

London College of
Music Examinations

Popular Music Theory Exams



Preliminary to Grade Eight
Information Booklet

Valid from 2005
until further notice

Qualifications are awarded and certificated by
Thames Valley University

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These examinations are compiled and administered by the Examinations Registry in association with London College of Music Examinations.
Any enquiries regarding these examinations should be addressed to:

Examinations Registry

Registry Mews
11 to 13 Wilton Road
Bexhill
Sussex
TN40 1HY

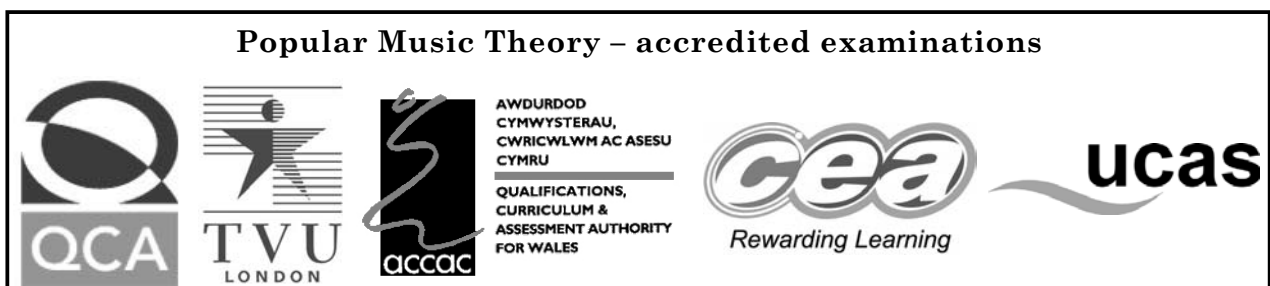
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London College of Music Examinations

Founded in 1887 as an establishment devoted to musical education, the London College of Music was incorporated as a public educational institution in 1939, and became part of Thames Valley University in 1991. Today, London College of Music Examinations enjoys an esteemed reputation as a major international music examination board.

London College of Music Examinations is a QCA and DfES approved music examination board.

These examinations are accredited by the Qualifications and Curriculum Authority and have been placed on the National Qualifications Framework. From Grade Six onwards, the examinations attract UCAS points towards university entrance. The qualifications are awarded and certificated by Thames Valley University.



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elcome to a unique music theory examination syllabus... one that is designed specifically for students of Popular Music.

Regardless of which instrument you play, and whichever style of popular music you like, if you have any interest in learning about the musical foundations of popular music – then this syllabus is for you!

- These examinations offer a comprehensive and structured approach to studying the theory behind playing popular music.
- For the first time, students of popular music can gain internationally recognised qualifications that are equivalent in stature to those available in the classical music education field.
- The emphasis within this syllabus is upon the musical knowledge and information that you need in order to improve your playing, in all styles of popular music.

Making Theory Relevant And Practical

A comprehensive course handbook is available for each grade. By studying the syllabus and working through the accompanying handbooks, you'll learn about keys, chords, scales, rhythms, harmony and improvisation – as well as developing a broad musical knowledge (including instrumentation, musical terms and the history of popular music).

All topics are covered in a way that is directly relevant to the music you play, and the syllabus focuses very much upon how to apply theoretical knowledge in a practical music-making context.

Improve Your Musicianship AND Gain A Qualification

With nine examination levels available, the syllabus and handbooks cater for all instrumentalists and vocalists at every level – from beginner to advanced.

Studying this syllabus will help you gain the relevant musical knowledge to enable you to improve your musicianship and level of musical awareness. It also provides you with the opportunity to gain an internationally recognised qualification which can act as a valuable foundation and access route to higher education.

Working through this syllabus will give you an in-depth understanding of all the important aspects of popular music. Put simply...**it will make you a better musician.**

Aims of this Syllabus

- To offer a structured and comprehensive method of studying the theory of popular music which is relevant to the practical needs of the modern day musician.
- To set worthwhile and well-defined standards for students of popular music theory, by providing a reliable system of assessing progress.
- To offer formal recognition of the musical knowledge of musicians in the field of popular music by the award of internationally recognised qualifications.
- To value the language and notation systems of contemporary popular music – reflecting the fact that expertise in the use of traditional notation is not the highest priority in this field.
- To encourage the practical application of theoretical knowledge, particularly with regard to composition and improvisation.
- To encourage the academic study of popular music, including a knowledge of: the use of instruments and technology; performers, history, development and range of styles.

Subject Areas

The examination syllabus aims to particularly recognise and evaluate the following:

- A knowledge of scales, keys, chords and intervals.
- A knowledge of rhythmic notation.
- A knowledge of the performers, instrumentation, history, development and different genres of popular music.
- An understanding of popular music harmony and its application, with specific emphasis on the composition of chord progressions and the application of scales in improvisation.
- An understanding of transposition with regard to both chords and melodies.

Section 1 – Scales and keys

Candidates are expected to have a good knowledge of the notes that make up scales – this is essential if the scales learnt in theory are to be used in a practical context.

- From Preliminary to Grade 4 inclusive, some answers can be expressed by naming the notes in letter names (e.g. A natural minor = A B C D E F G A), although candidates who are also able to write out scales using notation (in a clef of their choosing) have the possibility of gaining higher marks. From Grade 5 onwards all answers must be given in standard notation.
- Candidates should have an understanding of scale spellings (e.g. pentatonic major scale = 1 2 3 5 6 8).
- Candidates should be able to identify or write out key signatures.

All scales and key signatures are fully illustrated and explained in the grade handbooks – which also contain sample questions and answers.

Preliminary Grade

- C major
- G major
- A natural minor
- E natural minor

Grade One

As Preliminary Grade plus:

- C pentatonic major
- G pentatonic major
- A pentatonic minor
- E pentatonic minor

Grade Two

As Grade One plus:

- D major
- F major
- B natural minor
- D natural minor
- D pentatonic major
- F pentatonic major
- B pentatonic minor
- D pentatonic minor

Grade Three

Scales to the range of 2 sharps and 2 flats:

- Major, pentatonic major, natural minor and pentatonic minor.
- Blues scales: C, G, D, F and B \flat .

Grade Four

Scales to the range of 3 sharps and 3 flats:

- Major, pentatonic major, natural minor, pentatonic minor and harmonic minor.
- Blues scales: C, G, D, A, F, B \flat and E \flat

Grade Five

Scales to the range of 4 sharps and 4 flats:

- Major, pentatonic major, natural minor, pentatonic minor and harmonic minor.
- Blues scales: C, G, D, A, E, F, B \flat , E \flat and A \flat .
- Dorian modal scales: D, A, E, B, F \sharp , G, C, F and B \flat .
- Mixolydian modal scales: G, D, A, E, B, C, F, B \flat and E \flat .

Grade Six

Scales to the range of 5 sharps and 5 flats:

- Major, pentatonic major, natural minor, pentatonic minor and harmonic minor.
- Blues scales: C, G, D, A, E, B, F, B \flat , E \flat , A \flat and D \flat .
- Dorian modal scales: D, A, E, B, F \sharp , C \sharp , G, C, F, B \flat and E \flat .
- Mixolydian modal scales: G, D, A, E, B, F \sharp , C, F, B \flat , E \flat and A \flat .
- Lydian modal scales: F, C, G, D, A, E, B \flat , E \flat , A \flat , D \flat and G \flat .
- The chromatic scale starting on any tonic.

Grade Seven

Scales in all keys:

- Major, pentatonic major, natural minor, pentatonic minor, blues and harmonic minor,
- Dorian, Phrygian, Lydian and Mixolydian modal scales.
- Chromatic and whole tone.

Grade Eight

All requirements from all previous grades, plus in all keys:

- Locrian modal scale.
- Phrygian major modal scale.
- Jazz melodic minor scale.
- Lydian b7 (Lydian dominant) modal scale.
- Altered scale.
- Diminished scale.

Section 2 – Chords

Candidates are expected to have a good knowledge of chord symbols and the notes that make up chords – this is essential if the chords learnt in theory are to be used in a practical context.

- From Preliminary to Grade 4 inclusive, some answers can be expressed by naming the notes in letter names (e.g. A minor = A C E), although candidates who are also able to write out chords using notation (in a clef of their choosing) have the possibility of gaining higher marks. From Grade 5 onwards all answers must be given in standard notation.
- Candidates should have an understanding of chord spellings (e.g. C major = 1 3 5).

All chords are fully illustrated and explained in the grade handbooks – which also contain sample questions and answers.

Preliminary Grade

- Major triads: C, G
- Minor triads: Am, Em

Grade One

As Preliminary Grade, plus:

- Cmaj7, Gmaj7
- Am7, Em7

Grade Two

As Grade One plus:

- Major chords: D, F, Dmaj7, Fmaj7
- Minor chords: Bm, Dm, Bm7, Dm7
- Dominant 7th chords: G7, D7, A7, C7

Grade Three

All major, minor and diminished triads from major and natural minor scales, within a range of keys to 2 sharps and 2 flats, plus:

- Major 7th chords: C, G, D, F, B \flat
- Minor 7th chords: A, E, B, D, G
- Dominant 7th chords: G7, D7, A7, C7, F7

Grade Four

From major and natural minor scales, within a range of keys to 3 sharps and 3 flats:

- Major, minor and diminished triads.
- Major 7th, minor 7th, dominant 7th and minor 7th \flat 5 chords.
- Sus 2 and sus 4 chords, 5th 'power' chords.

Grade Five

As for the previous grades, but extended to a range of keys to 4 sharps and 4 flats, plus:

- Major and minor 6th
- Diminished 7th chords.
- 1st and 2nd inversions of major and minor triads.
- Dominant 7th chords from harmonic minor scales in a range of keys to 4 sharps and 4 flats.

Grade Six

As for the previous grades, but extended to a range of keys to 5 sharps and 5 flats, plus:

- All triads, minor/major 7th, minor 7th \flat 5, major 7th \sharp 5, minor 7th, dominant 7th, major 7th and diminished 7th chords from harmonic minor scales to a range of keys to 5 sharps and 5 flats.
- 9th chords (major, minor and dominant).
- 1st and 2nd inversions of all triads.

Grade Seven

As for the previous grades, but extended to all keys, plus:

- Minor and dominant 11ths.
- Major, minor and dominant 13ths.
- Dominant 7th and minor 7th chords with \sharp or \flat 5ths.
- 1st, 2nd and 3rd inversions of major 7th, minor 7th and dominant 7th chords.

Grade Eight

All requirements from all previous grades, plus in all keys:

- Dominant 7ths with \sharp or \flat 9ths; minor 7ths with \flat 9ths; major 7ths and dominant 7ths with \sharp 11ths.
- Commonly used altered bass 'slash' chords (e.g. Am/F \sharp).
- Commonly used 'add' chords (e.g. Cadd9)

Section 3 – Rhythm Notation

Candidates should have a practical understanding of time signatures, as well as note and rest values (including correct grouping).

Illustrations and explanations of all relevant aspects of rhythm notation are shown in the grade handbooks – which also contain sample questions and answers.

Preliminary Grade

- Whole notes (semibreves)
- Half notes (minims)
- Quarter notes (crotchets)
- Equivalent rests
- $\frac{4}{4}$ time signature

Grade One

As for the previous grade plus:

- Eighth notes (quavers) and rests.

Grade Two

As for the previous grades plus:

- 16th notes (semiquavers) and rests.
- Dotted notes and rests.
- $\frac{3}{4}$ time signature.

Grade Three

As for the previous grades plus:

- $\frac{2}{4}$ and $\frac{6}{8}$ time signatures.

Grade Four

As for the previous grades plus:

- Tied notes.

Grade Five

As for the previous grades plus:

- Triplets
- $\frac{9}{8}$ and $\frac{12}{8}$ time signatures.

Grade Six

As for the previous grades plus:

- Syncopated rhythms.
- 32nd notes (demisemiquavers) and rests.
- 64th notes (hemidemisemiquavers) and rests.

Grade Seven

As for previous grades, but of greater complexity, plus:

- $\frac{5}{4}$ time signature.

Grade Eight

As for previous grades, but of greater complexity, plus:

- $\frac{2}{2}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{3}{8}$ and $\frac{7}{8}$ time signatures.

Section 4 – Knowledge of Popular Music

From *Grade One onwards*, candidates will be asked questions in three areas:

- History of Popular Music: influential popular music groups, vocalists and instrumentalists from 1950 to the present day; at higher grades candidates should be aware of the styles, history and development of popular music.
- Instrumentation (from Grade 3 onwards): instruments commonly used in popular music, including (at higher grades) a knowledge of their ranges and associated technology.
- Language of Popular Music (from Grade 3 onwards): musical signs and terminology.

Further information on all aspects of this section of the examination is given in the grade handbooks – which also contain sample questions and answers.

Grade One

A basic awareness of influential popular music groups, vocalists and instrumentalists from 1950 onwards (from a pre-set list of four comprising: The Beatles, Elvis Presley, The Rolling Stones, Jimi Hendrix).

Grade Two

An awareness of influential popular music groups, vocalists and instrumentalists from 1950 onwards (from a pre-set list of four comprising: Chuck Berry, Led Zeppelin, David Bowie, Madonna).

Grade Three

- A knowledge of influential popular music groups, vocalists and instrumentalists from 1950 onwards (from a pre-set list of four comprising: James Brown, Eric Clapton, Michael Jackson, Nirvana).
- A basic knowledge of instruments commonly used in popular music.
- A basic knowledge of common musical signs and terminology.

Grade Four

- A knowledge of influential popular music groups, vocalists and instrumentalists from 1950 onwards (from a pre-set list of four comprising: Bob Dylan, The Sex Pistols, Bob Marley, Pink Floyd).
- A good knowledge of instruments commonly used in popular music.
- A good knowledge of common musical signs and terminology.

Grade Five

- A broad knowledge of influential popular music groups, vocalists and instrumentalists from 1950 onwards (selected by the candidate from pre-set lists shown below) together with an awareness of how their music was influenced by performers from earlier periods.

List A

The Beatles
Chuck Berry
Bob Dylan
Eric Clapton
The Who
Diana Ross
The Doors
The Grateful Dead
Stevie Wonder
The Eagles

List B

Elvis Presley
Led Zeppelin
Michael Jackson
The Sex Pistols
Little Richard
Oasis
Sting
Tina Turner
The Beach Boys
Otis Redding

List C

The Rolling Stones
Madonna
James Brown
Bob Marley
Abba
Buddy Holly
Van Halen
Aretha Franklin
Kraftwerk
Bruce Springsteen

List D

Jimi Hendrix
David Bowie
Nirvana
Pink Floyd
Spice Girls
Metallica
Garth Brooks
Queen
Grandmaster Flash
Black Sabbath

- An in-depth knowledge of instruments commonly used in popular music including: their ranges and functions; an understanding of transposing instruments; a basic knowledge of specialist notation systems including guitar and bass tablature and drum notation.
- A broad knowledge and clear understanding of common musical signs and terminology.

Grade Six

In-depth questions on the history of popular music from 1950, designed to determine candidates understanding and knowledge of popular music styles.

Grade Seven

As for the previous grade, but in greater depth, plus a wider knowledge of the history and development of popular music dating back before 1950, where necessary, and including the influence of technological developments.

Grade Eight

As for the previous grade, but in greater depth, and with a wide knowledge of the history and development of popular music throughout the 20th century, including the influence of other forms of music and the societal contexts.

Section 5 – Harmony

This section only appears from Grade Two onwards

Questions in this section largely focus on the candidate's ability to relate the knowledge of scales and chords, from Sections 1 and 2, to practical music-making situations – such as improvisation and composition of chord progressions.

Further information on all aspects of this section of the examination is given in the grade handbooks – which also contain sample questions and answers.

Grade Two

- The pattern of major and minor triads in the key of C major.
- The technical terms for the I, IV and V chords.

Grade Three

- The pattern of triads built from major and natural minor scales, up to and including 2 sharps and 2 flats.
- The technical terms for the I, IV and V chords.
- V-I and IV-I cadences in major keys up to 2 sharps and 2 flats.
- Constructing chord progressions in the keys of C, G and F major.
- The application of major and natural minor scales in improvisation.

Grade Four

In a range of keys up to and including 3 sharps and 3 flats:

- the patterns of major 7th, minor 7th, dominant 7th and minor 7th \flat 5 chords built from major and natural minor scales;
- constructing chord progressions, and constructing and identifying V-I and IV-I cadences, using chords built from major and natural minor scales;
- the application of major, pentatonic major, natural minor and pentatonic minor scales in improvisation.

Grade Five

In a range of keys up to and including 4 sharps and 4 flats:

- the patterns of major 7th, minor 7th, dominant 7th and minor 7th \flat 5 chords built from major and natural minor scales;
- constructing chord progressions using chords built from major and natural minor scales and the dominant 7th chord built from the harmonic minor scale;
- constructing and identifying commonly occurring cadential chord movements;
- the application of major, pentatonic major, natural minor, pentatonic minor and blues scales in improvisation.

Grade Six

In a range of keys up to and including 5 sharps and 5 flats:

- the patterns of major 7th, minor 7th, dominant 7th and minor 7th $\flat 5$ chords built from major and natural minor scales;
- constructing and identifying commonly occurring cadential chord movements;
- constructing chord progressions using: chords built from major and natural minor scales; the dominant 7th chord built from the harmonic minor scale; and chords built from the following:
 - Dorian modal scales – D, A, E, B, F#, C#, G, C, F, B \flat and E \flat ;
 - Mixolydian modal scales – G, D, A, E, B F#, C, F, B \flat , E \flat and A \flat ;
 - Lydian modal scales – F, C, G, D, A, E, B \flat , E \flat , A \flat , D \flat and G \flat .
- the application of scales and modal scales from Section 1 in improvisation.

Grade Seven

As for previous grades, but in greater depth and to the full range of keys, plus:

- the composition and identification of chord progressions using Phrygian harmony;
- the composition and identification of chord progressions involving key changes to near and related keys;
- using chord symbols to harmonise a melody in any key;
- the application of scales and modal scales from Section 1 in improvisation, including recognition of key changes to near and related keys.

Grade Eight

As for previous grades, but in greater depth and detail, plus:

- using chord symbols to harmonise a melody which may change key (to near and related keys only);
- the composition of chord progressions demonstrating modulation to a full range of keys;
- analysing chord progressions that use non-diatonic chords;
- the application of scales and modal scales from Section 1 to improvisation, including recognition of key changes to any key.

Section 6 – Transposition

This section only appears from Grade Three onwards

In this section candidates will be asked to transpose, or identify transposed, chord progressions and (at higher grades) melodies.

Further information on all aspects of this section of the examination is given in the grade handbooks – which also contain sample questions and answers.

Grade Three

- Transposing a chord progression, presented in chord symbols, up or down one whole step (whole tone) within a range of keys up to 2 sharps and 2 flats.

Grade Four

- Transposing a chord progression, presented in chord symbols, up or down one whole step (whole tone) or half step (semitone) within a range of keys up to 3 sharps and 3 flats.

Grade Five

- Transposing a chord progression, presented in chord symbols, into any key within a range of keys up to 4 sharps and 4 flats.

Grade Six

- Transposing chords, presented in chord symbols, into any key within a range up to 5 sharps and 5 flats.
- Transposing melodies up or down a whole step (whole tone) within a range of keys up to 5 sharps and 5 flats.

Grade Seven

- Transposing chords, presented in chord symbols, into any key.
- Transposing melodies into near or related keys.
- Transposing between the treble and bass clef.

Grade Eight

- Transposing chords, presented in chord symbols, into any key.
- Transposing melodies into any key.
- Transposing between the treble and bass clef.

Marking Scheme

Preliminary Grade	%
1. Scales and keys	45
2. Chords	35
3. Rhythm Notation	20
Grade 1	
1. Scales and keys	40
2. Chords	35
3. Rhythm notation	13
4. Knowledge of popular music	12
Grade 2	
1. Scales and keys	35
2. Chords	30
3. Rhythm notation	13
4. Knowledge of popular music	12
5. Harmony	10
Grades 3 to 8	
1. Scales and keys	20
2. Chords	20
3. Rhythm notation	10
4. Knowledge of popular music	15
5. Harmony	25
6. Transposition	10

Distinction:	85–100%
Merit:	75–84%
Pass:	65–74%
Below Pass, upper level:	55–64%
Below Pass, lower level:	0–54%

Regulations and Information

1. This syllabus is valid from 2004 until further notice.
2. Examination entries for **Popular Music Theory** are accepted only on original 'Examination Registry' entry forms – standard LCM entry forms are NOT valid for Popular Music Theory examinations. A specially stamped examination entry form is supplied with each official Examination handbook – one of which is published for each examination level. Each handbook contains all the information required for the grade. *In order to ensure that, before entering the examination, all candidates are fully conversant with the exact requirements of these examinations the acquisition of an Examination Handbook is the only method of obtaining a valid examination entry form.* Handbooks can be obtained from the Examinations Registry at the address given at the front of this syllabus.
3. **Entry dates:** Written grade examinations are held twice a year (normally in June and December). Exact examination dates are printed on the examination fee list each year. These dates are fixed worldwide and written examinations are only held on these exact dates, consequently no alternative examination dates can be offered under any circumstances.

Completed entry forms, together with full fees must be submitted to the *Examinations Registry* or one of their representatives on or before the following dates:

For Summer examinations	1 May
For Winter examinations	1 October

N.B. Entries submitted by Fax will not be accepted.

4. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
5. **Examination Centres:** Examinations are held at LCM centres across the UK and overseas. In addition, examinations may be held at schools, colleges and private teaching studios by prior arrangement.
6. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus.
7. **Entry fees:** A list of current examination fees is printed by the Examinations Registry each year. Cheques and postal orders should be made payable to the Examinations Registry. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, *for any reason whatsoever* apart from illness, will forfeit their fees.
8. **Absence through illness:** If a candidate is unable to attend an examination, a medical certificate (dated no later than the day of the examination) must be sent to the Examinations Registry immediately. The candidate will then be permitted to re-enter for the same examination at the next session on payment of half the current fee.
9. **Substitutions:** Only candidates officially entered will be accepted for examination, and substitution of a candidate in place of a candidate originally entered will not be allowed.

10. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved by the Examinations Registry *in writing*. An administration charge will be made.
11. **Examination Appointments:** An Attendance Notice detailing the date, time and venue will be issued to each candidate or their teacher (if the teacher's name is given on the entry form). This should be retained until handed in on the day.
12. **Examination Results:** A written report will be compiled for each examination. This together with the result will be sent within 16 weeks of the examination date. Certificates for successful candidates are normally dispatched within three months.
13. Examinations are open to all persons irrespective of age, and candidates may enter for any graded examination without having taken any preceding examination.
14. No one, other than the candidate(s) and the invigilator(s), is allowed into the examination room.
15. **Formal complaints and appeals procedures:** A candidate may appeal against a decision of the examiner(s) on the following grounds only:
 - a) that there were special circumstances which might have adversely affected examination performance, details of which were submitted at the time of entry but which were not made available to the examiner.
 - b) that there was evidence that the examinations were conducted in a way that was not in accordance with the regulations as published (e.g. that the method(s) of assessment and/or examination differed in a significant manner from that set out in the current syllabus).

Appeals: A formal marking scheme based on fixed assessment criteria, together with a system of moderation/double marking of a number of papers, ensures that marking is consistent and that results are reliable. However, on written request, upon submission of 50% of the current examination fee, the paper will be re-marked. If a marking error is found this fee will be refunded.
16. **Special Needs:** The Examination Registry should be made aware of special needs at the time of entry by attaching to the entry form written evidence of the candidate's condition and any special requirements. Written papers may be enlarged and/or printed on different colour paper if requested at the time of entry. Candidates requiring coloured paper should specify the preferred colour. Dyslexic candidates will be allowed 25% extra time for written examinations. Please advise in advance of entry if wheel-chair access is required so that the most suitable venue can be selected.
17. ***It is the candidate's responsibility to have knowledge of, and comply with, the current syllabus requirements. Where candidates are entered for examinations by teachers, the teacher must take responsibility that candidates are entered in accordance with the current syllabus requirements. Failure to carry out any of the examination requirements may lead to disqualification.***
18. *Where changes to the syllabus take place, neither the Examinations Registry nor LCM Exams can accept responsibility for informing candidates and teachers of such changes except through Forte (the LCM Examinations Newsletter) and the normal reprinting process.*

This syllabus was compiled for
Examinations Registry / London College of Music Exams

by

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THE EXAMINATIONS REGISTRY.

Registry Mews, 11 to 13 Wilton Road, Bexhill, Sussex, TN40 1HY, UK.

E mail: ExamRegistry@aol.com. Fax: 01424 213221

Tel: 01424 222222

Popular Music Theory Grade Books

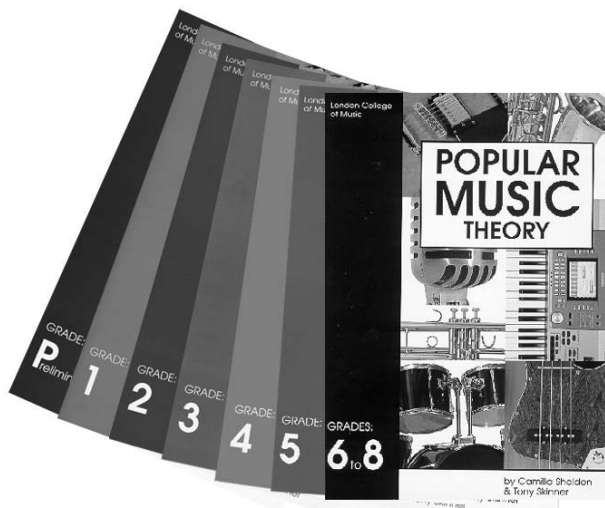
*This series of
specially designed books
covers all grades of the
Popular Music Theory exams.*

Improve Your Musicianship and Gain A Qualification

As well as helping you pass the exams in popular music theory, the series will help you improve your musicianship (whether or not you intend to take an examination).

Making Theory Relevant And Practical

All topics are covered in a way that is directly relevant to the music you play, with the focus very much upon how to apply theoretical knowledge in a practical music-making context.



The books are available from good music shops and book stores, or you can order direct from:

Registry Publications
01424 22 22 22

Order on-line at:
www.BooksForMusic.com

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INFORMATION BOOKLET

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Examinations Registry

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The emphasis is on the musical knowledge and information that you need in order to improve your playing, in all styles of popular music.

- The examinations offer a comprehensive and structured approach to studying the theory behind playing popular music.
- Students of popular music can gain internationally recognised qualifications that are equivalent in stature to those available in the classical music education field.
- The examinations are accredited by the Qualifications and Curriculum Authority, and (from Grade 6 onwards) attract UCAS points towards university entrance.