifer Rush
Big Spender – Shirley Bassey
For Your Eyes Only – Sheena Easton
Heroes – David Bowie
Think Twice – Celine Dion
Bad Love – Eric Clapton
Get Here – Oleta Adams
Search For The Hero – M People
I'm Not A Girl, Not Yet A Woman – Britney Spears
Take Me To The River – Al Green
Mack The Knife – various
Reet Petite – Jackie Wilson
Try A Little Tenderness – Otis Redding
All Mine – Portishead
Stay With Me Baby – The Walker Brothers
That Don't Impress Me Much – Shania Twain
Crazy – Patsy Cline
Closest Thing To Crazy – Katie Melua
All We Needed – Craig David
The Greatest – Sia
Perfect Illusion – Lady Gaga
Green Light – Lorde

Grade 7

Grace Kelly – Mika
Slow – Rumer
Like I Can – Sam Smith
Mirrors – Justin Timberlake
Stay With Me – Sam Smith
Speechless – Lady Gaga
You've Got The Love – Florence + the Machine
True Colours – Cyndi Lauper
Into You – Ariana Grande
Charlemagne – Blossoms
Issues – Julia Michaels
Paris – The Chainsmokers
Piece Of My Heart – various artists
Girl On Fire – Alicia Keys
The Greatest Love Of All – Whitney Houston
Hanging On Too Long – Duffy
My Confession – Josh Groban
In Her Eyes – Josh Groban
Monsoon – Jack Johnson
Say A Little Prayer – Aretha Franklin
Englishman In New York – Sting
Girl From Ipanema – various
My Way – various
Pride – U2
Misty – various
That Old Devil Called Love – Alison Moyet
My Heart Will Go On – Celine Dion
We've Only Just Begun – Karen Carpenter
One Moment In Time – Whitney Houston
Somewhere Over The Rainbow – various
Jesus to a Child – George Michael

Grade 8

The Writing's On The Wall – Sam Smith
Alive – Pearl Jam
American Pie – Don McLean/Madonna
Purple Rain – Prince
Let Me Entertain You – Robbie Williams
The First Time Ever I Saw Your Face – Roberta Flack
Oh So Quiet – Bjork
Ghost – Ella Henderson
Jealous – Labyrinth
Good Enough – Evanescence
Better Than This – Keane
Pretend That You're Alone – Keane
When You Say That You Love Me – Josh Groban
February Song – Josh Groban
Evergreen – Barbra Streisand
I Will Always Love You – Whitney Houston
Bohemian Rhapsody – Queen
My Funny valentine – various
Weep – Skunk Anansie
Mad About The Boy – Dinah Washington
Because You Loved Me – Celine Dion
Un-Break My Heart – Toni Braxton
Who Wants To Live Forever – Queen
Didn't We Almost Have It All – Whitney Houston
It Was A Very Good Year – various
Saving All My Love For You – Whitney Houston
Don't Kill My Vibe – Sigrid
Hero – Mariah Carey
Message In A Bottle – The Police

7. Assessment

7.1 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 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.

7.2 Coverage of the assessment domains

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	✓	✓	✓	
Performance	✓	✓	✓	✓
Discussion		✓	✓	
Sight Singing	✓	✓	✓	✓
Aural Tests		✓	✓	

7.3 How marks are awarded

Technical Work

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

Assessment Domains	Approximate weightings
Technical Accomplishment: the ability to complete the exercises, and to perform them from memory with accuracy, fluency, intonation, breath control, consistency and quality of tone, dexterity, a sense of rhythm and pulse; prompt response to examiner's instruction.	45 %
Musicality: musical shape, phrasing.	10 %
Musical Knowledge: pitch content of specified scales/chords.	45 %

Performance

The examiner will consider the performance of each song separately, and award a mark for each. 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 complete the song, from memory as required, and to manipulate the voice, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, support, sustain, tonal variety and/or consistency, dexterity, rhythm, pulse, tempo, phrasing, dynamics, vibrato, projection, range, register and clarity of diction.	65 %	55 %	40 %
Musicality: the ability to make sensitive and musical performance and programming decisions, resulting in a sense of individual interpretative skill, so that the music is performed expressively, 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 required by the repertoire.	15 %	20 %	30 %
Musical Knowledge: an understanding of technical aspects and the stylistic context of, and performance practice relating to, the repertoire.	10 %	15 %	15 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the song with confidence, commitment and enthusiasm, through the use of elements outlined in domains 1, 2 and 3, as well as by visual means.	10 %	10 %	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 all levels 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 Singing

The examiner will consider the performance of the sight singing, 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 voice (see Technical Work and Performance components, above).	35 %	35 %	35 %
Musicality: the ability to make sensitive and musical performance choices in relation to the given extract.	15 %	15 %	15 %
Musical Knowledge: the ability to understand the notation within the given extract.	30 %	30 %	30 %
Communication: the ability to communicate the musical substance of the extract to the examiner.	20 %	20 %	20 %

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 6 to 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 %

8. Awarding and reporting

8.1 Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of practical 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.

8.2 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.

8.3 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, or 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, and shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of topics specified for the grade. 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, and shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to topics specified for the grade. 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, and shown some evidence of musicality. They will have demonstrated some knowledge and understanding of rudimentary and contextual knowledge in relation to topics specified for the grade. 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 topics specified for the grade 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 topics specified for the grade will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, an understanding of the repertoire, and they will not have succeeded in engaging the listener.

8.4 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 1–4

Distinction (85–100%) An accurate and confident response. Shaped musically and performed with accurate articulation and intonation and pleasing tone quality.	**Merit (75–84%)** Mostly accurate with occasional lack of assurance. Moderate accuracy of articulation and intonation and quality of tone.	**Pass (65–74%)** A logical approach, but with inaccuracies. Inconsistent continuity affected by errors and restarts. Inappropriate or inconsistent tempo. A minimal level of articulation and tone quality.
Below Pass, upper (55–64%) Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass. Poor articulation, intonation and tone quality.	**Below Pass, lower (0–54%)** Many restarts and errors so that fluency is almost completely lacking. Occasionally creditable moments. Very poor tone quality, intonation and articulation.	

Technical Work: Grades 5–8

Distinction (85–100%) A prompt, fluent, accurate response. Musically shaped and confident, with secure tone and intonation.	**Merit (75–84%)** Prompt responses; mostly accurate but with occasional lack of assurance and fluency. Shaped musically. Slightly inferior accuracy of articulation, quality of tone and intonation by comparison with Distinction.	**Pass (65–74%)** Evidence of a logical response, but with inaccuracies and a lack of musical shaping. Inconsistent continuity affected by errors and restarts. Inappropriate or inconsistent tempo. A restricted level of control over articulation and tone quality.
Below Pass, upper (55–64%) Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass. Poor articulation, intonation and tone quality.	**Below Pass, lower (0–54%)** Many restarts and errors so that fluency is almost completely lacking. Occasionally creditable moments, but mostly with seriously flawed tone quality, intonation and articulation.	

Performance: Grades 1–5

Distinction (85–100%) Generally accurate and rhythmic, showing fluency and musicality, and an ability to cope well with the technical demands of the songs. Showing good musical instincts. Well-developed and secure tone quality, intonation and articulation. Confident and assured. As the grades progress, the performance should display convincing evidence of stylistic awareness and an increasing degree of expressive vocal qualities. Grades 3–5 very good awareness and use of microphone.	**Merit (75–84%)** Able to perform fluently and generally continuously, and to cope with the technical demands of the music. A general level of confidence in the performance. An acceptable standard of tone quality, intonation and articulation. As grades progress the beginnings of stylistic awareness should become evident. Grades 3–5 good awareness and use of microphone.	**Pass (65–74%)** Fairly accurate, reasonably fluent and continuous, but occasionally hesitant. Tone quality, intonation and articulation of a generally acceptable standard. Grades 3–5 satisfactory awareness and use of microphone.
Below Pass, upper (55–64%) A discontinuity in the performance, accompanied by inaccuracies in notes and rhythms. Poorly developed tone, intonation and problems with articulation. Nevertheless, some signs that stylistic awareness and technical command are potentially attainable. Grades 3–5 limited awareness of using a microphone.	**Below Pass, lower (0–54%)** Inaccuracies proportionately greater than accuracy, and a lack of continuity which jeopardises the sense of performance. An unmusical tone and inability to control articulation. Musical shaping hardly present at all. Grades 3–5 very limited awareness of using a microphone.	

Performance: Grades 6–8

Distinction (85–100%) An excellent performance both technically and artistically, demonstrating mature musical understanding and an ability to take charge of expressive elements. A distinctive individual performance in which all musical elements are confidently articulated, with a high level of communication. Very good awareness and use of microphone.	**Merit (75–84%)** Fluent performance, with secure command over the technical and artistic requirements. Some expressive shaping, and evidence of stylistic awareness. Secure and stable production of tone, accurate intonation, and effective articulation. A sense of individual performance. Good awareness and use of microphone.	**Pass (65–74%)** A developing technical security, so that there is reliable continuity. Accurate, and showing the ability to cope with technical and artistic demands, with a basic understanding of the mood and genre. Tone reasonably produced and basic articulation secure. Satisfactory awareness and use of microphone.
Below Pass, upper (55–64%) Some technical weaknesses along with a lack of musical shaping. Nevertheless, showing some potential of attaining a pass at this level. Tone not evenly produced, and articulation and intonation often ineffective and unreliable. The mood and genre were not convincingly communicated. Limited awareness of using a microphone.	**Below Pass, lower (0–54%)** Showing significant weakness in coping with technical and artistic demands, and little sign of expressive input. Poor quality of tone and articulation. Very limited awareness of using a microphone.	

Discussion: Grades 1–5

Distinction (85–100%) Confident responses, accurate and well communicated. Showing secure knowledge.	**Merit (75–84%)** Generally accurate, if a little cautious in response. Not always totally assured. Lacking clear evidence of its practical application.	**Pass (65–74%)** Rote-learned answers, not showing genuine understanding. Limited responses requiring prompting.
Below Pass, upper (55–64%) Lacking in confidence, as shown by significant hesitation, suggesting that areas of the syllabus specifications have not been covered.	**Below Pass, lower (0–54%)** A significant degree of inaccuracy, proportionately greater than accurate responses. Lack of coherence in responses; significant hesitation, with much prompting required.	

Discussion: Grades 6–8

Distinction (85–100%) Very confident and informative responses, accurate and well communicated. Showing focussed knowledge to support the performances. A broad, wide-ranging understanding.	**Merit (75–84%)** Generally accurate responses, if a little cautious. Not always totally assured in terms of musical knowledge. Only limited awareness of musical context of the songs.	**Pass (65–74%)** Limited responses, sometimes needing prompting. Knowledge confined to rote answers with no evidence of wider awareness.
Below Pass, upper (55–64%) Lacking in confidence with significant hesitancy, suggesting that areas of the syllabus specifications have not been covered. Little or no evidence of understanding of the musical context of the songs and performers.	**Below Pass, lower (0–54%)** A significant degree of inaccuracy, proportionately greater than accurate responses. Little or no personal response to 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 Singing: Grades 1–4

Distinction (85–100%) Confident and accurate in notes and rhythms, with readily discernible musical shaping and expression that captures the spirit of the song. An appropriate and consistent tempo, keeping in time with the track.	**Merit (75–84%)** Mostly accurate and with some signs of musicality. A workable and largely consistent tempo, keeping in time with the track.	**Pass (65–74%)** A modest level of accuracy in both pitch and rhythm, but with an unrealistic and inconsistent tempo.
Below Pass (0–64%) Many errors, and a lack of fluency in the performance.		

Sight Singing: Grades 5–8

Distinction (85–100%) A confident and accurate performance, which showed a clear grasp of the harmonic structure. A very accurate representation of rhythms, notes and lyrics.	**Merit (75–84%)** Mostly accurate showing a reasonable grasp of the harmonic structure. A mostly accurate representation of rhythms, notes and lyrics.	**Pass (65–74%)** A reasonably accurate performance demonstrating a basic grasp of the harmonic structure. A reasonably accurate representation of rhythms, notes and lyrics.
Below Pass (0–64%) Many errors in accuracy, with little sense of tonality and no real grasp of the harmonic structure. A lack of fluency and delivery of lyrics throughout the performance.		

Aural Tests: Grades 1–5

Distinction (85–100%) Demonstrating sound aural awareness through consistently accurate and prompt responses.	**Merit (75–84%)** Accuracy in most of the tests, but with some incorrect responses.	**Pass (65–74%)** Able to respond sufficiently accurately in enough of the tests to achieve the pass mark.
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%) Accurate and prompt responses to the tests plus a keen sense of aural perception.	**Merit (75–84%)** Accuracy in some of the tests, but with some incorrect responses.	**Pass (65–74%)** Able to respond sufficiently accurately in enough of the tests to achieve the pass mark.
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.	