



UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Music Performance and Teaching Diplomas Syllabus

Piano, Piano Duet*, Piano Accompaniment*, Jazz Piano†, Electronic Keyboard, Electronic Organ, Pipe Organ, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Recorder, Flute, Jazz Flute†, Oboe, Clarinet, Jazz Clarinet†, Saxophone, Jazz Saxophone†, Bassoon, French Horn, Trumpet, Jazz Trumpet†, Trombone, Jazz Trombone†, Bass Trombone, Baritone / Euphonium, Tuba, Classical Singing, Percussion, Popular Music Vocals, Irish Traditional Music†, Scottish Traditional Music†, Music Theatre†

*Performance only †Teaching only

2011 - 2015



UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Syllabus for Diplomas in Music Performance and Teaching

DipLCM, ALCM, LLCM and FLCM

2011-2015

- Piano
- Piano Duet (*Performance only*)
- Piano Accompaniment (*Performance only*)
- Jazz Piano (*Teaching only*)
- Electronic Keyboard
- Electronic Organ
- Pipe Organ
- Violin
- Viola
- Cello
- Double Bass
- Harp
- Classical Guitar
- Recorder
- Flute
- Jazz Flute (*Teaching only*)
- Oboe
- Clarinet
- Jazz Clarinet (*Teaching only*)
- Saxophone
- Jazz Saxophone (*Teaching only*)
- Bassoon
- French Horn
- Trumpet / Cornet / Flugelhorn
- Jazz Trumpet (*Teaching only*)
- Trombone
- Jazz Trombone (*Teaching only*)
- Bass Trombone
- Baritone / Euphonium
- Tuba
- Classical Singing
- Percussion
- Popular Music Vocals
- Irish Traditional Music (*Teaching only*)
- Scottish Traditional Music (*Teaching only*)
- Music Theatre (*Teaching only*)

LCM Examinations

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* denotes Senior Examiner in Music † denotes Senior Examiner in Drama and Communication

[This list was correct at the time of printing.]

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
- www.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 accredited by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the 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. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

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

We offer a number of pre-Grade 1 Step exams. Graded exams include a 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. Finally, we offer the very popular Leisure Play option, where candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

Graded and diploma syllabuses are available free of charge from LCM Examinations and from local representatives.

1. Syllabus introduction

1.1 Introduction to the revised diploma syllabus

This revised syllabus follows very much the requirements and rubric of the previous one (2008-2010), but there are some important changes and additions.

The overall scheme is set out in Section 1.2 below.

As with all syllabuses, it is vitally important to read the detailed requirements for each diploma. These are, of course, contained within this booklet (and the relevant repertoire lists, where applicable).

Please note the following additions and changes:

- The first entry must be for a *complete* diploma. Entry for selections of components is allowed only if candidates are carrying forward marks achieved previously. (See Section 1.2.)
- DipLCM, ALCM and LLCM in Performance now require a written programme. (See Section 2.7.) Details of the requirements are given within the relevant descriptions for each level.
- DipLCM in Teaching: the required standard for solo performance is now Grade 6 or above.
- DipLCM in Teaching: the timing for the lesson has been increased to 20 minutes.
- ALCM in Teaching: the required standard for solo performance is now Grade 8 or above.
- ALCM in Teaching: candidates should make reference to at least one pupil in their essay.
- There are some additions to Section 2.5 (Further guidelines for performance component), and details relating to the use of a language other than English in teaching diplomas (Section 2.6).
- There are very important changes and recommendations with regard to the use of the DVD option for teaching diplomas (Component 1 of DipLCM, ALCM and LLCM in Teaching) and to the Presentation and Demonstration for DipLCM and ALCM in Teaching. I strongly advise close scrutiny of these pages.
- At Fellowship level there are new guidelines regarding the Programme Notes (Component 2).

Guidelines for diplomas in performance should be read in conjunction with the relevant repertoire list, available free of charge from the LCM Examinations office, local representatives and the website.

Philip Aldred, Chief Examiner in Music
August 2010

1.2 Overview of the LCM diploma structure

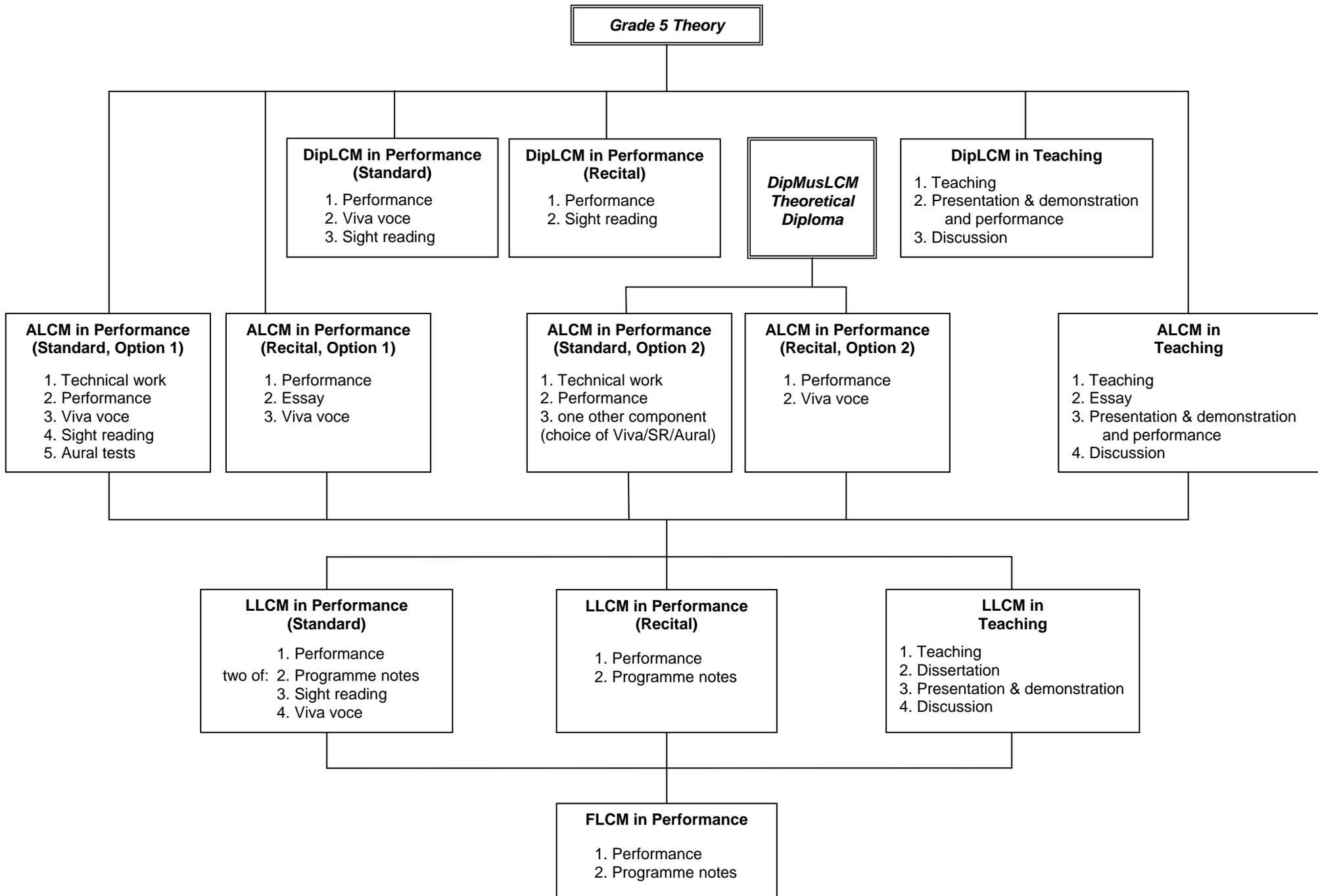
Please see the diagram opposite.

On first entry, candidates may only enter for the *complete* diploma. Entry for selections of components is allowed only if candidates are carrying forward marks achieved previously. (See Section 4.3, 'Repeats of examinations'.)

Requirements for diplomas in jazz performance (piano, flute, clarinet, saxophone, trumpet and trombone), Irish and Scottish traditional music performance, music theatre performance, conducting, composition, thesis and church music are available in separate syllabuses.

1.3 Validity of this syllabus

This syllabus is valid from 1 January 2011 until 31 December 2015.



1.4 Rationale

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

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

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

1.5 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.

1.6 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 selected for each level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

1.7 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*. Copies of this are available free of charge from the LCM Examinations office (tel: 020 8231 2364).

1.8 Availability of examinations and entry details

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

Within the UK, the DipLCM may be taken at any centre, and is examined by one examiner. ALCM, LLCM and FLCM diplomas may only be taken at a diploma centre, and are normally examined by two examiners. Arrangements outside the UK may sometimes be more flexible. Please contact LCM Examinations, or visit the website, for details of your nearest appropriate centre.

In addition, LCM conducts examinations at schools and colleges where preparation for LCM examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.

1.9 Duration of examinations

Assessment durations, which include discussion and report writing time for the examiners, are as follows:

Diplomas in Performance:

| | |
|-----------------|------------|
| DipLCM | 35 minutes |
| ALCM (Standard) | 55 minutes |
| ALCM (Recital) | 65 minutes |
| LLCM | 60 minutes |
| FLCM | 70 minutes |

Diplomas in Teaching:

| | | |
|--------|--|--|
| | Option A; Option B where DVD playback is available at centre | Option B where DVD playback is not available at centre |
| DipLCM | 55 minutes | 40 minutes |
| ALCM | 90 minutes | 70 minutes |
| LLCM | 105 minutes | 75 minutes |

1.10 Target groups

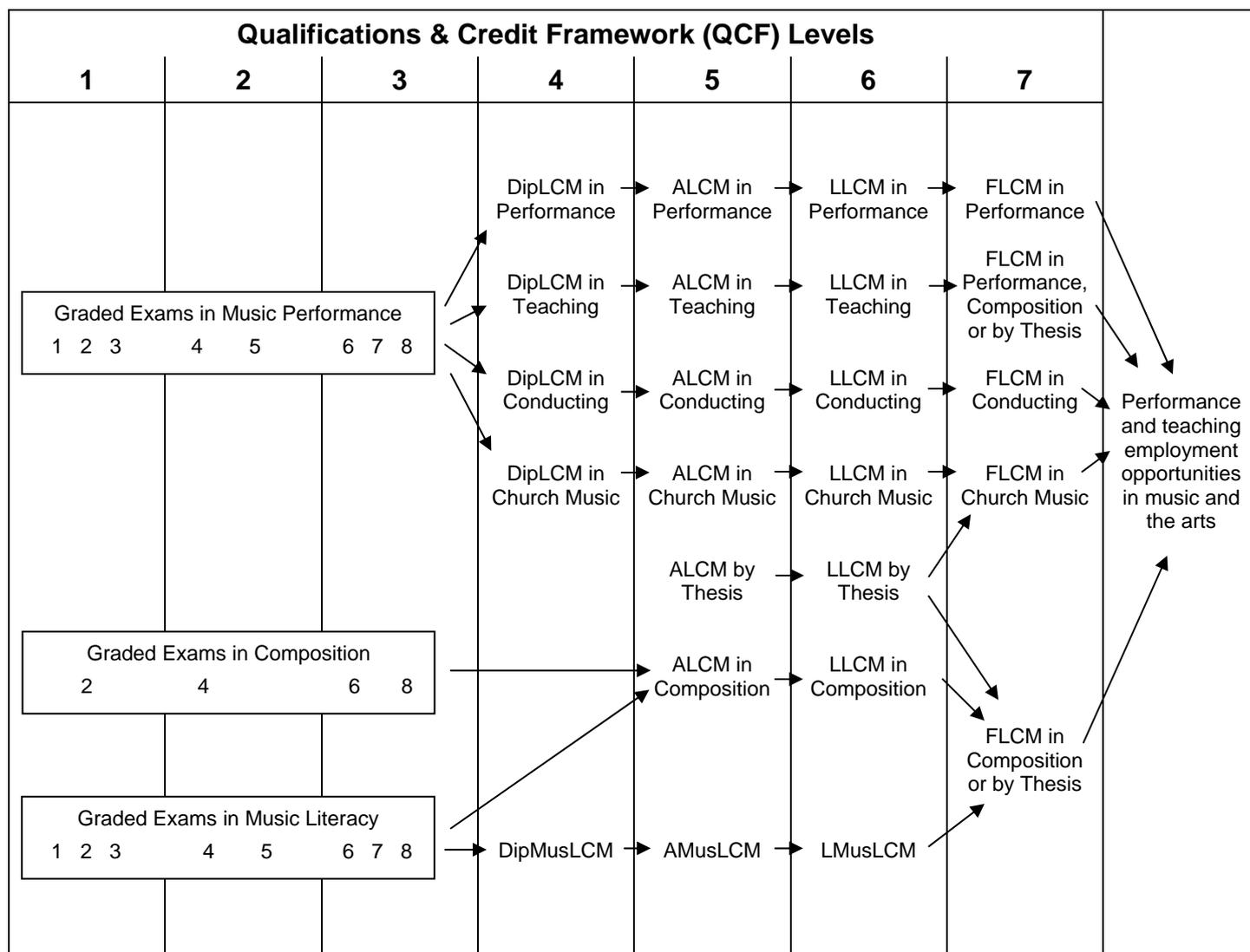
Diplomas in Performance: These are open to all, and there are no minimum age restrictions. However, in practice, it is unlikely that candidates below certain ages will possess the degree of musical and interpretative maturity required for success at the different levels of diplomas, as indicated below.

| Diploma: | Recommended minimum age: |
|-----------------|---------------------------------|
| DipLCM | 14 |
| ALCM | 15 |
| LLCM | 17 |
| FLCM | 18 |

Diplomas in Teaching: Candidates must have attained the ages specified below by the date of entry.

| Diploma: | Minimum age: |
|-----------------|---------------------|
| DipLCM | 16 |
| ALCM | 17 |
| LLCM | 18 |

1.11 Progression



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

Progression from Drama & Communication Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance

The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not accredited by Ofqual. QCF 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.

1.12 Accreditation

LCM's diplomas in music performance and teaching in most subjects are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (DfES) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 4, 5, 6 and 7.

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

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

| Diploma | Qualification Number | Qualification Title | QCF Credits |
|-----------------------|-----------------------------|---|--------------------|
| DipLCM in Performance | 600/0639/0 | UWLO Level 4 Diploma in Music Performance (QCF) | 90 |
| DipLCM in Teaching | 600/0062/4 | UWLO Level 4 Diploma in Music Teaching (QCF) | 100 |
| ALCM in Performance | 600/0755/2 | UWLO Level 5 Diploma in Music Performance (QCF) | 90 |
| ALCM in Teaching | 600/0829/5 | UWLO Level 5 Diploma in Music Teaching (QCF) | 100 |
| LLCM in Performance | 600/0756/4 | UWLO Level 6 Diploma in Music Performance (QCF) | 90 |
| LLCM in Teaching | 600/0826/X | UWLO Level 6 Diploma in Music Teaching (QCF) | 100 |
| FLCM in Performance | 600/0758/8 | UWLO Level 7 Diploma in Music Performance (QCF) | 225 |

2. Syllabus content

2.1 Syllabus overview

This London College of Music Examinations syllabus is designed to help prepare students for the four levels of performance and three levels of teaching diplomas awarded by University of West London Qualifications. It provides a structured approach, incorporating a choice of progression routes, which enables students to develop their capability and expertise as a performer at an advanced level, or to learn to teach instrumental or vocal music in a studio context with confidence and authority. 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 demonstrate these in an examination. Examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners. Further information and advice on all aspects of this syllabus is available from the Chief Examiner in Music, Philip Aldred, c/o the LCM Examinations Office (see page 2 for contact details).

2.2 Attainment levels

DipLCM in Performance. Candidates who enter for this examination will be expected to demonstrate a standard of performance beyond that of Grade 8, consistent with a Level 1 (first-year) undergraduate recital. Security of technique, and the ability to communicate an emerging and mature sense of musical personality, will be expected.

DipLCM in Teaching. This diploma requires the candidate to demonstrate the fundamental skills and understanding required by a competent instrumental music teacher, consistent with a Level 1 (first-year) undergraduate module. Examiners will expect to encounter evidence of solid basic teaching skills, a performance technique which equips the candidate to demonstrate pieces with clarity and confidence, and the ability to communicate appropriate knowledge and understanding with verbal articulacy.

ALCM in Performance. This diploma demands a higher standard of performance and musicianship, consistent with a Level 2 (second-year) undergraduate recital. Security of technique, and the ability to communicate a degree of flair and imagination in performance, will be expected.

ALCM in Teaching. This diploma requires the candidate to demonstrate the skills and understanding required by a competent and proficient instrumental music teacher, consistent with a Level 2 (second-year) undergraduate module. Examiners will expect to encounter evidence of accomplished and confident teaching skills, a performance technique which equips the candidate to demonstrate pieces with clarity and authority, and the ability to communicate appropriate knowledge and understanding with clear verbal articulacy.

LLCM in Performance. This diploma demands a fully professional standard of performance and musicianship, consistent with a Level 3 (final-year) undergraduate recital. An extremely secure and versatile technique, together with the ability to communicate a tangible sense of interpretative awareness and convincing musicianship, will be expected.

LLCM in Teaching. This diploma demands a fully professional standard of teaching, musicianship and educational skills, consistent with a Level 3 (final-year) undergraduate module. Evidence of experience and expertise as a teacher, a secure and versatile performance technique, and the ability to communicate a tangible sense of understanding and insight into the teaching process, will be expected.

FLCM in Performance. This diploma, the highest awarded by University of West London, demands a truly exceptional demonstration of performing ability of the very highest standard. In order to pass, the candidate must present a recital of a standard which one might expect to hear at a major concert venue, demonstrating a clear maturity of personality and interpretation. The standard expected is equivalent to that of a Masters' level recital.

2.3 Pre-requisite qualifications

DipLCM in Performance; DipLCM in Teaching (all endorsements apart from Irish and Scottish Traditional Music and Music Theatre): Candidates must have already passed one of the following:

- Grade 5 theory (LCM Theory of Music or Popular Music Theory, ABRSM, TCL or GSMD);
- GCSE or O level music (Grade C or above);
- CSE music (Grade 1);
- AS, A2 or A level music (Grade D or above);
- Scottish Certificate of Education (Standard or Higher);
- Junior or Leaving Certificate (Republic of Ireland).

Other qualifications may be considered on application to the Chief Examiner in Music.

DipLCM in Teaching (Irish and Scottish Traditional Music, Music Theatre): Candidates must have already passed Grade 8 (performance) in the same discipline.

ALCM in Performance: Option 1 (Standard or Recital): Candidates must have already passed one of the following:

- Grade 5 theory (LCM Theory of Music or Popular Music Theory, ABRSM, TCL or GSMD);
- GCSE or O level music (Grade C or above);
- CSE music (Grade 1);
- AS, A2 or A level music (Grade D or above);
- Scottish Certificate of Education (Standard or Higher);
- Junior or Leaving Certificate (Republic of Ireland).

Other qualifications may be considered on application to the Chief Examiner in Music.

ALCM in Performance: Option 2 (Standard or Recital): Candidates must have already passed one of the following:

- DipMusLCM;
- Grade 8 theory (LCM Theory of Music or Popular Music Theory, ABRSM, TCL or GSMD);
- A2 level music (Grades A-C);
- Scottish Higher grade in music (Grades A-C);
- Irish Leaving Certificate, including music (Grades A-C);
- Open University module A214;
- Bachelors' degree or Graduate Diploma in music.

Other qualifications may be considered on application to the Chief Examiner in Music. Further pre-requisite qualifications which may be approved include: Certificate or Diploma of Higher Education; part-completed degree in music.

ALCM in Teaching (all endorsements except Irish and Scottish Traditional Music and Music Theatre):

Candidates must have already passed one of the following:

- Grade 5 theory (LCM Theory of Music or Popular Music Theory, ABRSM, TCL or GSMD);
- GCSE or O level music (Grade C or above);
- CSE music (Grade 1);
- AS, A2 or A level music (Grade D or above);
- Scottish Certificate of Education (Standard or Higher);
- Junior or Leaving Certificate (Republic of Ireland).

Other qualifications may be considered on application to the Chief Examiner in Music.

ALCM in Teaching (Irish and Scottish Traditional Music, Music Theatre): Candidates must have already passed Grade 8 (performance) in the same discipline.

LLCM in Performance; LLCM in Teaching: Candidates must have already passed the ALCM in Performance or ALCM in Teaching in the same instrument. Other qualifications will be considered on application to the Chief Examiner in Music. ARCT (Canada) and AMEB Associate Diploma (Australia) are accepted in lieu of ALCM.

Candidates who feel they have relevant professional experience, and have attained the appropriate standard, may apply to enter directly for LLCM without holding previous qualifications. Such a candidate would be expected to have secured *local or regional recognition* as a professional performer or teacher as appropriate. Such an application must be made in advance of entry in writing to the Chief Examiner in Music, outlining the rationale for entering directly at this level, accompanied by evidence in the form of professional documentation,

press cuttings, reviews, concert programmes, etc., and supported by at least two references from professional musicians, who must NOT be the candidate's teacher. An administrative fee will be charged for this process (see current entry form).

FLCM in Performance: Candidates must have passed the LLCM in Performance or LLCM in Teaching in the same instrument. Other qualifications may be considered on application to the Chief Examiner in Music. Accepted pre-requisites for FLCM include LTCL, LGSMD, and LRSM.

Candidates who feel they have relevant professional experience, and have attained the appropriate standard, may apply to enter directly for FLCM without holding previous qualifications. Such a candidate would be expected to have secured *national or international recognition* as a professional performer. Such an application must be made in advance of entry in writing to the Chief Examiner in Music, outlining the rationale for entering directly at this level, accompanied by evidence in the form of press cuttings, reviews, concert programmes, CD recordings, etc., and supported by at least two references from professional musicians, who must NOT be the candidate's teacher. An administrative fee will be charged for this process (see current entry form).

Which diploma can I enter for?

| Qualification held: | DipLCM Perf. | DipLCM Teach. | ALCM Perf. (Opt.1) | ALCM Perf. (Opt.2) | ALCM Teach. | LLCM Perf. | LLCM Teach. | FLCM Perf. |
|---------------------|--------------|---------------|--------------------|--------------------|-------------|------------|-------------|------------|
| Grade 5 Theory * | √ | √ | √ | | √ | | | |
| DipMusLCM | | | | √ | | | | |
| ALCM in Performance | | | | | | √ | √ | |
| ALCM in Teaching | | | | | | √ | √ | |
| LLCM in Performance | | | | | | | | √ |
| LLCM in Teaching | | | | | | | | √ |

* For Irish and Scottish Traditional Music and Music Theatre, Grade 8 performance is required in place of Grade 5 theory.

2.4 Summary of subject content

Candidates preparing for a diploma need to ensure that they are able to demonstrate appropriate levels of mastery as described below. See Section 2.7 for detailed descriptions of examination components.

2.4.1 DipLCM in Performance (Standard)

Performance (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 15-20 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to diploma level;
3. present a written programme.

Viva voce (assessed in Component 2)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

Sight reading (assessed in Component 3)

NB. Refer to the repertoire lists for electronic keyboard and organ, pipe organ and popular music vocals for tests taken in lieu of this component.

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

2.4.2 DipLCM in Performance (Recital)

Performance (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 25-30 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to diploma level;
3. present a written programme.

Sight reading (assessed in Component 2)

NB. Refer to the repertoire lists for electronic keyboard and organ, pipe organ and popular music vocals for tests taken in lieu of this component.

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

2.4.3 DipLCM in Teaching

Teaching (assessed in Component 1)

Candidates should be able to:

1. teach a 20 minute lesson to a pupil;
2. demonstrate secure and competent teaching skills.

Presentation & demonstration and performance (assessed in Component 2)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate knowledge and understanding of the teaching process;
3. speak with confidence and verbal articulacy;
4. use the instrument or voice for demonstration as appropriate;
5. perform graded pieces in full, as specified by the syllabus and as requested by the examiner;
6. perform a piece of Grade 6 standard or above.

Discussion (assessed in Component 3)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1 and 2;
2. demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

NB. Candidates entering for diplomas in teaching jazz subjects (piano, flute, clarinet, saxophone, trumpet, trombone) should focus on jazz tuition in all components of the exam. Other candidates may refer to the teaching of jazz, but this should not form the overall focus in the exam.

2.4.4 ALCM in Performance (Standard, Option 1)

Technical work (assessed in Component 1)

Candidates should be able to:

1. perform from memory a selection of scales, arpeggios and/or technical exercises, as requested by the examiner, OR (where available as an option) perform a study or studies, as specified in the repertoire list for the instrument;
2. demonstrate secure technique and musicianship appropriate to Associate level.

Performance (assessed in Component 2)

Candidates should be able to:

1. compile and perform a 20-25 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Associate level;
3. present a written programme.

Viva voce (assessed in Component 3)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

Sight reading (assessed in Component 4)

NB. Refer to the repertoire lists for electronic keyboard and organ, pipe organ, popular music vocals and piano accompaniment for tests taken in lieu of this component.

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

Aural tests (assessed in Component 5)

Candidates should be able to:

1. provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types [see repertoire lists and *Specimen Aural Tests* (LL189)];
2. communicate these answers to the examiner by means of appropriate terminology.

2.4.5 ALCM in Performance (Standard, Option 2)

As above, taking Components 1, 2, and ANY ONE of Components 3, 4 and 5.

2.4.6 ALCM in Performance (Recital)

Performance (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 40-45 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Associate level;
3. present a written programme (Option 2 only).

Critical and analytical essay (*Option 1 only*: assessed in Component 2)

Candidates should be able to:

1. write an extended essay on the music being performed in Component 1;
2. demonstrate analytical and critical understanding of the repertoire, through means of clarity of expression and written style.

Viva voce (Option 1: assessed in Component 3; Option 2: assessed in Component 2)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

2.4.7 ALCM in Teaching

Teaching (assessed in Component 1)

Candidates should be able to:

1. teach a 20 minute lesson to a pupil;
2. demonstrate secure and competent teaching skills.

Essay (assessed in Component 2)

Candidates should be able to:

1. write an extended essay on a subject chosen from a list of prescribed titles;
2. demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style;
3. make reference to at least one pupil.

Presentation & demonstration and performance (assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate knowledge, understanding and insight into the teaching process;
3. speak with confidence and verbal articulacy;
4. use the instrument or voice for demonstration as appropriate;
5. perform graded pieces in full, as specified by the syllabus and as requested by the examiner;
6. perform a piece of Grade 8 standard or above.

Discussion (assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

NB. Candidates entering for diplomas in teaching jazz subjects (piano, flute, clarinet, saxophone, trumpet, trombone) should focus on jazz tuition in all components of the exam. Other candidates may refer to the teaching of jazz, but this should not form the overall focus in the exam.

2.4.8 LLCM in Performance (Standard)

Performance (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 30-35 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Licentiate level;
3. present a written programme (if programme notes component not selected).

In addition to Component 1, candidates should select ANY TWO of Components 2-4:

Programme notes (assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, knowledge and understanding of the historical background to, and the basic analytical structure of, the repertoire.

Sight reading (assessed in Component 3)

NB. Refer to the repertoire lists for pipe organ, popular music vocals and piano accompaniment for tests taken in lieu of this component.

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

Viva voce (assessed in Component 4)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

2.4.9 LLCM in Performance (Recital)

Performance (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 45-50 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Licentiate level.

Programme notes (assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, knowledge and understanding of the historical background to, and the basic analytical structure of, the repertoire.

2.4.10 LLCM in Teaching

Teaching (assessed in Component 1)

Candidates should be able to:

1. teach a 30 minute lesson to a pupil;
2. demonstrate proficient and authoritative teaching skills.

Dissertation (assessed in Component 2)

2a: Case studies

Candidates should be able to:

1. write case studies detailing the progress and assessment of three pupils, and assessing their own teaching in response to the pupils' progress;
2. demonstrate thorough knowledge and understanding of the teaching process, through means of clarity of expression and written style.

2b: Analysis

Candidates should be able to:

1. write a comparative analysis of the four pieces performed in Component 3;
2. demonstrate thorough knowledge and understanding of the pieces under discussion, relating the perspectives of analysis and performance.

2c: Essay

Candidates should be able to:

1. write an essay on a subject chosen from a list of prescribed titles;
2. demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style.

Presentation & demonstration (assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate thorough knowledge, understanding and insight of the teaching process;
3. speak with confidence, authority and verbal articulacy;
4. use the instrument or voice for demonstration as appropriate;
5. perform graded pieces in full, as specified by the syllabus and as requested by the examiner.

Discussion (assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, authority, and clarity of verbal articulation.

NB. Candidates entering for diplomas in teaching jazz subjects (piano, flute, clarinet, saxophone, trumpet, trombone) should focus on jazz tuition in all components of the exam. Other candidates may refer to the teaching of jazz, but this should not form the overall focus in the exam.

2.4.11 FLCM in Performance

Performance (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 50-55 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Fellowship level.

Programme notes (assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, knowledge and understanding of the historical background to, and the analytical structure of, the repertoire.

2.5 Diplomas in Performance: further guidelines for performance component

Presentation: At all four levels of diploma, examiners will take the presentation of the performance component into account in awarding marks. Candidates should be appropriately dressed, and should conduct themselves with suitable concert etiquette and regard for platform techniques throughout. However, they will not be expected to bow either before or after their performance.

Choice of repertoire: Candidates should select their repertoire with care, in order to produce an interesting, balanced and varied programme, which demonstrates a wide range of performance techniques and elements of musicianship. This will normally be achieved by selecting music from different composers and historical periods; but programmes consisting of music of one style (eg. Romantic), genre of composition (eg. the prelude) or even of one composer, are acceptable, so long as the considerations detailed above are applied. In such instances, it will be essential to include a wide range of expressive and technical contrast in the programme. Candidates are encouraged to choose music with which they have a natural affinity and empathy. Original and creative approaches to programme-building are encouraged.

Announcement of pieces: Candidates at DipLCM and ALCM may announce their pieces if they wish. Candidates at LLCM and FLCM, however, should not announce their pieces (except electronic keyboard and organ and classical singing).

Repeats: The decision to include or not to include repeats, tutti sections, etc. rests entirely with the candidate. Examiners will be looking for a rounded, musical performance.

Cadenzas: Cadenzas should be included at all diploma levels.

Own choice items: These must be of a technical standard consistent with that of the appropriate diploma level. It is the responsibility of candidates to ensure that this is the case, and, where own choice repertoire does not enable candidates to demonstrate mastery at the relevant level, the assessment may reflect this. There is no need for own choice repertoire to be approved in advance; however, advice on the selection of own choice repertoire is available from the Chief Examiner in Music.

Memory: With the exception of vocal recitals, for which particular conventions apply, it is not compulsory for candidates to perform from memory. No additional credit will be given for performance from memory.

FLCM examinations: These may take place in front of an audience, provided that (a) this does not affect the normal examination procedure (ie. intervals, breaks, and the use of a compère are not permitted); and (b) this has been agreed in advance with the Chief Examiner in Music.

Scores: Candidates should ensure that additional copies of scores are available for the use of the examiner. (See Regulation 17.)

The use of digital pianos or recorded backing tracks is not permitted under ANY circumstances. (This does not apply to sequenced backing tracks prepared by electronic keyboard and organ candidates.)

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

2.6 Diplomas in Teaching: use of a language other than English

If candidates wish to deliver any component(s) of the examination in a language other than English, prior permission must be obtained in writing from the Chief Examiner in Music. If permission is granted, it is the candidate's responsibility to provide a competent translator.

2.7 Description of examination components

NB. Throughout this section, references to 'instrument' or 'instrumental teaching' should also be taken to refer to voice for classical singing, music theatre or popular music vocals candidates.

2.7.1 DipLCM in Performance (Standard)

Component 1: Performance

Candidates should compile and perform a recital of 15-20 minutes' duration. The repertoire should be chosen from the list of pieces in the DipLCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

Where a sonata, suite or a similar work in more than one movement is listed, candidates may decide to perform the whole work, or a movement or selection of movements from it, as they wish, *unless* indicated to the contrary. Where a selection of movements from a work is listed, candidates may perform one, more or all of the movements specified, *unless* indicated to the contrary.

Candidates should produce, and bring with them to the examination, a written programme. This should comprise, for each piece performed, the composer, the date of composition and a brief description of the music, identifying any distinguishing features.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

NB. For classical singing, only one song must be chosen from the list; refer to the repertoire list for full details.

Component 2: Viva voce

The examiner will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- basic formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

Component 3: Sight reading

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

NB. Refer to the repertoire lists for electronic keyboard and organ, pipe organ and popular music vocals for tests taken in lieu of this component.

2.7.2 DipLCM in Performance (Recital)

Component 1: Performance

Candidates should compile and perform a recital of 25-30 minutes' duration. The repertoire should be chosen from the list of pieces in the DipLCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard.

The recital must include at least one work composed in or after 1945.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

Where a sonata, suite or a similar work in more than one movement is listed, candidates may decide to perform the whole work, or a movement or selection of movements from it, as they wish, *unless* indicated to the contrary. Where a selection of movements from a work is listed, candidates may perform one, more or all of the movements specified, *unless* indicated to the contrary.

Candidates should produce, and bring with them to the examination, a written programme. This should comprise, for each piece performed, the composer, the date of composition and a brief description of the music, identifying any distinguishing features.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

NB. For classical singing, only one song must be chosen from the list; refer to the repertoire list for full details.

Component 2: Sight reading

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

NB. Refer to the repertoire lists for electronic keyboard and organ, pipe organ and popular music vocals for tests taken in lieu of this component.

2.7.3 DipLCM in Teaching

Component 1: Teaching

Candidates elect to take Option A or Option B.

Option A: Candidates will be required to teach a 20 minute lesson to a pupil in the examination.

Option B: Candidates should submit a recording of themselves teaching a 20 minute lesson to a pupil. Two copies of the recording should be submitted at the time of application, in DVD format.

Examiners prefer to see a 'live' teaching session; any candidate choosing the DVD option must seek approval from the Chief Examiner in writing in advance of the entry, explaining the necessities that govern their choice.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates **MUST** have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination. (For the purposes of this syllabus, pupils preparing for a grade are assumed to 'be' the standard of that grade.)

It is expected that the lesson will concentrate primarily on performance of graded or repertoire pieces; however, other areas may also be covered (eg. scales and arpeggios, sight reading, viva voce, aural tests, aspects of technique and interpretation, other tests as appropriate to the relevant LCM graded syllabus for the instrument, etc.).

Where the lesson is over 20 minutes, the examiners will stop assessing the lesson after 20 minutes have passed.

Component 2: Presentation & demonstration and performance

a. Presentation & demonstration

Candidates will be required to give a presentation of approximately 20 minutes in length, focusing principally on either two or three pieces taken from the current LCM Examinations lists for the instrument (Grades 1-8). This may include a piece (or pieces) used in Component 1. The presentation should also include some more general observations on the teaching of their instrument.

The standard and number of pieces to be included is determined by the standard of pupil used in Component 1, as shown in the table below.

Where the extent of LCM graded examination lists for the instrument limits the choice of repertoire available, and/or comprises either partially or wholly an 'own choice' element, alternative repertoire of a comparable standard, appropriate for examination for the grade(s) under discussion, will be accepted. Studies and exercises are not acceptable, although such material may be incorporated into the presentation in other ways.

Candidates are expected to talk about their approaches to teaching these pieces, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate on their instrument as appropriate in order to illustrate the points they make. The examiner may request the candidate to perform any or all of these pieces, either in part or in their entirety. There should be sufficient contrast between the pieces so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

Depending on the candidate's instrument, an accompanist may be required for the performances of the pieces. Where an accompanist is used, it is acceptable to perform the pieces at the start of the presentation, so that the accompanist may then leave, if this is preferred. Pre-recorded backing tracks may be used for music theatre, popular music vocals and jazz items only.

Candidates should also broaden their presentation to include more general observations on the teaching of their instrument. These observations are not expected to be particularly detailed or wide-ranging, but should aim to cover some of the basic fundamental issues as perceived by the candidate. There might be some focus on matters such as technical issues, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate; and/or on some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to the candidate's instrument. Candidates who wish to discuss the teaching of more than one related

instrument or disciplines (eg. piano/keyboard, woodwind, classical singing/music theatre/pop vocals) may do so. Teachers of piano, woodwind and brass may refer to pieces on the LCM jazz grades syllabus if they wish (however, jazz teaching candidates should focus entirely on jazz tuition).

This should essentially be a presentation by the candidate. However, the examiner may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, the examiner may ask candidates to demonstrate on their instrument.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

Candidates are welcome to use audio-visual aids, but are responsible for providing suitable equipment and setting these up themselves.

b. Performance

Candidates are also required to perform one piece of Grade 6 standard or above, chosen from the current LCM repertoire list for their instrument.

| Standard of pupil in Component 1: | Grades from which pieces in Component 2 should be taken: | Number of pieces to be prepared: |
|--|--|---|
| Grade 1 | One piece of Grade 1 standard One piece of Grade 1 or Grade 2 standard One piece of Grade 2 standard <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 3 Performance: 1 |
| Grade 2 | One piece of Grade 1 standard One piece of Grade 2 standard One piece of Grade 3 standard or higher <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 3 Performance: 1 |
| Grade 3 | One piece of Grade 1 or 2 standard One piece of Grade 3 standard One piece of Grade 4 standard or higher <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 3 Performance: 1 |
| Grade 4 | One piece of Grade 1, 2 or 3 standard One piece of Grade 4 standard One piece of Grade 5 standard or higher <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 3 Performance: 1 |
| Grade 5 | One piece of Grade 5 standard One piece of any other standard <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 2 Performance: 1 |
| Grade 6 | One piece of Grade 6 standard One piece of any other standard <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 2 Performance: 1 |
| Grade 7 | One piece of Grade 7 standard One piece of any other standard <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 2 Performance: 1 |
| Grade 8 | One piece of Grade 8 standard One piece of any other standard <i>Performance only:</i> One piece of Grade 6 standard or above | Presentation & demonstration: 2 Performance: 1 |

Component 3: Discussion

The examiner will lead the candidate in a wide-ranging discussion which will be based on issues arising from either or both of Components 1 and 2. Some wider issues may also be introduced. However, the discussion will focus primarily on the standard or level of pupil which was used in Component 1.

2.7.4 ALCM in Performance (Standard, Option 1)

Component 1: Technical work

Candidates will be required to perform from memory a selection of scales, arpeggios and other technical exercises requested by the examiner, according to the requirements detailed in the repertoire list. Some repertoire lists include an alternative option to perform one or more technical studies.

Component 2: Performance

Candidates should compile and perform a recital of 20-25 minutes' duration. The repertoire should be chosen from the list of pieces in the ALCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

Where a sonata, suite or a similar work in more than one movement is listed, candidates may decide to perform the whole work, or a movement or selection of movements from it, as they wish, *unless* indicated to the contrary. Where a selection of movements from a work is listed, candidates may perform one, more or all of the movements specified, *unless* indicated to the contrary.

Candidates should produce, and bring with them to the examination, a written programme. This should comprise, for each piece performed, the composer, the date of composition and a brief description of the music, identifying any distinguishing features.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

NB. For classical singing, only one song must be chosen from the list; refer to the repertoire list for full details.

Component 3: Viva voce

The examiner(s) will lead the candidate in a discussion about the music performed in Component 2. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music.

A more detailed understanding will be expected than for DipLCM.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

Component 4: Sight reading

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

NB. Refer to the repertoire lists for electronic keyboard and organ, pipe organ, popular music vocals and piano accompaniment for tests taken in lieu of this component.

Component 5: Aural tests

1. Cadences

The key-chord of a major or minor key will be played, followed by a continuous harmonised passage in the same key, of approximately 8-12 bars in length, containing four cadences. The examiner will then indicate

which two of the four cadences the candidate will be required to name. The examiner will play the key-chord and the passage again, and pause at the first of the two cadences indicated. The candidate will be asked to:

1(a) name the cadence (1 mark).

The examiner will continue the passage, pausing at the second of the indicated cadences. The candidate will be asked to:

1(b) name the cadence (1 mark).

2. Modulations

The key-chord of a major or minor key will be sounded, and the key named. A short harmonised passage starting in the same key, of approximately 4-8 bars in length, will be played. The passage will contain one modulation to a related key, and will finish in this key.

The modulation will be to one of the following:

Major key:

- dominant
- subdominant
- relative minor
- relative minor of the dominant (mediant)
- relative minor of the subdominant (supertonic)

Minor key:

- dominant minor
- subdominant minor
- relative major
- relative major of the dominant (subtonic or flattened leading note)
- relative major of the subdominant (submediant)

Candidates will be asked to:

2(a) name EITHER the key, OR the relationship to the home key (candidate's choice), in which the passage ends (1 mark).

2(b) The test will be repeated, using a different example (1 mark).

3. Rhythm, tempo, phrasing and dynamics

A harmonised passage, of approximately 12-16 bars in length, will be played, twice. Candidates will be asked to:

3(a) name the time signature (1 mark).

A two-bar phrase from the passage will be played again, in an unharmonised version. Candidates will be asked to:

3(b) identify and describe the note values (rhythmic values) in the phrase (1 mark).

The candidate will be given a copy of the score, without dynamics, phrasing, articulation or tempo markings. The examiner will play a four-bar section of the passage again, first in its original version, then in a slightly modified version. Candidates will be asked to:

3(c) identify differences in dynamics, phrasing, articulation and/or tempo (2 marks).

2.7.5 ALCM in Performance (Standard, Option 2)

As above, taking Components 1, 2, and ANY ONE of Components 3, 4 and 5.

(NB. In Component 5, the Aural Tests are marked out of a total of 16, with the given markscheme adjusted accordingly).

2.7.6 ALCM in Performance (Recital)

Component 1: Performance

Candidates should compile and perform a recital of 40-45 minutes' duration. The repertoire should be chosen from the list of pieces in the ALCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard, or TWO own-choice works where one (or both) of these is by a living composer.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

Where a sonata, suite or a similar work in more than one movement is listed, candidates may decide to perform the whole work, or a movement or selection of movements from it, as they wish, *unless* indicated to the contrary. Where a selection of movements from a work is listed, candidates may perform one, more or all of the movements specified, *unless* indicated to the contrary.

The recital must include at least one work by a living composer.

Option 2 only: Candidates should produce, and bring with them to the examination, a written programme. This should comprise, for each piece performed, the composer, the date of composition and a brief description of the music, identifying any distinguishing features.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

NB. For classical singing, only one song must be chosen from the list; refer to the repertoire list for full details.

Component 2 (*Option 1 only*): Critical and analytical essay

Candidates should submit an extended essay consisting of a critical and analytical survey of the music performed in Component 1. The length should be approximately 3000 words. Three copies of the essay must be submitted to the LCM Examinations office at the time of entry.

Essays must be well-presented, clear and legible, preferably produced by means of a word-processor or computer. The text should be divided into sections, with headings and/or sub-headings. Essays should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix.

The essay should cover the following topics *for each work performed in Component 1*:

- brief biographical information on the composer, and consideration of their significance in a historical context;
- the place of the work within the context of the composer's entire output;
- an analysis of the music, considering formal, thematic and stylistic aspects;
- approaches to performance of the music;
- a critical evaluation of the music's overall significance and value.

These guidelines are intended to give a broad indication of what is expected; it is not necessary to follow the scheme above exactly.

Component 3 (*Option 1*); Component 2 (*Option 2*): Viva voce

The examiner(s) will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music;
- the essay submitted in Component 2 above (*Option 1 only*).

A more detailed understanding will be expected than for DipLCM.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

2.7.7 ALCM in Teaching

Component 1: Teaching

Candidates elect to take Option A or Option B.

Option A: Candidates will be required to teach a 20 minute lesson to a pupil in the examination.

Option B: Candidates should submit a recording of themselves teaching a 20 minute lesson to a pupil. Two copies of the recording should be submitted at the time of application, in DVD format.

Examiners prefer to see a 'live' teaching session; any candidate choosing the DVD option must seek approval from the Chief Examiner in writing in advance of the entry, explaining the necessities that govern their choice.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates **MUST** have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination. (For the purposes of this syllabus, pupils preparing for a grade are assumed to 'be' the standard of that grade.)

It is expected that the lesson will concentrate primarily on performance of graded or repertoire pieces; however, other areas may also be covered (eg. scales and arpeggios, sight reading, viva voce, aural tests, aspects of technique and interpretation, other tests as appropriate to the relevant LCM graded syllabus for the instrument, etc.).

Where the lesson is over 20 minutes, the examiners will stop assessing the lesson after 20 minutes have passed.

Component 2: Essay

Candidates should submit an extended essay based on **ONE** of the titles below. The length should be approximately 4000 words. Three copies of the essay must be submitted to the LCM Examinations office, at the time of application, along with the DVDs (if submitted).

Essays must be well-presented, clear and legible, preferably produced by means of a word-processor or computer. The text should be divided into sections, with headings and/or sub-headings. Essays should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix.

Reference should be made to at least one pupil within the essay.

1. Provide sample lesson plans for the 10 lessons leading up to a graded examination for an instrumental or vocal student.
2. What strategies would you employ for rekindling enthusiasm in a pupil whose interest in lessons is starting to wane?
3. How essential do you consider aural skills to the development of a performing musician, and why?
4. Give an overview of standard repertoire for your instrument or voice for a particular grade or level. What consideration would you adopt in selecting repertoire for a particular pupil?
5. Compare and contrast the writing of two contrasted composers who have contributed significantly to the repertoire for your instrument or voice. Include some examples and discuss how these might be used in your teaching.
6. With reference to three contrasting LCM grade or diploma pieces, show the advantages and disadvantages of using recorded performances as an aid to your teaching strategy.
7. Draw up a 10 week study plan with musical examples for the teaching of improvisation to a classically trained voice or instrumental student and outline the benefits of such a plan.
8. Discuss with reference to at least three musical examples drawn from the LCM diploma or grade lists how the study and performance of ensemble and performance techniques would improve the solo musicianship of a music student.

Component 3: Presentation & demonstration and performance

a. Presentation & demonstration

Candidates will be required to give a presentation of approximately 30 minutes in length, on the general principles and approach to the teaching of their instrument. The presentation should focus on the same standard of pupil (in terms of level) as was used in Component 1, but may also incorporate references to other standards.

In the course of their presentation, candidates should make reference to pieces taken from the current LCM Examinations lists for the instrument (Grades 1-8). This may include a piece (or pieces) used in Component 1. The standard and number of pieces is determined by the standard of pupil used in Component 1, as shown in the table below.

Where the extent of LCM graded examination lists for the instrument limits the choice of repertoire available, and/or comprises either partially or wholly an 'own choice' element, alternative repertoire of a comparable standard, appropriate for examination for the grade(s) under discussion, will be accepted. Studies and exercises are not acceptable, although such material may be incorporated into the presentation in other ways.

Where the standard of pupil in Component 1 is between Grade 1 and Grade 5 standard, candidates are not expected to discuss approaches to teaching the Grade 7 or 8 piece in any detail, but they will be expected to perform it.

Candidates are expected to talk about their approaches to teaching these pieces, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate on their instrument as appropriate in order to illustrate the points they make. Examiners may request the candidate to perform any or all of these pieces, either in part or in their entirety. There should be sufficient contrast between the pieces so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

Depending on the candidate's instrument, an accompanist may be required for the performances of the pieces. Where an accompanist is used, it is acceptable to perform the pieces at the start of the presentation, so that the accompanist may then leave, if this is preferred. Pre-recorded backing tracks may be used for music theatre, popular music vocals and jazz items only.

Candidates are also required to outline their approaches to other issues in relation to the standard of pupil selected, which might include technical matters, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate; and/or on some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to the candidate's instrument. Candidates who wish to discuss the teaching of more than one related instrument or disciplines (eg. piano/keyboard, woodwind, classical singing/music theatre/pop vocals) may do so. Teachers of piano, woodwind and brass may refer to pieces on the LCM jazz grades syllabus if they wish (however, jazz teaching candidates should focus entirely on jazz tuition).

This should essentially be a presentation by the candidate. However, examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate on their instrument.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

Candidates are welcome to use audio-visual aids, but are responsible for providing suitable equipment and setting these up themselves.

b. Performance

Candidates are also required to perform one piece of Grade 8 standard or above, chosen from the current LCM repertoire list for their instrument.

| Standard of pupil in Component 1: | Grades from which pieces in Component 3 should be taken: | Number of pieces to be prepared: |
|-----------------------------------|---|---|
| Grade 1 | One piece of Grade 1 standard or lower One piece of Grade 2 standard One piece of Grade 3 standard One piece of Grade 7 or 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 4 Performance: 1 |
| Grade 2 | One piece of Grade 1 standard One piece of Grade 2 standard One piece of Grade 3 standard One piece of Grade 7 or 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 4 Performance: 1 |
| Grade 3 | One piece of Grade 2 or 3 standard One piece of Grade 4 standard One piece of Grade 7 or 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 3 Performance: 1 |
| Grade 4 | One piece of Grade 3 or 4 standard One piece of Grade 5 standard One piece of Grade 7 or 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 3 Performance: 1 |
| Grade 5 | One piece of Grade 4 or 5 standard One piece of Grade 5 or 6 standard One piece of Grade 7 or 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 3 Performance: 1 |
| Grade 6 | One piece of Grade 5, 6 or 7 standard One piece of Grade 7 or 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 2 Performance: 1 |
| Grade 7 | One piece of Grade 6 standard One piece of Grade 7 or 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 2 Performance: 1 |
| Grade 8 | One piece of Grade 6 or 7 standard One piece of Grade 8 standard <i>Performance only:</i> One piece of Grade 8 standard or above | Presentation & demonstration: 2 Performance: 1 |

Component 4: Discussion

The examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from any or all of Components 1-3. Some wider issues may also be introduced. However, the discussion will focus primarily on the standard or level of pupil which was used in Component 1.

2.7.8 LLCM in Performance

Component 1: Performance

Candidates should compile and perform a recital of:

- **LLCM (Standard):** 30-35 minutes' duration
- **LLCM (Recital):** 45-50 minutes' duration

The repertoire should be chosen from the list of pieces in the LLCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard, or, for LLCM (Recital) only, TWO own-choice works where one (or both) of these is by a living composer.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

At this level, a sonata, suite or similar work is expected to be performed complete. However, for certain works in more than one movement, such as collections of individual pieces (eg. preludes, studies, songs, etc.), candidates may wish to select individual movements, or pairs or groups of contrasting movements, for examination, *unless* indicated to the contrary in the repertoire lists.

LLCM (Recital) only: The programme must include at least one work by a living composer.

LLCM (Standard) only: If the Programme Notes component is not selected, candidates should produce, and bring with them to the examination, a written programme. This should comprise, for each piece performed, the composer, the date of composition and a brief description of the music, identifying any distinguishing features.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

LLCM (Standard): In addition to Component 1, candidates should select ANY TWO of Components 2-4. This selection should be indicated to the examiners at the time of the exam.

NB. Piano accompaniment and pipe organ candidates MUST take Keyboard Tests and one other component.

LLCM (Recital): In addition to Component 1, candidates take Component 2 (Programme notes) only.

Component 2: Programme notes

Candidates should produce, and bring with them to the examination, programme notes for the music performed in Component 1.

These programme notes **MUST** be typewritten or word-processed. Handwritten notes are **NOT** acceptable. They should comprise brief biographical information about the performer and the composers, together with an outline commentary on the pieces being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, but not overly academic. In all, it is expected that candidates will write between 1000 and 1500 words.

Component 3: Sight reading

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

NB. Piano accompaniment and pipe organ candidates take Keyboard Tests in lieu of this component. They MUST take this component along with one other. Popular music vocals candidates take Sight Singing or Improvisation Test in lieu of this component.

Component 4: Viva voce

The examiner(s) will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context, including other works written by the same composer;
- the candidate's personal response and approach to learning and performing the music.

A more detailed understanding will be expected than for ALCM.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care.

2.7.9 LLCM in Teaching

Component 1: Teaching

Candidates elect to take Option A or Option B.

Option A: Candidates will be required to teach a 30 minute lesson to a pupil in the examination.

Option B: Candidates should submit a recording of themselves teaching a 30 minute lesson to a pupil. Two copies of the recording should be submitted at the time of application, in DVD format.

Examiners prefer to see a 'live' teaching session; any candidate choosing the DVD option must seek approval from the Chief Examiner in writing in advance of the entry, explaining the necessities that govern their choice.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates **MUST** have been teaching the pupil for a period of at least six months. The pupil may be of any standard.

It is expected that the lesson will concentrate primarily on performance of graded or repertoire pieces; however, other areas may also be covered (eg. scales and arpeggios, sight reading, viva voce, aural tests, aspects of technique and interpretation, other tests as appropriate to the relevant LCM graded syllabus for the instrument, etc.).

Where the lesson is over 30 minutes, the examiners will stop assessing the lesson after 30 minutes have passed.

Component 2: Dissertation

2a: Case studies

Candidates should submit case studies of three pupils. The period of observation and assessment should be a minimum of six months and a maximum of one year. Pupils should be of contrasting standards and abilities. (There is no requirement to use the same pupil from Component 1; neither is this discouraged.) The case studies should comprise:

- a) brief details of the pupils' background and characteristics, both musical and personal;
- b) assessment of the ability and potential of each pupil at the beginning of the case study period;
- c) details of the course of study followed, outlining pupils' technical and musical strengths and weaknesses, and how they were managed;
- d) choice of teaching material;
- e) assessment of the pupils' development and progress at the end of the case study period;
- f) self-appraisal of the candidate's own achievement in terms of his/her success both in building a working relationship with a pupil, and in communicating and applying teaching ideas and principles.

The case studies should be written in continuous prose, not note form. Each pupil should be considered separately, although introductory and concluding sections may take the form of an overview. The case studies should not take the form of a lesson-by-lesson commentary, but should present an overall, though detailed, picture of the points listed above. The length should be approximately 3500 words.

2b: Analysis

Candidates should submit a comparative analysis of **all four** pieces discussed and performed in Component 3. The analysis should consider the interrelationship of overall form and structure (including motivic and thematic development, harmonic and tonal scheme, points of climax and repose, etc.) with considerations of a performing and teaching perspective; and in particular, how the former informs the latter. Any appropriate analytical method is acceptable.

The length should be approximately 2500 - 3500 words. The analysis should mainly be presented in the form of continuous prose, although the use of tables, graphs, etc. is permitted. The use of musical examples is expected.

2c: Essay

Candidates should submit a short essay based on ONE of the titles prescribed below. The length should be approximately 1000 - 1500 words.

1. What rôle should graded examinations play in the teaching and learning process?
2. What kinds of additional, creative approaches to music-making can be incorporated into the instrumental lesson? What are the advantages and disadvantages of such approaches?
3. Explain how you would introduce the concept of individual expressive interpretation for the first time. Consider if there would need to be a different approach to an adult or a younger pupil here.
4. The teaching of jazz is becoming ever more popular. How do you account for this? What are your own views and experiences on this subject?
5. Give a brief overview of the various 'standard' types of repertoire for your instrument, including examples of specific pieces. How can the teacher enthuse a student about repertoire for which they show little natural affinity?
6. What are the most important business and professional considerations involved in running a successful music teaching studio or practice?
7. Using your own experience as a starting point, outline some of the basic issues surrounding teacher/pupil psychology.
8. Why should someone learn to play a musical instrument?

General guidelines

Three copies of Component 2, the Dissertation (comprising Case studies, Analysis and Essay), must be submitted to the LCM Examinations office at the time of application, along with the DVDs (if submitted).

The Dissertation should be well-presented, clear and legible, preferably produced by means of a word-processor or computer. The text of each part should be divided into sections, with headings and/or sub-headings. Dissertations should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix.

Component 3: Presentation & demonstration

Candidates will be required to give a presentation of approximately 30 minutes in length, on the general principles and approach to the teaching of their instrument. The presentation should cover a range of different pupil standards, from beginner to Grade 8.

In the course of their presentation, candidates should make reference to at least FOUR pieces taken from the current LCM Examinations lists for the instrument. This may include a piece (or pieces) used in Component 1. One piece should be taken from pre-Grade 1 to Grade 2; one piece from Grade 3 or 4; one piece from Grade 5 or 6; and one piece from Grade 7 or 8.

Where the extent of LCM graded examination lists for the instrument limits the choice of repertoire available, and/or comprises either partially or wholly an 'own choice' element, alternative repertoire of a comparable standard, appropriate for examination for the grade(s) under discussion, will be accepted. Studies and exercises are not acceptable, although such material may be incorporated into the presentation in other ways.

Candidates are expected to talk about their approaches to teaching these pieces, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate on their instrument as appropriate in order to illustrate the points they make. The examiner may request the candidate to perform any or all of these pieces, either in part or in their entirety. There should be sufficient contrast between the pieces so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

Depending on the candidate's instrument, an accompanist may be required for the performances of the pieces. Where an accompanist is used, it is acceptable to perform the pieces at the start of the presentation, so that the accompanist may then leave, if this is preferred. Pre-recorded backing tracks may be used for music theatre, popular music vocals and jazz items only.

Candidates are also required to outline their approaches to other issues, which might include technical matters, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate; and/or on

some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to the candidate's instrument. Candidates who wish to discuss the teaching of more than one related instrument or discipline (eg. piano/keyboard, woodwind, classical singing/music theatre/pop vocals) may do so. Teachers of piano, woodwind and brass may refer to pieces on the LCM jazz grades syllabus if they wish (however jazz teaching candidates should focus entirely on jazz tuition).

This should essentially be a presentation by the candidate. However, examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate on their instrument.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or 'prompt cards'.

Candidates are welcome to use audio-visual aids, but are responsible for setting these up themselves.

Component 4: Discussion

The examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from any or all of Components 1-3. Some wider issues may also be introduced. Candidates will be expected to discuss with confidence matters related to teaching pupils of all ages and standards up to Grade 8.

2.7.10 FLCM in Performance

Component 1: Performance

Candidates should compile and perform a recital of approximately 50-55 minutes' duration. The programme should be interesting, balanced and varied, and should be comprised of technically and musically demanding works, all of which should be fully inside the spectrum of professional repertoire. Original and creative approaches to programme-building are encouraged. At least one of the works must have been composed in or after 1945.

A well-rounded, balanced programme, incorporating depth and breadth of style and aesthetic, is expected. It is not essential that every work on the programme is of the very highest technical standard, although at least a proportion should be of a technical standard sufficient to demonstrate performance mastery of the highest professional and artistic levels. Where the programme as a whole is not sufficient for the candidate to demonstrate mastery at this level, the marking may reflect this.

At this level, a sonata, suite or similar work is expected to be performed complete. However, for certain works in more than one movement, such as collections of individual pieces (eg. preludes, studies, songs, etc.), candidates may wish to select individual movements, or pairs or groups of contrasting movements.

Repertoire lists for certain instruments include specific requirements, and candidates should note these with care. However, where a repertoire list contains a list for FLCM it is for guidance only (unless stated otherwise); it is not a requirement to include repertoire from these lists in the examination.

There is no formal requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner in Music. (See Section 2.5, 'Further guidelines for performance component'.)

Component 2: Programme notes

Candidates should produce, and bring with them to the examination, programme notes for the music performed in Component 1.

These programme notes **MUST** be typewritten or word-processed. Handwritten notes are **NOT** acceptable. They should comprise biographical information about the performer and the composers, together with a commentary on the pieces being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, and may assume an educated readership. The length should be approximately 3000 - 3500 words. The overall presentation should be such that they could be presented at any public performance.

2.8 Mark weightings for examination components

DipLCM in Performance (Standard):

| | | |
|-------------|-----------|---------------|
| Performance | Viva voce | Sight reading |
| 70% | 15% | 15% |

DipLCM in Performance (Recital):

| | |
|-------------|---------------|
| Performance | Sight reading |
| 80% | 20% |

DipLCM in Teaching:

| | | |
|----------|--|------------|
| Teaching | Presentation & demonstration and performance | Discussion |
| 40% | 40% | 20% |

ALCM in Performance (Standard, Option 1):

| | | | | |
|----------------|-------------|-----------|---------------|-------------|
| Technical work | Performance | Viva voce | Sight reading | Aural tests |
| 12% | 60% | 10% | 10% | 8% |

ALCM in Performance (Standard, Option 2):

| | | |
|----------------|-------------|-------------------|
| Technical work | Performance | Viva / SR / Aural |
| 24% | 60% | 16% |

ALCM in Performance (Recital, Option 1):

| | | |
|-------------|-------|-----------|
| Performance | Essay | Viva voce |
| 70% | 15% | 15% |

ALCM in Performance (Recital, Option 2):

| | |
|-------------|-----------|
| Performance | Viva voce |
| 80% | 20% |

ALCM in Teaching:

| | | | |
|----------|-------|--|------------|
| Teaching | Essay | Presentation & demonstration and performance | Discussion |
| 30% | 20% | 30% | 20% |

LLCM in Performance (Standard):

| | | | |
|-------------|------------------|------------|----------------|
| Performance | Programme notes* | Viva voce* | Sight reading* |
| 70% | 15% | 15% | 15% |

* Two out of three to be selected by the candidate.

LLCM in Performance (Recital):

| | |
|-------------|-----------------|
| Performance | Programme notes |
| 80% | 20% |

LLCM in Teaching:

| | | | |
|----------|--------------|------------------------------|------------|
| Teaching | Dissertation | Presentation & demonstration | Discussion |
| 30% | 20% | 30% | 20% |

FLCM in Performance: Both components must be approved in order to qualify for an award.

3. Assessment

3.1 How marks are awarded

With the exception of the FLCM (see Section 4.2, 'Awards'), the examiner will award a mark for each component of the examination. For Diplomas in Performance, at the discretion of the examiners, the mark for Performance components may be subdivided into marks for individual pieces played. The following criteria will be taken into account:

3.1.1 DipLCM in Performance

Performance

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Technical accomplishment: the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument). | 30% |
| Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to respond and adapt to a variety of styles, moods and techniques. | 30% |
| Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme. | 30% |
| Presentation: evidence of attention to platform skills and appropriate concert etiquette. | 10% |

Viva voce [DipLCM (Standard) only]

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Rudiments: a thorough understanding of all notational aspects of the printed scores performed in Component 1. | 25% |
| Analysis: a basic understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in Component 1. | 25% |
| Background knowledge of the composer and the historical context of the music performed in Component 1. | 25% |
| Personal response of the candidate to learning and performing the music. | 25% |

Sight reading

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Technical accomplishment: the ability to perform the given extract accurately, with secure technique as appropriate to the instrument. | 30% |
| Musicality: the ability to make sensitive and musical performance choices in relation to the given extract. | 30% |
| Communication: the ability to give a convincing and confident overall account of the extract. | 40% |

3.1.2 DipLCM in Teaching

Teaching

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Evidence of the candidate's awareness and use of appropriate technical and musical concepts. | 50% |
| The ability to articulate and express concepts clearly to the pupil. | 50% |

Presentation & demonstration and performance

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Understanding and knowledge of the relevant issues. | 30% |
| A discernible sense of enthusiasm, commitment and involvement. | 25% |
| Clarity and verbal articulation. | 15% |
| Quality of performance of musical examples. | 30% |

Discussion

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Knowledge and understanding of relevant issues and concepts. | 40% |
| A discernible sense of enthusiasm, commitment and involvement. | 40% |
| Clarity of language and vocabulary. | 20% |

3.1.3 ALCM in Performance

Technical work [ALCM (Standard) only]

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Technical accomplishment: accuracy, fluency, variation in articulation, intonation, breath control, fingering, consistency and quality of tone, dexterity, appropriate tempo, variation in dynamics (all as appropriate to instrument); prompt response to examiner's instruction. | 65% |
| Musicality: musical shape, phrasing. | 15% |
| Musical Knowledge: pitch content of specified scales/chords. | 20% |

Performance

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Technical accomplishment: the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument). | 30% |
| Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to respond and adapt to a variety of styles, moods and techniques. | 30% |
| Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme. | 30% |
| Presentation: evidence of attention to platform skills and appropriate concert etiquette. | 10% |

Viva voce

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Rudiments: a thorough understanding of all notational aspects of the printed scores performed in the Performance component. | 25% |
| Analysis: an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in the Performance component, and to the critical and analytical essay (Recital Option 1 only). | 25% |
| Background knowledge of the composer and the historical context of the music performed in the Performance component, and in relation to the critical and analytical essay (Recital Option 1 only). | 25% |
| Personal response of the candidate to learning and performing the music. | 25% |

Sight reading [ALCM (Standard) only]

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Technical accomplishment: the ability to perform the given extract accurately, with secure technique as appropriate to the instrument. | 30% |
| Musicality: the ability to make sensitive and musical performance choices in relation to the given extract. | 30% |
| Communication: the ability to give a convincing and confident overall account of the extract. | 40% |

Aural tests [ALCM (Standard) only]

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Musical knowledge: the ability to discriminate aurally a variety of musical elements and parameters, such as pitch, rhythm, harmony and form, and articulative detail. | 80% |
| Communication: the ability to understand the question formats, and articulate answers clearly, using appropriate terminology. | 20% |

Critical and analytical essay [ALCM (Recital, Option 1) only]

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Knowledge and understanding: the demonstration of appropriate knowledge relating to the music under discussion and its context, and of analytical and critical understanding of the music. | 70% |
| Communication: the ability to construct and communicate a clear and well-structured argument. | 10% |
| Clarity: of language and vocabulary. | 10% |
| Presentation: of written work. | 10% |

3.1.4 ALCM in Teaching

Teaching

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Evidence of the candidate's awareness and use of appropriate technical and musical concepts. | 50% |
| The ability to articulate and express concepts clearly to the pupil. | 50% |

Essay

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Understanding and knowledge of the issues raised by the question. | 70% |
| The ability to construct and communicate a clear and well-structured argument. | 10% |
| Clarity of language and vocabulary. | 10% |
| Presentation of written work. | 10% |

Presentation & demonstration and performance

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Understanding and knowledge of the relevant issues. | 30% |
| A discernible sense of enthusiasm, commitment and involvement. | 25% |
| Clarity and verbal articulacy. | 15% |
| Quality of performance of musical examples. | 30% |

Discussion

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Knowledge and understanding of relevant issues and concepts. | 40% |
| A discernible sense of enthusiasm, commitment and involvement. | 40% |
| Clarity of language and vocabulary. | 20% |

3.1.5 LLCM in Performance

Performance

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Technical accomplishment: the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument). | 30% |
| Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and a clear and confident sense of musical personality; the ability to respond and adapt to a variety of styles, moods and techniques. | 30% |
| Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire with subtlety and authority, through the performance of a contrasted and balanced programme. | 30% |
| Presentation: evidence of attention to platform skills and appropriate concert etiquette. | 10% |

Programme notes

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Musical knowledge: accuracy, appropriateness and depth of information. | 60% |
| Communication: clarity, style, grammar, spelling and presentation. | 40% |

Sight reading [LLCM (Standard) only]

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Technical accomplishment: the ability to perform the given extract accurately, with secure technique as appropriate to the instrument. | 30% |
| Musicality: the ability to make sensitive and musical performance choices in relation to the given extract. | 30% |
| Communication: the ability to give a convincing and confident overall account of the extract. | 40% |

Viva voce [LLCM (Standard) only]

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Rudiments: a thorough understanding of all notational aspects of the printed scores performed in Component 1. | 25% |
| Analysis: an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in Component 1. | 25% |
| Background knowledge of the composer and the historical context of the music performed in Component 1. | 25% |
| Personal response of the candidate to learning and performing the music. | 25% |

3.1.6 LLCM in Teaching

Teaching

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Evidence of the candidate's awareness and use of appropriate technical and musical concepts. | 50% |
| The ability to articulate and express concepts clearly to the pupil. | 50% |

Case studies

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Quality and perception of ideas and issues discussed. | 60% |
| The ability to construct and communicate a clear and well-structured thesis. | 20% |
| Clarity of language and vocabulary. | 10% |
| Presentation of written work. | 10% |

Analysis

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Quality and perception of analytical comments in relation to the structure of the repertoire under discussion, and to the teaching / performing perspective. | 60% |
| The ability to construct and communicate a clear and well-structured thesis. | 20% |
| Clarity of language and vocabulary. | 10% |
| Presentation of written work. | 10% |

Essay

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Understanding and knowledge of the issues raised by the question. | 60% |
| The ability to construct and communicate a clear and well-structured argument. | 20% |
| Clarity of language and vocabulary. | 10% |
| Presentation of written work. | 10% |

Presentation & demonstration

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Understanding and knowledge of the relevant issues. | 30% |
| A discernible sense of enthusiasm, commitment and involvement. | 25% |
| Clarity and verbal articulacy. | 15% |
| Quality of performance of musical examples. | 30% |

Discussion

| Assessment Domains | Approximate weighting |
|--|-----------------------|
| Knowledge and understanding of relevant issues and concepts. | 40% |
| A discernible sense of enthusiasm, commitment and involvement. | 40% |
| Clarity of language and vocabulary. | 20% |

3.1.7 FLCM in Performance

Performance

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Technical accomplishment: the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument). | 30% |
| Musicality: the ability to make sensitive and musical performance decisions, resulting in a clear individual interpretative skill, so that the music is performed in a sensitive and empathetic manner, and with a clear, confident and authoritative sense of musical personality; the ability to respond and adapt to a variety of styles, moods and techniques. | 30% |
| Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire with subtlety and authority, through the performance of a contrasted and balanced programme. | 30% |
| Presentation: evidence of attention to platform skills and appropriate concert etiquette. | 10% |

Programme notes

| Assessment Domains | Approximate weighting |
|---|-----------------------|
| Musical knowledge: accuracy, appropriateness and depth of information. | 60% |
| Communication: clarity, style, grammar, spelling and presentation. | 40% |

3.2 Attainment descriptions

The awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination, a mark out of 100 will be awarded, and each candidate may accordingly be 'Approved' or 'Not Approved'. Each mark band 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.

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 criteria for each examination are as follows:

DIPLOMAS IN PERFORMANCE: DipLCM, ALCM, LLCM

Approved, upper level (85-100%)

A candidate who achieves a mark in this band will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment on their instrument or voice, and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, an understanding of, and a clear sense of individual personality in relation to, the repertoire, appropriate to the level of diploma being examined.

Approved (75-84%)

A candidate who achieves a mark in this band will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment on their instrument or voice, and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and some sense of musical personality in relation to, the repertoire, appropriate to the level of diploma being examined.

Not approved, upper level (55-74%)

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

Not approved, lower level (0-54%)

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

DIPLOMAS IN TEACHING: DipLCM, ALCM, LLCM

Approved, upper level (85-100%)

A candidate who achieves a mark in this band will have offered a highly competent and professional response in all or most of the components. They will have demonstrated clear evidence of excellent teaching skills, backed up by deep and insightful knowledge and understanding of the relevant issues. They will have demonstrated solid technical accomplishment and musicality on their instrument or voice, as appropriate to the repertoire under consideration. They will have shown high levels of verbal articulacy and communication skills, and, at Associate and Licentiate levels, their written work will have been judged to be accomplished and well-expressed, referring in detail to relevant issues.

Approved (75-84%)

A candidate who achieves a mark in this band will have offered a solidly competent and professional response in all or most of the components. They will have demonstrated clear evidence of good teaching skills, backed up by appropriate knowledge and understanding of the relevant issues. They will have demonstrated satisfactory technical accomplishment and musicality on their instrument or voice, as appropriate to the repertoire under consideration. They will have offered acceptable evidence of verbal articulacy and communication skills, and, at Associate and Licentiate levels, their written work will have been judged to be well-written, referring to relevant issues.

Not approved, upper level (55-74%)

A candidate who achieves a mark in this band will not have offered a solidly competent and professional response in all of the components. They will have failed to demonstrate clear evidence of good teaching skills, and they will not have backed these up by appropriate knowledge and understanding of the relevant issues. They will have demonstrated unsatisfactory levels of technical accomplishment and musicality on their instrument or voice, as appropriate to the repertoire under consideration. They will not have offered acceptable evidence of verbal articulacy and communication skills, and, at Associate and Licentiate levels, their written work will have failed to demonstrate consistently relevant content and expression.

Not approved, lower level (0-54%)

A candidate who achieves a mark in this band will have demonstrated a significantly poor response in all or most of the components. They will have failed to demonstrate any substantial evidence of good teaching skills, and their knowledge and understanding of the relevant issues will have been judged to be inadequate. They will have demonstrated unacceptable levels of technical accomplishment and musicality on their instrument or voice, as appropriate to the repertoire under consideration. Verbal articulacy and communication skills will have been judged to be weak, and, at Associate and Licentiate levels, their written work will have been judged as poorly expressed and lacking appropriate depth of content.

4. Awarding and reporting

4.1 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. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27.)

4.2 Awards

For DipLCM, ALCM and LLCM, candidates must attain an overall minimum mark of 75% in order to pass the examination. In the case of FLCM, both components must be passed in order to qualify for an award, each being assessed as 'Approved' or 'Not Approved'. See Section 4.3 ('Repeats of examinations') and Regulation 30 ('Diploma completion period').

Candidates who successfully complete a diploma are permitted to append the letters 'DipLCM', 'ALCM', 'LLCM' or 'FLCM', as appropriate, to their name. Alternatively, candidates who successfully complete a Diploma in Teaching may use the form of letters 'DipLCM(TD)', 'ALCM(TD)' or 'LLCM(TD)', as appropriate. Successful candidates are also permitted to wear academic dress, as specified in Regulation 31.

4.3 Repeats of examinations

Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination is permitted, upon payment of the current entry fee.

In some cases (see below), candidates may carry forward the marks of certain components which were previously awarded 75% or more of the available marks. All candidates carrying forward previously approved components must indicate clearly on the entry form which components are being carried over, enter marks previously awarded, and indicate previous registration number, as required on the form.

DIPLOMAS IN PERFORMANCE:

DipLCM, ALCM (Standard) and ALCM (Recital, Option 2): all examination components must be completed on re-examination.

ALCM (Recital, Option 1): the result of Component 2 (Essay) may be carried forward for a specified period, if 75% or more of the available marks have been awarded, and provided the performance programme is unchanged from the previous examination. (See Regulation 30, 'Diploma completion period'.) All other examination components must be repeated on re-examination. Three copies of the essay must be submitted when re-entering for the examination.

Conversely, the results of Components 1 (Performance) and 3 (Viva voce) may be carried forward for a specified period, if 75% or more of the available marks have been awarded *for both components*. (See Regulation 30, 'Diploma completion period'.) Three copies of the essay must be re-submitted. These may be submitted at any time directly to the LCM Examinations office for re-examination, accompanied by an entry form and the current fee.

LLCM (Standard): the result of Component 2 (Programme notes) may be carried forward for a specified period, if 75% or more of the available marks have been awarded, and provided the performance programme is unchanged from the previous examination. (See Regulation 30, 'Diploma completion period'.) All other examination components must be completed on re-examination.

LLCM (Recital): the result of either component may be carried forward for a specified period, if it is awarded 75% or more of the available marks. (See Regulation 30, 'Diploma completion period'.) Where the mark for Programme notes is carried forward, the performance programme must be unchanged from the previous examination. Programme notes which have been previously approved do not need to be brought to the examination. Programme notes may be re-submitted at any time directly to the LCM Examinations office for re-examination, accompanied by an entry form and the current fee.

FLCM: the result of either component may be carried forward for a specified period, if one of the two components is assessed as 'Approved', and the other 'Not Approved'. (See Regulation 30, 'Diploma completion period'.) Where the Programme notes are carried forward, the performance programme must be unchanged from the previous examination. Programme notes which have been previously approved do not need to be brought to the examination. Programme notes may be re-submitted at any time directly to the LCM Examinations office for re-examination, accompanied by an entry form and the current fee.

DIPLOMAS IN TEACHING (all levels):

The results of Component 1 (Teaching) of the DipLCM, ALCM and LLCM, Component 2 (Essay) of the ALCM, and Component 2 (Dissertation) of the LLCM, may be carried forward for a specified period, if they have been awarded 75% or more of the available marks. (See Regulation 30, 'Diploma completion period'.) All other examination components must be completed on re-examination.

5. Regulations and information

These regulations cover all examinations in Music Performance, Music Theatre, and Music Literacy (Theory). They do NOT cover examinations administered in partnership with the Registry of Guitar Tutors or the Examinations Registry, although some information concerning Popular Music Theory is included below.

1. **Validity of syllabus:** Please refer to individual syllabuses and repertoire lists for the dates when each syllabus or repertoire list may be used.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations office or consult the website (uwl.ac.uk/lcmexams) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in April, June and November each year. Theoretical Diplomas are held in June only. Exact dates are printed on the entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry forms. Overseas candidates should consult their local representative for the closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met.
Classical Guitar Exams: Step and Grade examination entries must be submitted to LCM Examinations on an original Registry of Guitar Tutors entry form, found in the back of the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Registry of Guitar Tutors. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
Popular Music Theory: Entries must be submitted to the Examinations Registry on an original Examinations Registry entry form, found in the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Examinations Registry. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
6. **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.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to 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.
8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to University of West London. 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 34), will forfeit their fees.
Popular Music Theory: A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the Examinations Registry.
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination, leisure play examination or performance award without having taken any preceding examination. There are no pre-requisites for these exams. Refer to diploma syllabuses for pre-requisite requirements.

10. **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.
11. **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 LCM Examinations. Transfers will only be administered on receipt of the transfer fee.
12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations 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. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.
13. **Conditions at public 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 a moderate size, but with sufficient room to enable candidates to perform effectively. A good quality, tuned piano, with a stool, will be provided. A music stand will be provided for instrumentalists. Guitarists should bring their own footstool. Electronic Keyboard candidates should bring their own keyboard stand, if required; however, a table and power source will be provided. A waiting room will be provided, and a warm-up room where available.
14. **Electronic/digital instruments:** Good quality digital pianos may be used for examinations up to Grade 8 level. They may NOT be used for diplomas (except Jazz, Music Theatre, and Irish and Scottish Traditional diplomas). Where a digital piano is used, centres must inform all candidates and/or teachers at the time of entry. Electronic drum kits may NOT be used in examinations, unless with prior approval from the Chief Examiner in Music.
15. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus, unless the candidate requests otherwise. Examiners will normally offer a brief warm-up period of approximately 1 minute to candidates taking Grade 5 or higher. Where other candidates require warm-up time, the examiner should be informed accordingly. For sight reading components, candidates will be given approximately one minute's preparation time, during which they may study and try out short sections of the extract, but they may not play the complete extract through until asked to do so by the examiner. (NB. This does not apply to tests in Electronic Keyboard and Organ examinations, where different guidelines apply.)
16. **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 exceptions:*
- an accompanist, who may be present *only* for those parts of the examination where they are required;
 - for candidates aged 12 and under who are using pre-recorded backing tracks, an adult operating the playback equipment, who may be present *only* for those parts of the examination where they are required (see Regulation 23);
 - an approved person, such as a parent or teacher, in Early Learning or Pre Preparatory examinations;
 - 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 specific needs (see Regulation 35);
 - a chaperone for Music Theatre candidates (see Music Theatre syllabus guidelines);
 - an audience for FLCM recitals (see individual syllabuses for further guidelines);
 - an instrumental or vocal ensemble for Conducting examinations.
- Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from the Chief Examiner in Music. (Please see Regulation 22a below.)
- No-one is permitted to listen to examinations at the door.
17. **Use of music in examinations:** With the exception of certain examinations (see below), candidates must use published editions of all music performed in the examination, whether published by LCM Examinations or by other publishers. Where a certain published edition is listed in the syllabus repertoire, candidates may use any alternative published edition of the music, provided that this is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes, or is required, to perform from memory (e.g. in Music Theatre exams), published editions of the music must still be available for the examiner's reference. Diploma candidates must bring additional copies of the music for the examiners' reference; photocopies may be used for this purpose. NB. Candidates are not required to use or provide published editions in the following examinations: Popular Music Vocals, Irish and Scottish Traditional Music.

18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: see *Regulation 19*). Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus.
19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *Dal Segno* signs should be observed.
20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.
22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions:*
- a photocopy of a page of a work for ease of performance due to a difficult page turn;
 - a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
 - an enlarged or modified photocopy for candidates with specific needs, provided the original edition is also brought to the examination and presented to the examiner (see *Regulation 35*).
- 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. However, failure to comply will lead to disqualification and no marks or certificate being awarded.
- NB. Printouts of *legal* internet downloads are acceptable.
23. **Accompaniment:** It is the candidate's responsibility to provide a suitable accompanist, if required, for the examination. LCM Examinations cannot provide or recommend accompanists. Pre-recorded backing tracks may NOT be used except in the following circumstances:
- in Music Theatre, Popular Music Vocals, Drum Kit, Tuned Percussion or Jazz examinations;
 - where a piece specified in the syllabus is published with a pre-recorded backing track;
 - with the prior approval of LCM Examinations.
- Where pre-recorded backing tracks are used, candidates are responsible for bringing and operating their own equipment. For young candidates (aged 12 and below), an adult may be present to operate the equipment (see *Regulation 16b*).
24. **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.
25. **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.
26. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes 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 LCM Examinations.
27. **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 later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An *Application for Replacement Certificate* form should be submitted. The form is available via our website or on request from the LCM Examinations office.
28. **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.

29. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.
30. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification. Details of components of examinations which may be carried forward on re-entry are detailed in individual syllabuses.
31. **Academic dress:** Holders of diplomas may wear academic dress as follows:
 DipLCM, DipMusLCM: Gown. ALCM, AMusLCM: Gown and Cap.
 LLCM, LMusLCM: Gown, Cap and Licentiate Hood. FLCM: Gown, Cap and Fellowship Hood.
 Academic dress is available for hire or purchase from the official robemaker:
 Wm. Northam & Company Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire CB6 1SE (tel. 0870 2401852).
 A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
32. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available via our website or on request from the LCM Examinations office. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
33. **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 our website or on request from the LCM Examinations office.
34. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, will be permitted to re-enter for the same examination on payment of half the current fee. A signed doctor's letter indicating the reason, accompanied by the Attendance Notice for the original exam, must be submitted with the entry form on re-entry. The letter must make clear that the candidate was incapacitated on the day of the scheduled examination. 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 our website or on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with specific needs):** LCM Examinations is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for examinations. There is a wide range of special procedures which 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 our website or on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English. A translator may be used, with prior approval from the Chief Examiner.
37. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Please note that certain syllabuses and endorsements contain particular conditions and requirements. Where candidates are entered for examinations by teachers, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
38. **Changes to syllabuses:** LCM Examinations follows a policy of consistent improvement and development and may, without notice, update its regulations, syllabuses and other publications. Where a repertoire piece not published by LCM Examinations is taken out of print by the publisher, LCM Examinations will seek to provide an alternative as soon as possible. Where alterations, additions and/or deletions to syllabuses take place, LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Forté* (the LCM Examinations newsletter) and the normal reprinting process.
39. **Availability of syllabuses:** A wide range of examinations and subjects is offered, across the full range of Music, and Drama and Communication. All syllabuses and repertoire lists are available free of charge via the LCM Examinations website, and from the LCM Examinations office and local representatives.