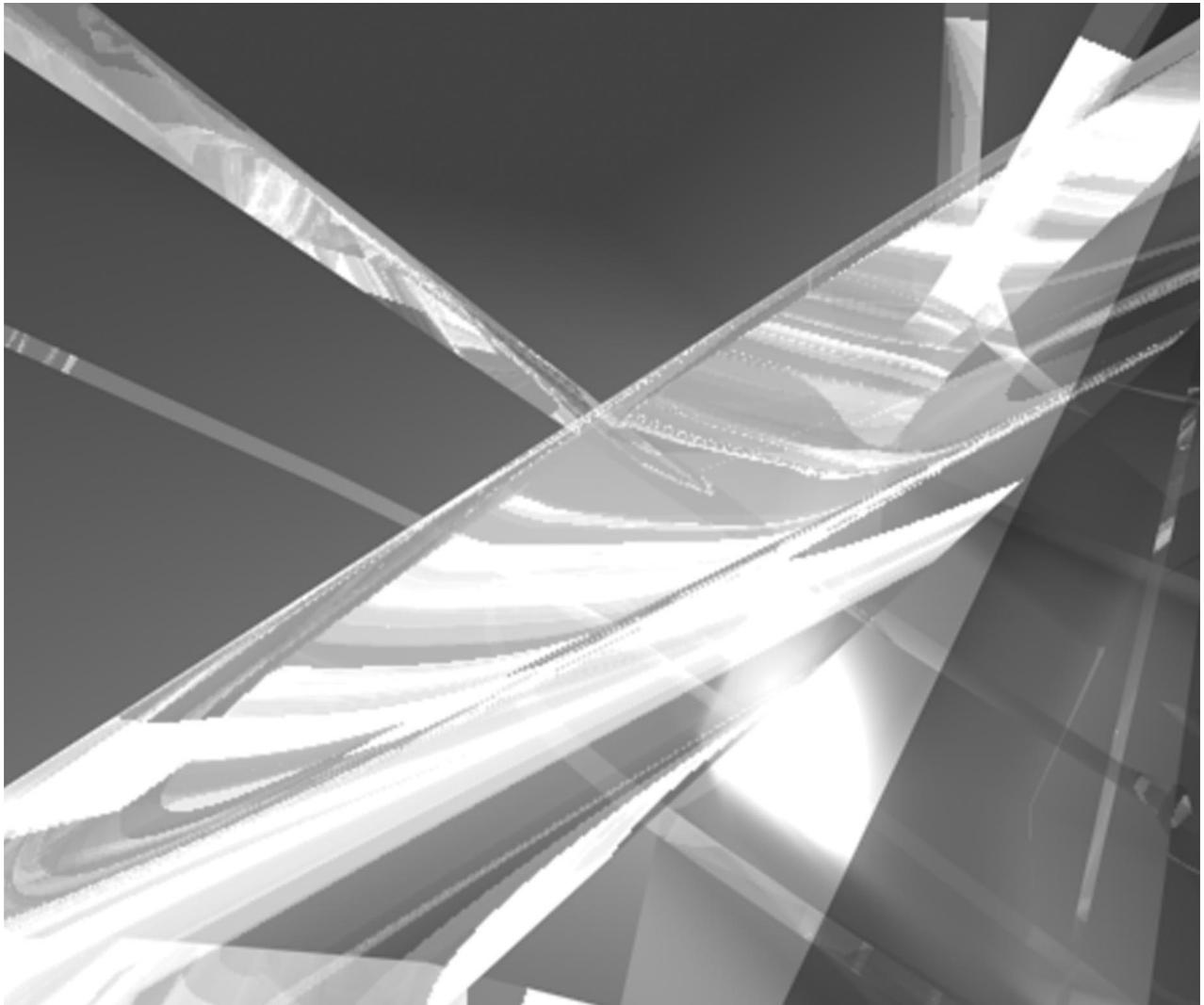


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# Ukulele Syllabus

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Initial, Preliminary, and Grades 1, 2, 3 & 4  
Valid from 2014 until further notice



**University of West London**

**London College of Music Examinations / Registry  
of Guitar Tutors**

**Syllabus for  
Initial, Preliminary and Graded Examinations  
and Performance Awards  
in  
Ukulele Playing**

**From 2014 until further notice**

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# Registry of Guitar Tutors

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Registry of Guitar Tutors (RGT) was established in 1992 and is now the world's largest organisation of guitar teachers, and includes many ukulele teachers amongst its members. RGT is based in the UK and has branches in Australia, Greece, Italy, New Zealand, North America and many other countries.

In association with LCM Exams, RGT also organises a full range of graded examinations in acoustic guitar, electric guitar, rock guitar, bass guitar, popular music theory and classical guitar. A range of professional guitar teaching and performance diploma examinations is also available.

**RGT Board of Honorary Patrons:**

Sir Paul McCartney, David Gilmour, Ronnie Wood, Hank Marvin, Gordon Giltrap,  
John Etheridge, Suzi Quatro, Carlos Bonell, Dave Kelly, John Illsley, Neil Murray, Glenn Tilbrook

**Director: Tony Skinner F.R.S.A.**

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# London College of Music

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The London College of Music (LCM) is the largest specialist Music and Performing Arts institute 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](mailto:learning.advice@uwl.ac.uk)
- the Faculty of the Arts office - tel: 020 8231 2304; email: [music@uwl.ac.uk](mailto:music@uwl.ac.uk)
- [uwl.ac.uk/music](http://uwl.ac.uk/music)

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## London College of Music Examinations

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

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. LCM Examinations have retained the well-known traditional atmosphere and qualities of the London College of Music: friendliness and approachability, although set in a fully professional and modern context. 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.

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

Graded and diploma syllabuses are available free of charge via our website, or on request from the LCM Examinations office.

LCM Examinations  
University of West London  
St Mary's Road  
Ealing  
London W5 5RF  
tel: 020 8231 2364  
fax: 020 8231 2433  
email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)  
[uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)

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# 1. Syllabus introduction

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## 1.1 Coverage of this syllabus

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This syllabus is designed to prepare students for the Graded Examinations in Ukulele Playing awarded by the University of West London. It should be read in conjunction with the **RGT Ukulele Playing Exam Information Booklet** that details the specific requirements for the subject. The Exam Information Booklet is available free of charge from Registry of Guitar Tutors (tel: 01424 222222). It can also be downloaded at [www.RGT.org](http://www.RGT.org)

## 1.2 Validity of this syllabus

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This syllabus is valid from 1<sup>st</sup> July 2014.

## 1.3 Rationale

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

- creative thinking;
- practical skills;
- encouragement to think, both technically and critically, about the pieces performed;
- 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.

## 1.4 Syllabus aims

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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.

## 1.5 Syllabus objectives

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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 relevant;
- opportunities for mastery learning that are structured and directly related to the course material published for each grade;
- the basis for study and practice to develop relevant and usable skills and concepts.

## 1.6 Availability of examinations and entry details

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Practical examinations take place throughout the year according to location. In the UK, practical examinations are held three times a year: Spring (March/April), Summer (June/July) and Winter (November/December). Entry forms are found at the back of each official RGT course handbook. Completed entry forms, together with full fees, must be submitted to the RGT head office on or before the closing date for each examination period. For UK entrants, electronic online entry and payment can be made via the RGT website.

## 1.7 Duration of examinations

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Initial Stage	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4
10 mins	12 mins	13 mins	14 mins	16 mins	18 mins

## 1.8 Target groups

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These examinations are open to all. There are no minimum age restrictions, and the choice of learning material is intended to appeal to candidates of all ages.

### Graded Examinations in Ukulele Playing: *Likely* age groups

Age	Grades	QCF Level
7 - 18+	Initial and Preliminary	-
10 - 18+	1-3	1
13 - 18+	4	2

## 1.9 Candidates with particular needs

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Information on assessment, examination and entry requirements for candidates with particular needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. Copies are available free of charge via [www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams), or on request from the LCM Exams office (tel: 020 8231 2364).

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## 1.10 Accreditation

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UWL's graded examinations in Ukulele Playing are fully accredited in England by Ofqual and by the corresponding authorities in Wales (DCELLS) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF).

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

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

Qualification Title	QCF Credits
UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1) (QCF)	6
UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2) (QCF)	9
UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3) (QCF)	12
UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4) (QCF)	15



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## 2. Syllabus content

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### 2.1 Syllabus overview

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This syllabus is designed to prepare students for the graded examinations in Ukulele Playing awarded by the University of West London. It provides a structured approach that enables students to develop progressively the understanding, knowledge and skills necessary to play ukulele and to develop capability both as a performer and as an informed listener. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

In addition to Grades 1-4, beginner level Initial Stage and Preliminary Grade examinations are also available.

### 2.2 Summary of subject content and description of examination components

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These summaries should be read in conjunction with the Grade Descriptions (Section 2.4) and the Pass Band Descriptions (Section 4.3). In-depth details of all examination requirements and specifications are included in the official RGT course handbooks and in the Exam Information Booklet.

Further information and advice on syllabus requirements is available from the Registry of Guitar Tutors (tel: 01424 222222; email: office@RGT.org; website: www.RGT.org).

#### Areas of Study

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

#### Component 1: Rhythm Study

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform one rhythm study as specified in the relevant grade handbook. The principal area of study is the technical mastery of the instrument, demonstrated by the ability to perform the rhythm study with accuracy, clarity and fluency.
2. the ability to utilise strumming and/or fingerpicking techniques to aid the performance of the rhythm study and to maintain an even tempo.
3. increasing evidence of a sense of musicality as the grades progress.
4. familiarity with chord symbols as appropriate to the grade.
5. increasing ability to communicate effectively to the listener as the grades progress.

**Explicit ability:** Perform the required rhythm study, selected by the candidate in accordance with the grade handbook, with accuracy and fluency.

**Implied ability:** Demonstrate basic technical fluency (secure timing, strumming technique, adequate fret-hand control, dexterity in changing between chords), an understanding of harmonic progression, awareness of style, rhythmic security and inventiveness, a sense of musicality and communication.

## **Component 2: Performance**

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform a piece as specified in the relevant grade handbook. The principal area of study is the technical mastery of the instrument, including control of the pitch content of the chosen piece and the ability to perform it with accuracy, fluency and clarity.
2. the ability to identify and project the musical phrasing of the piece.
3. increasing evidence of a sense of musicality as the grades progress.
4. familiarity with chord symbols (where relevant) as appropriate to the grade.
5. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: Perform the specified piece using music selected by the candidate in accordance with the grade handbook, with accuracy, fluency and clarity.

Implied ability: Demonstrate basic technical fluency (secure timing, fluid picking/plectrum technique, adequate fret-hand control, dexterity in changing between notes/chords), awareness of style, melodic and rhythmic security, a sense of musicality and communication.

## **Component 3: Free Choice Specialism**

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform one piece from the options outlined in the relevant grade handbook (the candidate selects which type of piece to perform). The principal area of study is the technical mastery of the instrument, including control of the pitch content of the chosen piece and the ability to perform it with accuracy, clarity and fluency.
2. the ability to identify and project the musical phrasing of the piece.
3. increasing evidence of a sense of musicality as the grades progress.
4. familiarity with chord symbols (where relevant) as appropriate to the grade.
5. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: Perform the specified piece using music selected by the candidate in accordance with the grade handbook, with accuracy, fluency and clarity.

Implied ability: Demonstrate basic technical fluency (secure timing, fluid picking/plectrum technique, adequate fret-hand control, dexterity in changing between notes/chords), awareness of style, melodic and rhythmic security, a sense of musicality and communication.

## **Component 4: Prepared Accompaniment**

Candidates need to be prepared to demonstrate:

1. the ability to select one melody from those presented in the Accompaniment section of the relevant grade handbook and perform an accompaniment to it; the appropriate accompaniment chord chart for the candidate to follow is also presented in the relevant grade handbook. The principal area of study is the technical mastery of the instrument, including control of the pitch content of the chords and the ability to perform them with accuracy, clarity, secure timing, fluency and with a degree of stylistic relevance that is appropriate for the grade.
2. familiarity with chord symbols as appropriate to the grade, and fluency throughout the chord changes and secure strumming or/and fingerpicking technique.
3. increasing evidence of a sense of musicality as the grades progress.
4. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: Perform a suitable accompaniment to the selected melody following a given chord chart, appropriate to the grade, with accuracy, fluency and musicality.

Implied ability: Demonstrate basic technical fluency (including dexterity in changing between chords and inventiveness in creating rhythm/picking patterns), a sense of the interrelatedness of melody and harmony, the ability to interpret chord symbols accurately, awareness of style, and a sense of musicality and communication.

### **Component : Musicianship**

Candidates need to be prepared to demonstrate the ability to:

1. provide accurate musical or verbal responses to questions from the examiner on a number of specified topics as detailed in the relevant grade handbook. The primary areas of study are aural awareness, musical knowledge and knowledge of the instrument.
2. communicate these answers to the examiner by means of appropriate terminology where required.
3. understand the specific test formats as published in the relevant grade handbook.

Explicit ability: Provide accurate musical or verbal responses to questions set by the examiner, based on published question types in the grade handbooks.

Implied ability: A thorough understanding of the specified topics, demonstrated through articulate and accurate verbal or musical responses as appropriate; communicate this to the examiner by means of appropriate terminology where required; demonstrate an understanding of the specific test formats as published in the relevant grade handbook.

## **2.3 Weightings for examination components**

	Rhythm Study	Performance	Free Choice Specialism	Prepared Accompaniment	Musicianship
Initial Stage	20%	20%	20%	20%	20%
Preliminary	20%	20%	20%	20%	20%
Grades 1-4	20%	20%	20%	20%	20%

## 2.4 Grade descriptions

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The standard expected of a candidate at any particular grade is defined by the repertoire of tasks prescribed for that grade. The performance of the candidate in relation to these tasks determines the attainment band that they are awarded as a result of the examination. The level of mastery implicit in these tasks and the more general expectations of the candidate are defined by the following grade descriptions.

### **Initial Stage, Preliminary and Grades 1-2**

The musical material selected for these grades, and hence the standard of performance expected, is of an essentially elementary nature. Only basic, and hence most common, chords and structures are used. Melodic and rhythmic material will be relatively simple. Expectations of dynamics are limited to occasional use. The keys and chords required are limited to the least demanding examples. Technical accomplishment is a more important element of assessment than musicality, and expectations of musical communication are limited.

### **Grade 3-4**

The musical material selected for this grade, and hence the standard of performance expected, is of a more demanding nature. Melodic and rhythmic material will be more complex than earlier grades. There will be expectations of clear phrasing. The range of keys and chords required is expanded in number and includes more taxing examples. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of musical communication are higher.

# 3. Assessment

The marking scheme is comprised of a balanced structure of examination components and assessment categories. Taken together they form a matrix that enables the performance of each candidate to be systematically assessed and marked.

## 3.1 Assessment objectives

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

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

## 3.2 Coverage of the assessment domains

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Rhythm Study	✓	✓	✓	✓
Performance	✓	✓	✓	✓
Free Choice Specialism	✓	✓	✓	✓
Prepared Accompaniment	✓	✓	✓	✓
Musicianship			✓	

## 3.3 Approximate weightings for assessment domains

	Technical Accomplishment (%)	Musicality (%)	Musical Knowledge (%)	Communication (%)
Initial	60	8	25	7
Preliminary	53	9	31	7
Grades 1-2	47	10	35	8
Grade 3-4	40	11	39	10

## 3.4 How marks are awarded during the examination

### Component 1: Rhythm Study

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

Assessment Domains	Approximate weightings	
	Initial Prelim. Grades 1-2	Grades 3-4
<b>Technical Accomplishment:</b> accuracy of pitch and rhythm, and the ability to manipulate the instrument with respect to fluency, dexterity, tempo, clarity and rhythmic invention.	55%	45%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to play with a sense of stylistic awareness.	10%	15%
<b>Musical Knowledge:</b> an understanding of the chord symbols and other musical signs/symbols; evidence of a sense of established performance practice and an understanding of the stylistic content.	25%	25%
<b>Communication:</b> the ability to engage the listener, and to communicate a sense of style and personality.	10%	15%

### Component 2: Performance

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

Assessment Domains	Approximate weightings	
	Initial Prelim. Grades 1-2	Grades 3-4
<b>Technical Accomplishment:</b> accuracy of pitch and rhythm, and the ability to manipulate the instrument with respect to fluency, articulation, dexterity, tempo, dynamics and clarity.	55%	45%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to play with a sense of stylistic awareness.	10%	15%
<b>Musical Knowledge:</b> an understanding of the notation occurring in the repertoire; evidence of a sense of established performance practice and an understanding of the stylistic content.	25%	25%
<b>Communication:</b> the ability to engage the listener, and to communicate a sense of style and personality.	10%	15%

### **Component 3: Free Choice Specialism**

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

<b>Assessment Domains</b>	<b>Approximate weightings</b>	
	Initial Prelim. Grades 1-2	Grades 3-4
<b>Technical Accomplishment:</b> accuracy of pitch and rhythm, and the ability to manipulate the instrument with respect to fluency, articulation, dexterity, tempo, dynamics and clarity.	55%	45%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to play with a sense of stylistic awareness.	10%	15%
<b>Musical Knowledge:</b> an understanding of the notation occurring in the repertoire; evidence of a sense of established performance practice and an understanding of the stylistic content.	25%	25%
<b>Communication:</b> the ability to engage the listener, and to communicate a sense of style and personality.	10%	15%

### **Component 4: Prepared Accompaniment**

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

<b>Assessment Domains</b>	<b>Approximate weightings</b>	
	Initial Prelim. Grades 1-2	Grades 3-4
<b>Technical Accomplishment:</b> accuracy of pitch and rhythm, and the ability to manipulate the instrument with respect to fluency, dexterity, tempo, dynamics, clarity and rhythmic invention.	55%	45%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy with the accompanying melody; the ability to play with a sense of stylistic awareness.	10%	15%
<b>Musical Knowledge:</b> an understanding of the chord symbols and other signs; evidence of a sense of established performance practice and an understanding of the stylistic content.	25%	25%
<b>Communication:</b> the ability to engage the listener, and to communicate a sense of style and personality.	10%	15%

### **Component 5 : Musicianship**

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

<b>Assessment Domain</b>	<b>Weighting</b>
<b>Musical Knowledge:</b> a thorough understanding of all aspects of the specified topics.	100%

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# 4. Awarding and reporting

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## 4.1 Issue of results

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A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible, and not normally later than four weeks after the examination date, by post. Certificates for successful candidates (achieving a Pass or higher) are *normally* dispatched within eight weeks of the date of the examination. This time is necessary to ensure that all results are properly standardised and have been checked. (See Regulation 19.)

## 4.2 Repeats of examinations

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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. A re-entry form is available from the RGT office. All examination components must be completed on re-examination. Marks from examination components may not be carried forward or credited.

## 4.3 Awards of Pass, Pass with Merit or Pass with Distinction

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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 on their instrument, and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of topics as specified for the grade.

### **Merit (75 - 84.5%)**

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment on their instrument, and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of topics as specified for the grade. They will have communicated, through performance, some sense of engagement and understanding.

### **Pass (65 - 74.5%)**

A candidate who achieves a Pass will have offered a mostly accurate, fluent and musical response in all or most of the components. They will have demonstrated an acceptable standard of technical accomplishment on their instrument, and will have shown some evidence of musicality. They will have demonstrated some knowledge and understanding of topics as specified for the grade. They will have communicated, through performance, a basic sense of understanding and ability to engage the listener.

**Below pass, upper level (55 - 64.5%)**

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment on their instrument, nor will they have shown much evidence of musical instinct. Their knowledge and understanding of topics as specified for the grade will have been judged to be below the standard required to pass. They will have failed to communicate, through performance, any significant degree of understanding or ability to engage the listener.

**Below pass, lower level (0 - 54.5%)**

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency and lack of musicality in all or most of the components. Their standard of technical accomplishment on their instrument will have been judged as significantly below that required for the grade, and they will not have shown any significant evidence of sufficient musicality. Their knowledge and understanding of topics as specified for the grade will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, a sense of understanding or ability to engage the listener.

## **4.4 Attainment band descriptions**

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The guidelines below are not intended to be mutually exclusive, but should function inter-relatedly. 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.

**Component 1: Rhythm Study**Full Marks

The performance should be fully accurate, fluent and very confidently presented. Timing, clarity and technical control of the chords should be totally secure throughout. The notated rhythm should be accurately reproduced and, as the grades progress, musically effective rhythmic variations should be demonstrated.

Distinction

Highly accurate and rhythmically secure chord playing. A fluent and assured performance with a high level of clarity and technical control - with only small and very occasional lapses in any of these. As the grades progress, expressive qualities and some versatility should be clearly displayed.

Merit

Accuracy, timing, clarity, fluency and technical control should be generally secure, although there may be some lapses in these compared to Distinction. As the grades progress, the performance should display some confidence and musical expression.

Pass

Accuracy and timing should be mostly secure but, compared to Merit, there may be some lapses in fluency, technical control and clarity, and musical expression may be limited.

Below Pass - Upper Level

Serious or numerous lapses in accuracy. Frequent lapses in timing, fluency, technical control and clarity. Nevertheless, showing some potential of attaining a Pass at this level.

Below Pass - Lower Level

Inaccuracies proportionately greater than correct playing. Overall the performance demonstrated a fundamental lack of sufficient technical control and fluency.

## **Component 2: Performance**

### Full Marks

The performance should be fully accurate, fluent and very confidently presented. Timing, clarity and technical control should be totally secure throughout. A fully secure understanding of the musical notation used should be evident. As the grades progress, musically expressive qualities should be clearly displayed.

### Distinction

Highly accurate, rhythmically secure, fluent and assured performance with a high level of clarity and technical control - with only small and very occasional lapses in any of these. As the grades progress, musically expressive qualities should be clearly displayed.

### Merit

Accuracy, timing, clarity, fluency and technical control should be generally secure, although there may be some lapses in these compared to Distinction. As the grades progress, the performance should display some confidence and musical expression.

### Pass

Accuracy and timing should be mostly secure but, compared to Merit, there may be some lapses in fluency, technical control and clarity, and musical expression may be limited.

### Below Pass - Upper Level

Serious or numerous lapses in accuracy. Frequent lapses in fluency, timing, technical control and clarity. Nevertheless, showing some potential of attaining a Pass at this level.

### Below Pass - Lower Level

Inaccuracies proportionately greater than correct playing. Overall the performance demonstrated a fundamental lack of technical control and fluency.

## **Component 3: Free Choice Specialism**

### Full Marks

The performances should be fully accurate, fluent and very confidently presented. Timing, clarity and technical control should be totally secure throughout. As the grades progress, a high level of expressive qualities should be clearly displayed.

### Distinction

Highly accurate, rhythmically secure, fluent and assured performance with a high level of clarity and technical control - with only small and very occasional lapses in any of these. As the grades progress, expressive qualities and some versatility should be clearly displayed.

### Merit

Accuracy, timing, clarity, fluency and technical control should be generally secure, although there may be some lapses in these compared to Distinction. As the grades progress, the performance should display some confidence and musical expression.

### Pass

Accuracy and timing should be mostly secure but, compared to Merit, there may be some lapses in fluency, technical control and clarity, and musical expression may be limited.

### Below Pass - Upper Level

Serious or numerous lapses in accuracy. Frequent lapses in timing, fluency, technical control and clarity. Limited evidence of musical expression and style. Nevertheless, showing some potential of attaining a Pass at this level.

### Below Pass - Lower Level

Inaccuracies proportionately greater than correct playing. Overall the performance demonstrated a fundamental lack of technical control and fluency.

## **Component 4: Prepared Accompaniment**

### Full Marks

A fully accurate and most assured performance that related very well to the melody harmonically, rhythmically and stylistically. A high level of clarity and fluency appropriate to the grade. Effective stylistic interpretation with, as the grades progress, a high level of inventiveness and creativity relevant to the grade.

### Distinction

A highly accurate and confident performance that related very well to the melody - with only small and very occasional lapses in chord accuracy, fluency, timing or clarity. Stylistic awareness, inventiveness and creativity should be clearly displayed as the grades progress.

### Merit

Accuracy, timing and clarity should be generally secure, although there may be some lapses and less fluency compared to Distinction. The performance should demonstrate some empathy with the melody, and should display confidence, stylistic interpretation and creativity, particularly as the grades progress.

### Pass

Despite lapses in places, accuracy and timing should be mostly secure, although there may be some lapses in fluency and clarity. The style and interpretation may not suit the melody very well, and creativity may be rather limited.

### Below Pass - Upper Level

Serious or numerous lapses in either accuracy or timing. Clarity, fluency, stylistic interpretation and inventiveness are limited. Nevertheless, showing some potential of attaining a Pass at this level.

### Below Pass - Lower Level

Inaccuracies proportionately greater than correct playing. Overall the performance demonstrated a lack of technical control and any appropriate degree of fluency.

## **Component 5: Musicianship**

### Full Marks

All responses were fully accurate and presented with confidence and clarity.

### Distinction

Apart from occasional small slips, responses were generally accurate.

### Merit

Despite one or more incorrect or partially incorrect responses, responses were mostly accurate.

### Pass

A sufficient degree of accuracy across the tests to achieve a Pass, nonetheless containing some errors in places.

### Below Pass - Upper Level

A variety of errors in the responses, however demonstrating some potential to attain a Pass at this level.

### Below Pass - Lower Level

Most or all of the responses were inaccurate.

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# 5. Performance Awards

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Candidates who prefer not to take a full grade exam can instead opt for a Ukulele *Performance Award*.

Performance Awards focus entirely on the performance of prepared pieces.

There are seven levels of Performance Award. The table below shows their titles, and the grade standard they are equivalent to. There is no equivalent grade standard for the Level 5 Performance Award.

Performance Award	Equivalent Grade
Initial Level	Initial Stage
Preliminary Level	Preliminary Grade
Level 1	Grade 1
Level 2	Grade 2
Level 3	Grade 3
Level 4	Grade 4
Level 5	n/a

For each of these Performance Awards up to Level 4, candidates will be assessed solely on the performance of five prepared pieces. For the Level 5 Performance Award candidates will be assessed solely on the performance of four prepared solo performance pieces. There are no other components in Performance Awards.

Performance Awards provide an ideal opportunity for developing ukulele players, who do not wish to take the more comprehensive grade exam, to have their playing professionally assessed and to receive independent feedback on their playing from an experienced examiner. As well as being qualifications in their own right, Performance Awards also offer candidates the opportunity to have their Prepared Performances assessed prior to entering for a full grade exam. Performance Awards are accredited by London College of Music Exams and successful candidates will receive a Performance Award certificate from the University of West London.

## Types of Performance Awards

There are three types of Performance Award:

**Live Performance Award:** Candidates attend an exam venue and perform their chosen set of pieces, as described above.

**Filmed Performance Award:** This follows exactly the same format as a Live Performance Award, except that candidates submit a video recording of their performance rather than attending an exam venue. The video may be submitted on DVD or uploaded via the RGT website. A slightly higher standard of performance will be expected than for a Live Performance Award.

**Recorded Performance Award:** This follows exactly the same format as a Live Performance Award, except that candidates submit an audio recording of their performance rather than attending an exam venue. The recording may be submitted on CD or uploaded via the RGT website. A significantly higher standard of performance will be expected than for a Live Performance Award.

## Performance Award Marking Scheme

Performance Award Level	Marking Scheme
Initial Level to Level 4	up to 20 marks for each piece performed.
Level 5	Up to 25 marks for each piece performed.

65-74.5 = Pass; 75-84.5 = Merit; 85-100 = Distinction

Entry forms and more information about Performance Awards can be downloaded from [www.RGT.org](http://www.RGT.org)

Used in conjunction with the Attainment Band Descriptions (section 4.4), the following guidelines below give a broad outline of the general standard expected for each mark category for the performance awards.

### ***Live Performance Awards***

#### **Full Marks:**

A fully confident and assured rendition of the pieces that displayed a clear awareness and understanding of the requirements for an effective ukulele performance. Accuracy and timing were both secure throughout, with the candidate displaying mastery of the technical demands of all the pieces.

#### **Distinction:**

A highly confident and assured rendition, with a high level of accuracy and security of timing. Small and very occasional lapses in any of these detracted slightly from what was otherwise an effective ukulele performance.

#### **Merit:**

Accuracy, timing and control of the technical demands of the pieces should be generally secure, although there may be some lapses in these compared to Distinction.

#### **Pass:**

Accuracy and timing should be mostly secure throughout the performance but, compared to Merit, there may be some lapses in technical control and clarity.

#### **Below Pass - Upper Level:**

Some serious or numerous smaller lapses in accuracy or timing. Frequent lapses in technical control and clarity of tone. Nevertheless, showing some potential of attaining a Pass at this level.

#### **Below Pass - Lower Level:**

Inaccuracies proportionately greater than correct playing. Overall the performance demonstrated a fundamental lack of musical awareness, technical control and fluency.

### ***Filmed Performance Awards***

#### **Full Marks:**

A highly engaging performance that demonstrated musical flair, as well as complete technical fluency and ability in all the pieces. The candidate sounds and appears at ease with the technical demands of the pieces being performed; both accuracy and timing are fully secure throughout. There should be sufficient variation in the pieces performed to demonstrate clear versatility in a range of ukulele playing styles and techniques.

#### **Distinction:**

An engaging performance with a high level of technical fluency and ability being displayed, resulting in very secure accuracy and timing. Small and very occasional lapses in any of these detracted slightly from what was otherwise an effective performance. There should be clear evidence of versatility in the techniques being presented, although slightly less developed compared to Full Marks.

#### **Merit:**

Accuracy, timing and the degree of technical fluency displayed in the pieces should be generally secure, although there may be some lapses in these compared to Distinction.

#### **Pass:**

Accuracy and timing should be mostly secure throughout the performance but, compared to Merit, there may be some lapses in technical control, fluency and clarity. Some versatility in the playing techniques being used should be in evidence.

#### **Below Pass - Upper Level:**

Serious or numerous smaller lapses in accuracy or timing. Frequent lapses in technical control and clarity. Nevertheless, showing some potential of attaining a Pass at this level.

#### **Below Pass - Lower Level:**

Inaccuracies proportionately greater than correct playing. Overall the performance demonstrated a fundamental lack of musical awareness, technical control and fluency.

## ***Recorded Performance Awards***

### **Full Marks:**

A seamless recording that displays a fully accurate and fluent ukulele performance with no audible evidence of edits or overdubs. A clear sense of musical sensitivity that displayed an understanding of the nuances of an effective ukulele performance. All elements of the performance were accurately and securely executed throughout, with a clear demonstration that the feel of the music had been captured.

### **Distinction:**

A highly fluent and seamless recording with a high level of accuracy and security of timing that contained no obvious evidence of edits or overdubs. Small and very occasional lapses in any of these detracted slightly from what was otherwise an effective ukulele recording with a generally clear sense of musical sensitivity.

### **Merit:**

A fluent and generally seamless recording that contained little evidence of edits or overdubs, with a generally high level of accuracy and security of timing. Lapses in any of these detract from a generally effective ukulele recording with some clear sense of musical sensitivity.

### **Pass:**

Accuracy and timing should be mostly secure throughout the recording. There may be some small audible evidence of edits or overdubs. Compared to Merit, there may be some lapses in technical fluency, clarity and musical sensitivity.

### **Below Pass - Upper Level:**

Serious or numerous smaller lapses in accuracy or timing. Clearly audible evidence of edits or overdubs that detracted from the recorded performance. Frequent lapses in technical control and clarity. Nevertheless, showing some potential of attaining a Pass at this level.

### **Below Pass - Lower Level:**

Inaccuracies proportionately greater than correct playing. Overall the recorded performance demonstrated insufficient musical awareness, technical control and fluency

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# 6. Regulations and information

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1. **Validity of syllabus:** This syllabus is valid from 1<sup>st</sup> July 2014.
2. **Examination dates:** Practical examinations take place throughout the year according to location. In the UK, practical examinations are held three times a year: Spring (March/April), Summer (June/July) and Winter (November/December). Overseas candidates should contact their RGT representative for details of examination dates.
3. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the examination fee lists available on the RGT website [www.RGT.org](http://www.RGT.org). Overseas candidates should consult their national RGT representative for the closing dates. Please note that, while every effort will be made to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met. Examination entries must be submitted to RGT head office either using an original RGT entry form from the appropriate examination handbook or (for UK entries) via the RGT website using the individual entry code printed within each examination handbook. Special forms are available from RGT for 'siblings' and 're-entry'.
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. **Conditions of entry:** The right to refuse, postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.
6. **Fees:** A table of UK examination fees is printed each year and can be viewed on the RGT website [www.RGT.org](http://www.RGT.org). Overseas fees are obtainable from the regional RGT representative. Cheques, bankers' drafts, etc. must be made payable to RGT. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy (*see Regulation 23*), will forfeit their fees.
7. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
8. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by RGT *in writing*. An administration charge will be made.
9. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate via Email (where this is provided on the entry form), or via the teacher or via the correspondence address on the entry form, not later than ten days before the date of the examination. This should be retained by the candidate, and handed to the examiner on the day of the examination. RGT should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Examiners will do their best to start examinations at the stated appointment times, but examiners reserve the right to start an examination slightly earlier or later than the stated time. Candidates should ensure that they arrive at the venue no later than 10 minutes before the scheduled time of the examination.
10. **Conditions at exam centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of sufficient size to enable candidates to perform effectively. A chair and music stand will be provided. A waiting area will be provided.
11. **Examination procedure:** The examination components will be conducted in the order shown in the syllabus.
12. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room *with the following exception:*  
an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with particular needs (*see Regulation 24*).
13. **Fingering:** Specified fingerings in RGT publications or other recommended publications should be taken as suggested guidelines only. Alternative systematic and effective fingerings will be accepted by examiners, unless they adversely affect the musical result.
14. **Tuning:** Candidates should tune their own instruments; the use of electronic tuners is permitted.
15. **Use of photocopies:** The use of photocopied music by candidates, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions:*
  - (a) a photocopy of a page of a work for ease of performance due to a difficult page turn;

- (b) a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
- (c) an enlarged or modified photocopy for candidates with particular needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 24*).

All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate and failure to comply may lead to disqualification and no marks or certificate being awarded.

- 16. **Stopping candidates:** Examiners may, at their discretion, stop a candidate at any part of a practical examination if the candidate has exceeded the time allowed for that part of the examination.
- 17. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded. However, where all elements of a component are at least attempted, a mark of at least 33% will be awarded for that component.
- 18. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. RGT and LCM Examinations undertake not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by RGT or LCM Examinations.
- 19. **Examination results and certificates:** 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 normally later than four weeks after the examination date, by post. Results cannot be issued over the telephone. Certificates for successful candidates are *normally* dispatched within eight weeks of the date of the examination. Replacements of lost or destroyed certificates can sometimes be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate fee.
- 20. **Graded qualifications:** Certificates issued for graded examinations are not intended to imply that the holder is qualified to teach, nor do they give the holder the right to use any letters after his or her name.
- 21. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available via the LCM Examinations website or on request from the LCM Examinations office. Initial enquiries must be made in writing to RGT, enclosing a copy of the candidate's report sheet.
- 22. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available via the LCM Examinations website or on request from the LCM Examinations office.
- 23. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance notice, to the RGT office. The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available via the LCM Examinations website or on request from the LCM Examinations office.
- 24. **Reasonable adjustments (candidates with particular needs):** RGT and LCM Examinations are particularly sensitive to the requirements of candidates with particular needs, and encourage them to enter for examinations. There is a wide range of special procedures that can be put in place for such candidates. Full details and accompanying documentation **MUST** be included *at the time of entry*; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available via the LCM Examinations website or on request from the LCM Examinations office.
- 25. **Language:** All examinations are conducted in English.
- 26. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Where candidates are entered for examinations by teachers, the teacher should ensure that candidates are entered in accordance with the current grade handbook, Exam Information Booklet and syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
- 27. **Changes to syllabuses:** RGT and LCM Examinations follow a policy of consistent improvement and development

and may, without notice, update regulations, grade handbooks, Exam Information Booklets, syllabuses and other publications. Where alterations, additions and/or deletions to Exam Information Booklets and syllabuses take place, RGT and LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Guitar Tutor* (the RGT magazine), *Forte* (the LCM Examinations newsletter) and the normal reprinting process.

28. **Availability of syllabuses:** A wide range of examinations and subjects is offered by LCM Examinations, across the full range of Music, and Drama & Communication. All syllabuses and exam information booklets are available free of charge from LCM Examinations, and from local representatives. RGT also organises a full range of graded examinations in electric guitar, acoustic guitar, rock guitar, bass guitar and popular music theory, as well as a range of professional guitar teaching and performance diplomas; syllabuses and exam information booklets for all of these are available from the RGT website [www.RGT.org](http://www.RGT.org)