



UNIVERSITY OF
WEST LONDON

London College of Music Examinations

Syllabus for
Step, Graded, Recital Grades, Leisure Play,
Performance Awards, Ensemble
and Performance Diploma Examinations
in
Irish Traditional Music
including Bodhrán

For information about Diplomas in Teaching, please refer to the
Syllabus for Diplomas in Music Performance and Teaching

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[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 London College of Music office - tel: 020 8231 2304; email: music@uwl.ac.uk
- uwl.ac.uk/music

London College of Music Examinations

External examinations have been awarded by the London College of Music since the institution's founding in 1887. Today, examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres, and are unique in the graded examinations sector in being awarded by a university.

LCM's graded and diploma examinations in most subjects are accredited by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the 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 and ukulele 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.

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

New features of this syllabus are **RECITAL GRADES**, allowing candidates to enter for a graded exam focusing entirely, or predominantly, on performance; and the **PERFORMANCE AWARDS**, assessed via DVD submission.

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

1. Syllabus introduction

1.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the Graded and Performance Diploma Examinations in Irish Traditional Music awarded by University of West London Qualifications.

Graded examinations are also offered in the subjects listed below. Because of differences in content and/or mark schemes, syllabuses and repertoire lists for these subjects are published separately. Please contact the LCM Examinations office (tel: 020 8231 2364) or your local representative for details.

Piano, Electronic Keyboard, Electronic Organ, Flute, Clarinet, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trumpet, Cornet, Flugel Horn, Trombone, Baritone, Euphonium, Tuba, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Acoustic Guitar, Rock Guitar, Electric Guitar, Bass Guitar, Ukulele, Drum Kit, Tuned Percussion, Snare Drum, Timpani, Percussion, Classical Singing, Jazz Piano, Jazz Flute, Jazz Clarinet, Jazz Saxophone, Jazz Trumpet, Jazz Trombone, Music Theatre, Popular Music Vocals, Church Music, Ensemble, Theory of Music, Popular Music Theory, Church Music, Scottish Traditional Music, Composition.

1.2 Validity of this syllabus

This syllabus is valid from 1 January 2016 until 31 December 2020.

1.3 Rationale

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

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

These qualifications have their own distinctive qualities as well as being offered by an accredited awarding body which is also a university. The syllabuses offer the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition and offer alternative routes that enable teachers to achieve the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

1.4 Syllabus aims

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

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

1.5 Syllabus objectives

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

- a balanced combination of performing skills and the supporting knowledge and understanding;
- 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 tasks and criteria published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts;
- a learning basis for candidates to fulfil their potential as performers or teachers from entry to advanced levels.

1.6 Availability of examinations and entry details

Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July (May/June in Scotland and Ireland)) and Winter (November/December). Examinations in Irish Traditional Music may not be available at some public centres. Please contact the centre representative, or LCM Examinations, for details.

The dates when each year's sessions begin and end are published in the preceding Autumn. Entries can be submitted online on or before the closing date for each session. Completed paper entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. The representative is responsible for devising the timetable.

The DipLCM may be taken at any centre holding Irish Traditional exams. ALCM, LLCM and FLCM diplomas may only be taken at a diploma centre. Please contact LCM Examinations, or visit the website, for details of your nearest appropriate centre.

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

1.7 Duration of examinations

Step	Grades 1 & 2	Grades 3 & 4	Grades 5 & 6	Grades 7 & 8
10 mins	15 mins	20 mins	25 mins	30 mins

DipLCM in Performance	ALCM in Performance	LLCM in Performance	FLCM in Performance
35 mins	50 mins	50 mins	70 mins

(NB. Durations include writing-up time for examiners.)

1.8 Target groups

Graded Examinations in Irish Traditional Music:

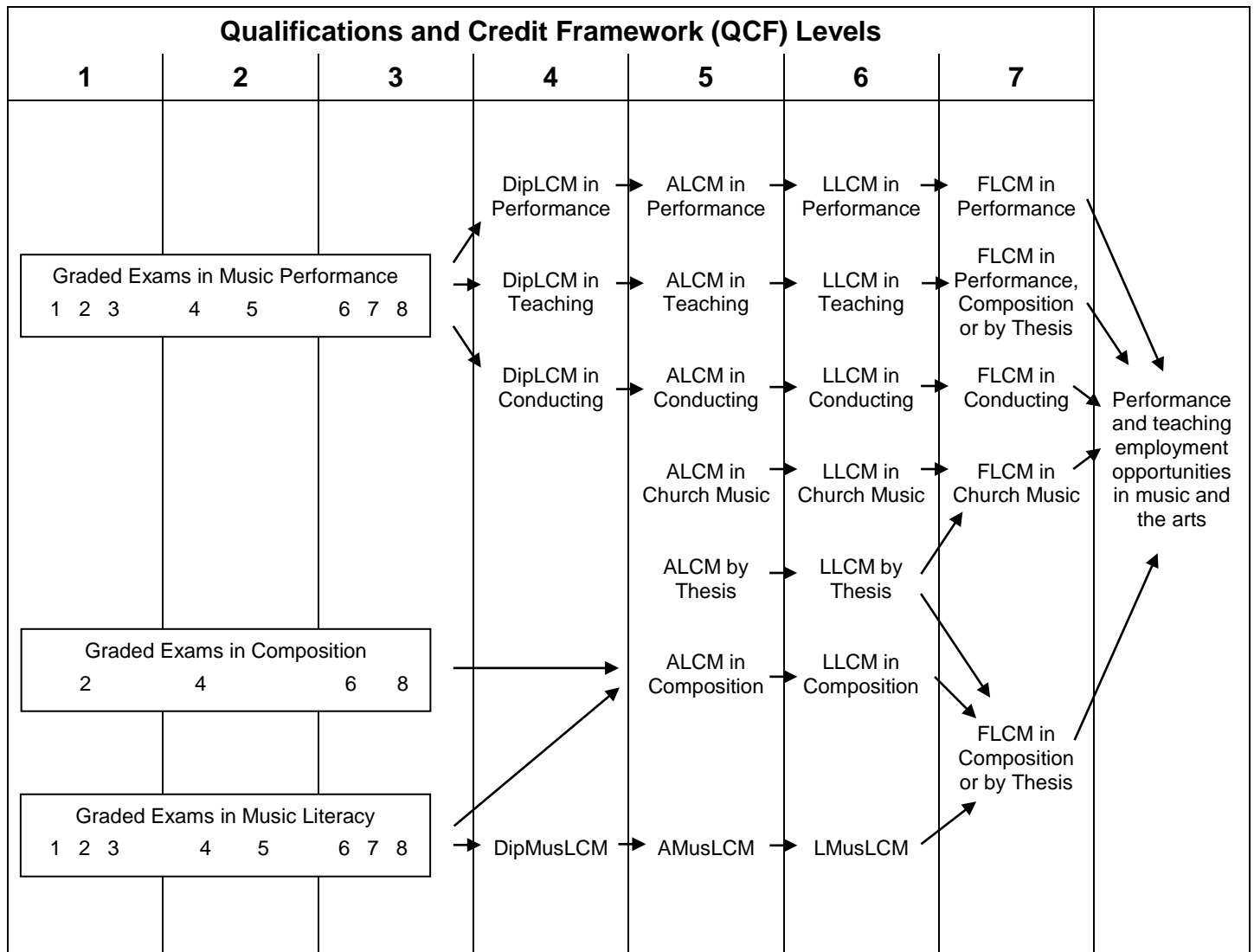
There are no actual specific age requirements or restrictions for entry.

Diplomas in Performance:

Diplomas in performance 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 diploma as indicated below.

Diploma	Recommended minimum age
DipLCM	14
ALCM	15
LLCM	18
FLCM	18

1.9 Progression routes



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

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

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.

1.10 Accreditation

LCM's examinations in Irish Traditional Music are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 1–7.

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

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

Qualification Number	Qualification Title	QCF Credits
501/1985/0	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1) (QCF)	6
501/2002/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2) (QCF)	9
501/2004/9	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3) (QCF)	12
501/2003/7	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4) (QCF)	15
501/2006/2	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5) (QCF)	18
501/2083/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6) (QCF)	22
501/2082/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7) (QCF)	27
501/2066/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8) (QCF)	32
600/0639/0	UWLQ Level 4 Diploma in Music Performance (DipLCM) (QCF)	90
600/0755/2	UWLQ Level 5 Diploma in Music Performance (ALCM) (QCF)	90
600/0756/4	UWLQ Level 6 Diploma in Music Performance (LLCM) (QCF)	90
600/0758/8	UWLQ Level 7 Diploma in Music Performance (FLCM)(QCF)	225

1.11 UCAS tariff points

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

UCAS Points	A Levels (Grades A-E)		LCM Practical Examinations (Pass, Merit, Distinction)			LCM Theory Examinations (Pass, Merit, Distinction)		
	AS Level	A2 Level	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
120		A						
110								
100		B						
90								
80		C						
75					D			
70					M			
65								
60	A	D		D				
55				M	P			
50	B							
45			D					
40	C	E	M	P				
35								
30	D							D
25			P					M
20	E						D	P
15						D	M	
10						M	P	
5						P		

1.12 Candidates with particular needs

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

1.13 Opportunities to develop key skills

A Programme of Study based on this syllabus offers candidates opportunities to develop attainment in aspects of the Key Skills of *Communication, Improving own Learning and Performance, and Problem Solving*. This syllabus does not require Key Skills to be taught as a formal part of a Programme of Study, and Key Skills will not be formally assessed as part of the examination procedure. Candidates should be encouraged (particularly at Grade 4 and above) to apply Key Skills as part of their development as performing musicians.

Key skills mapping across Components (Grades 1–8):

Key Skill	Performance	Repertoire	Supplementary Tests
Communication			✓
Improving own Learning and Performance	✓	✓	✓
Problem Solving	✓	✓	✓

1.14 Spiritual, moral, ethical, social, cultural and related issues

A Programme of Study based on this syllabus provides opportunities for candidates to explore and increase their understanding of spiritual, moral, ethical, social and cultural issues. Candidates should be encouraged (particularly at Grade 4 and above) to consider such issues and contexts as part of their development as performing musicians. This syllabus does not require these issues to be taught as a formal part of a Programme of Study. They are implicitly addressed through the Assessment Objectives and Areas of Study, but will not be directly assessed as part of the examination procedure.

This syllabus provides a framework which gives candidates opportunities to:

- consider the expressive nature of music;
- consider the ways in which music may express, or be a response to, a particular culture or tradition;
- consider the ways in which music may spring from a particular system of belief or faith, or may reflect the personal belief or faith of the composer, or may be composed with the express intention of aiding, or forming a part of, organised worship;
- consider the ways in which music forms an integral part of the cultural heritage of a civilization;
- consider the ways in which music may express or explore moral issues, or may in itself act as a moral force for good;
- express their personal response to such considerations, or to express their own beliefs or faith, through performance of such repertoire, and through technical and critical consideration of it.

1.15 General guidelines: Irish Traditional Music

1. LCM examinations in **Irish traditional music** are offered in the following subjects: solo instrumental, ensemble and bodhrán. Please see page 42 for the bodhrán examination requirements.
2. Any syllabus infringement – for example an incorrect or non-performance of a slow air (see point 8 below) will result in a **5 mark deduction** of the final mark.
3. Only Irish traditional music will be accepted.
4. All performances must be from memory.
5. The examination may be taken in any one of the following instruments: fiddle, button accordion, piano accordion, melodeon, concertina, piano, guitar, uilleann pipes, harp, banjo, mandolin, bodhrán, whistle and flute. A candidate wishing to use an instrument other than those listed above should write to the Chief Examiner in Music for approval.
6. Candidates may choose their examination programme from the following tune categories: Air (slow or lively), Jig (double, slip or single), Reel (double or single), Slide, Polka, Hornpipe, March, Set Dance, Fling, Barndance, Highland, Schottische, Mazurka, or pieces by O'Carolan and other harper composers.
7. For the purpose of examination each tune should be played twice, with each part being repeated where appropriate. Where a selection is required this should contain two tunes, usually, but not necessarily, of the same type. An air (slow or lively) may be included as the first part of a selection but should be followed by a dance tune.
8. For the purpose of examination a **Slow Air** is totally free form and does not have a measured pulse. Examples may be found in the Sample Repertoire lists from page 24.
9. The candidate is allowed to choose the repertoire for each examination: please refer to the Grade Descriptions & Guidelines from page 17 onwards for suggestions on choosing appropriate repertoire for each grade.
10. All regional styles will be accepted and regarded as equally valid.
11. It is expected that candidates playing instruments with harmonic accompaniment or bass should show some facility in its use even in the earliest grades.
12. Uilleann pipers should display a mastery of the drones by at latest Grade 8 and demonstrate an ability to use a full set of pipes at diploma level.
13. Players of banjo, mandolin or similar instruments, may present a 'lively' air rather than a 'slow' air where this is a requirement in an examination.
14. Accompanists are permitted for solo grade examinations or diplomas, but only for the Performance component of grade examinations.
15. The candidate should present the examiner with a complete list of the pieces chosen for all examinations. The list should include the tune names and the tune types.
16. The repertoire component is included at each grade to encourage the acquisition of a large tune repertoire. Candidates should endeavour to present as wide a variety of tune types in this section as possible.
17. The supplementary tests are designed to develop aural perception and general awareness of the elements of Irish traditional music. In tests involving beating time the candidate may clap or tap in time to the music. The notation skill test in the diploma examinations is included to encourage candidates to develop music notation reading skills. Irish traditional music is an aural tradition, but a facility in music notation can provide access to the wide repertoire of printed collections and allow for analysis and study.
18. In Grades 1–8, the examination will proceed in the order given in the syllabus, namely Performance – Repertoire – Supplementary Tests.
19. If possible instruments should be tuned before candidates enter the examination room.
20. A list of **Readings in Irish traditional music** is available from the LCM Examinations website.

2. Step and Graded examinations: syllabus content

2.1 Syllabus overview

This London College of Music Examinations syllabus is designed to prepare students for the graded examinations in Irish traditional music awarded by the University of West London. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary to play a musical instrument in the Irish tradition, and to develop capability both as a performer and as an informed listener. Candidates may choose their own repertoire for the examinations, and are encouraged to explore the full range and extent of possibilities, so that they may have the opportunity to perform material which is as appropriate as possible to their own particular performance skills and interests. Component 1 (Performance) gives the candidate an opportunity to demonstrate mastery of the highest level by means of a specific selected programme, while Component 2 (Repertoire) provides an opportunity to demonstrate a broader, more wide-ranging knowledge of the tradition. Assessment criteria for the two components differ accordingly (see Section 3.4, page 29). The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by examiners who have been fully trained to deliver these assessments, and are held at approved centres in the UK and overseas.

2.2 Summary of subject content and description of examination components

These summaries should be read in conjunction with the Grade Descriptions (Section 2.4, page 17) and the Pass Band Descriptions (Section 4.3, page 32). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music at the LCM Examinations office (tel: 020 8231 2364; email: lcm.exams@uwl.ac.uk).

Areas of Study

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

Component 1: Performance

Candidates need to be prepared to demonstrate:

1. The ability to choose and perform from memory three tunes or tune selections as specified for the grade, with accuracy and musicality. The principal area of study is the technical mastery of the instrument, which might include fingering, breath control, tone control, articulation, intonation, tonal variety and/or consistency, dexterity and tempo.
2. Increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. Familiarity with playing styles and techniques, including ornamentation and variation, appropriate to the grade.
4. Increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: choose and perform from memory three tunes or tune selections as specified for the grade, with accuracy and musicality.

Implied ability: execute a balanced programme of music, demonstrating stylistic awareness, technical accuracy, musicality, communication and musical knowledge, appropriate to the grade (see 3.4, page 29, 'How marks are awarded during the examination').

Component 2: Repertoire

Candidates need to be prepared to demonstrate:

1. The ability to choose an extensive repertoire of tunes or tune selections as specified for the grade, and to perform from memory those requested by the examiner to an acceptable standard, demonstrating awareness and familiarity with the repertoire and idiom. The principal area of study is as outlined for Component 1 above, although examiners will be looking more for a sense of general understanding of and familiarity with the style, than for a high level of technical accomplishment.
2. Increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. A wide familiarity with, and understanding of, the relevant idiom and tradition of performance.
4. Increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: choose an extensive repertoire of tunes or tune selections as specified for the grade, and perform from memory those requested by the examiner.

Implied ability: execute a selection of music as requested, demonstrating a wide familiarity with, and understanding of, the relevant idiom, style, and tradition of performance.

Component 3: Supplementary Tests

Candidates need to be prepared to demonstrate the ability to:

1. Provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types. The primary areas of study are the knowledge and understanding of the required parameters of tune types, pulse, melody, ornamentation, variation and background and contextual knowledge of the tradition.
2. Communicate these answers to the examiner by means of appropriate terminology and through practical means (performing, singing, tapping, etc.) as required.
3. Understand the specific test formats as published by LCM Examinations.

Explicit ability: provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types, relating to discrimination of such musical aspects as tune types, pulse, melody, ornamentation, and background and contextual knowledge of the tradition.

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

2.3 Weightings for examination components

Performance	Repertoire	Supplementary Tests
60 %	20 %	20 %

2.4 Grade descriptions & guidelines

The standard expected of a candidate at any particular grade is defined by the repertoire of tasks prescribed for that grade. The performance of the candidate in relation to these tasks determines the attainment band that he/she is awarded as a result of the examination. The repertoire of tasks is differentiated by demand. The level of mastery implicit in these tasks and the more general expectations of the candidate are defined by the following grade descriptions. (Please see page 42 for the bodhrán examinations.)

Step Examination

This is the first of the LCM examinations in Irish traditional music and presents a **Performance** component only, which requires the candidate to play four tunes.

There are no Repertoire or Supplementary Test components, which makes the Step examination the ideal introductory examination. The pieces presented for a Step examination would normally include airs, polkas or marches, selected from the 'easier' end of the repertoire, but other tune types could be included. It is not essential that all four tunes be of different types, so it would be permissible to include, for example, two polkas. The performance should be fluent, stylish and from memory, and all tunes should be played twice through with repeats observed where appropriate. The inclusion of ornamentation is not required in the Step examination.

Grade 1 Examination

The Grade 1 examination introduces **Performance**, **Repertoire** and **Supplementary Tests** components. The **Performance** component requires the candidate to perform three tunes which must be of different types, and to prepare an additional three **Repertoire** tunes of different types – the examiner will ask the candidate to play one of these. The **Repertoire** component is intended to encourage the candidate to expand their tune range. The pieces presented for a Grade 1 examination should include airs, polkas or marches, selected from the 'easier' end of the repertoire, but other tune types could be included. The performance should be fluent, stylish and from memory, and all tunes should be played twice through with repeats observed where appropriate. The inclusion of ornamentation is not required in the Grade 1 examination.

The **Supplementary Tests** component is intended to encourage the development of basic listening skills as well as a knowledge of the instruments commonly used to play Irish traditional music: the candidate will be required to (i) beat time (clap or foot tap) in a number of different tune types (ii) identify a number of different tune types (iii) identify instruments from audio extracts, and (iv) describe their own instrument and name a prominent player of the instrument.

Grade 2 Examination

The Grade 2 examination introduces more extensive **Repertoire** and **Supplementary Tests** components and the **Performance** component requires the inclusion of a hornpipe, jig or reel. The **Performance** component requires the candidate to perform three tunes which must be of different types, at least one of which must be a hornpipe, jig or reel, and to prepare an additional five **Repertoire** tunes of different types – the examiner will ask the candidate to play a number of these. The pieces presented for a Grade 2 examination should be more varied than at Grade 1 and should include examples of more demanding tune types such as the hornpipe, jig (double, slip or single), slide or reel. The performances should be fluent, stylish and from memory, and all tunes should be played twice through with repeats observed where appropriate. The inclusion of ornamentation is not required in the Grade 2 examination.

The Grade 2 **Supplementary Tests** component is more demanding than that at Grade 1, and requires the candidate to (i) beat time (clap or foot tap) in a number of different tune types (ii) identify a number of different tune types (iii) play, lilt or hum a phrase of a simple air or polka after the examiner performs it twice (iv) identify a greater number of instruments from audio extracts, and (v) name any five instruments commonly used in Irish traditional music, describe their own instrument and name two prominent players of the instrument.

Grade 3 Examination

The Grade 3 examination presents the same **Performance** and **Repertoire** requirements as the Grade 2 examination, however at Grade 3 the inclusion of some simple forms of ornamentation is required, such as the cut, slide or triplet for example, although the candidate should always include forms of ornamentation which are appropriate to their

instrument. Ornamentation should be included in all tunes performed during the examination. The pieces presented for a Grade 3 examination should be more varied than at Grade 2 and should include examples of more demanding tune types such as the hornpipe, jig (double, slip or single), slide or reel. The performances should be fluent, stylish and from memory, and all tunes should be played twice through with repeats observed where appropriate.

The **Supplementary Tests** component is more demanding than that at Grade 2, and requires the candidate to (i) beat time (clap or foot tap) in any tune type (ii) identify a greater number of tune types (iii) play, hum or lilt from memory one phrase of a simple air or polka after the examiner has performed it twice (iv) identify a greater number of instruments from audio extracts, and (v) describe the candidate's own instrument in detail and name two prominent players of the instrument as well as any prominent group of Irish traditional musicians.

Grade 4 Examination

The Grade 4 examination requires three selections of two tunes to be performed in the **Performance** component, but the **Repertoire** requirement of five individual tunes is the same as at Grades 2 & 3, and the candidate will be asked to perform a number of these. A 'selection' must include two tunes, and one of the **Performance** selections should begin with a slow air and be followed by a dance tune – it is important that a 'slow' air is presented, rather than an 'air'. At Grade 4 the inclusion of some simple forms of ornamentation is required, and the candidate should always include forms of ornamentation which are appropriate to their instrument. Ornamentation should be included in all tunes performed during the examination. The pieces presented for a Grade 4 examination should be more varied than at Grade 3 and should include examples of more demanding tune types such as the hornpipe, jig (double, slip or single), slide, reel, slow air, mazurka or barn dance. The performances should be fluent, stylish and from memory, and all tunes should be played twice through with repeats observed where appropriate.

The **Supplementary Tests** component is more demanding than that at Grade 3, and requires the candidate to (i) beat time (clap or foot tap) in any tune type (ii) identify a larger number of tune types (iii) play, lilt or hum from memory one phrase of a march, polka or double jig after the examiner has performed it twice (iv) identify any instrument from audio extracts, name two prominent players of their instrument and two prominent groups of Irish traditional musicians, and (v) name three types of dance tune and give their time signatures.

Grade 5 Examination

In the Grade 5 examination, selections of two tunes are required in both the **Performance** and **Repertoire** components. Three selections of two tunes should be presented in the **Performance** component and an additional three selections of two tunes should be presented in the **Repertoire** component – all three **Performance** selections will be performed and the examiner will ask the candidate to play one selection from the **Repertoire** component. A 'selection' must include two tunes, and one of the **Performance** selections should begin with a slow air and be followed by a dance tune – it is important that a 'slow' air is presented, rather than an 'air'. At Grade 5 the inclusion of a wide range of ornamentation is required throughout, and the candidate should include forms of ornamentation which are appropriate to their instrument. A wide variety of tune types should be presented in a Grade 5 examination and more demanding examples of these should be performed. The performances should be fluent, stylish and from memory, and all tunes should be played twice through with repeats observed where appropriate.

The **Supplementary Tests** component is more demanding than that at Grade 4, and requires the candidate to (i) name and demonstrate three types of ornament appropriate to their instrument (ii) beat time (clap or foot tap) in any tune type (iii) identify a larger number of tune types (iv) play, lilt or hum from memory one phrase of a polka, double jig, march or reel after the examiner has performed it twice, and (v) name four types of dance tune and give their time signatures.

Grade 6 Examination

In the Grade 6 examination, selections of two tunes are required in both the **Performance** and **Repertoire** components. Three selections of two tunes should be presented in the **Performance** component and an additional four selections of two tunes should be presented in the **Repertoire** component – all three **Performance** selections will be performed and the examiner will ask the candidate to play a number of selections from the **Repertoire** component. A 'selection' must include two tunes, and one of the **Performance** selections should begin with a slow air and be followed by a dance tune – it is important that a 'slow' air is presented, rather than an 'air'. At Grade 6 the inclusion of a wide range of ornamentation is required throughout, and the candidate should include forms of ornamentation which are appropriate to their instrument. A wide variety of tune types should be presented in a Grade 6 examination and more demanding examples of these should be performed. The performances should be fluent, stylish and from memory, and all tunes should be played twice through with repeats observed where appropriate.

The **Supplementary Tests** component is more demanding than that at Grade 5: the candidate will be expected to (i) name and demonstrate four types of ornament appropriate to their instrument (ii) identify a wider range of tune types (iii) play, hum or lilt from memory one phrase of any tune type after the examiner has performed it twice (iv) play any phrase of a tune of their choosing then play it a second time demonstrating simple melodic variation, and (v) name and briefly describe three different regional styles.

Grade 7 Examination

In the Grade 7 examination, selections of two tunes are required in both the **Performance** and **Repertoire** components. Three selections of two tunes should be presented in the **Performance** component and an additional five selections of two tunes should be presented in the **Repertoire** component – all three **Performance** selections will be performed and the examiner will ask the candidate to play a number of selections from the **Repertoire** component. A 'selection' must include two tunes, and one of the **Performance** selections should begin with a slow air and be followed by a dance tune – it is important that a 'slow' air is presented, rather than an 'air'. At Grade 7 the inclusion of a wide range of ornamentation is required throughout, and the candidate should include forms of ornamentation which are appropriate to their instrument. All three **Performance** selections should include some simple melodic variation but this is not required in the **Repertoire** selections. A wide variety of tune types should be presented in a Grade 7 examination and more demanding examples of these should be performed. A Grade 7 performance should be fluent, well phrased and from memory, and each tune should be played twice through with repeats observed where appropriate. In addition, the candidate will be expected to demonstrate a mature and individual playing style.

The **Supplementary Tests** component is more demanding than that at Grade 6: the candidate will be expected to (i) identify any tune type performed by the examiner (ii) describe simple variations performed by the examiner (iii) play, lilt or hum from memory two phrases of any tune type after the examiner has performed them twice, and (iv) discuss with the examiner any one prominent player of the candidate's own instrument or any prominent group of Irish traditional musicians, at the candidate's choice. The discussion should refer to aspects of the player's style, career and repertoire, and the history, personnel and repertoire of the group. Tunes associated with the player or group should also be demonstrated.

Grade 8 Examination

In the Grade 8 examination, selections of two tunes are required in both the **Performance** and **Repertoire** components. Three selections of two tunes should be presented in the **Performance** component and an additional five selections of two tunes should be presented in the **Repertoire** component – all three **Performance** selections will be performed and the examiner will ask the candidate to play a number of selections from the **Repertoire** component. A 'selection' must include two tunes, and one of the **Performance** selections should begin with a slow air and be followed by a dance tune – it is important that a 'slow' air is presented, rather than an 'air'. At Grade 8 the inclusion of a wide range of ornamentation is required throughout, and the candidate should include forms of ornamentation which are appropriate to their instrument. All three **Performance** selections and all five **Repertoire** selections should include some simple melodic variation. A wide variety of tune types should be included in a Grade 8 examination and more demanding examples of these should be performed – there is a requirement that at least one dance tune of three or more parts should be included in at least one **Performance** selection. A Grade 8 performance should be fluent, well phrased and from memory, and each tune should be played twice through with repeats observed where appropriate. In addition, the candidate will be expected to demonstrate a mature and individual playing style.

The **Supplementary Tests** component is slightly more demanding than that at Grade 7: the candidate will be expected to (i) identify any tune type performed by the examiner (ii) describe simple variations performed by the examiner (iii) play, lilt or hum from memory two phrases of any tune type after the examiner has performed them twice, and (iv) discuss with the examiner any one prominent player of the candidate's own instrument and any prominent group of Irish traditional musicians, at the candidate's choice. The discussion should refer to aspects of the player's style, career and repertoire, and the history, personnel and repertoire of the group. Tunes associated with the player and group should also be demonstrated.

2.5 Graded requirements: Irish Traditional Music

See page 43 for the graded requirements for bodhrán examinations.

Step - Irish Traditional Music

The candidate will be expected to perform four tunes. The tunes should be simple in type (for example, easy marches, airs, polkas, etc). No ornamentation or embellishment will be expected but credit will be given for accuracy, fluency, phrasing and style. 25 marks per piece. See page 24 for suggested repertoire for this grade.

Grade 1 - Irish Traditional Music

See page 24 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three tunes of different types. Ornamentation is not required but the performance should be fluent, well phrased and in style.

Component 2: Repertoire

20 marks

Three tunes of different types should be prepared and one will be heard at the examiner's discretion. Ornamentation is not required but the performance should be fluent, well phrased and in style.

Component 3: Supplementary Tests

20 marks

- To beat time (clap or foot tap) in a polka, double jig or reel performed by the examiner.
- To identify tune types (air, polka or double jig) performed by the examiner.
- To identify instruments (tin whistle, flute, fiddle, accordion) in audio extracts played by the examiner.
- To describe the candidate's own instrument in detail and name a prominent player of the instrument.

Grade 2 - Irish Traditional Music

See page 24 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three tunes of different types, at least one of which must be a hornpipe, jig or reel. Ornamentation is not required but the performance should be fluent, well phrased and in style.

Component 2: Repertoire

20 marks

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion. Ornamentation is not required but the performance should be fluent, well phrased and in style.

Component 3: Supplementary Tests

20 marks

- To beat time (clap or foot tap) in a polka, double jig, reel or march performed by the examiner.
- To identify tune types (air, polka, double jig or reel) performed by the examiner.
- To play, lilt or hum from memory a tune extract (one phrase of a simple air or polka) when performed twice by the examiner. The key and starting note will be given.
- To identify instruments (tin whistle, flute, fiddle, accordion, harp) in audio extracts played by the examiner.

- To name any five instruments commonly used for Irish traditional music and to describe the candidate's own instrument in detail. The candidate will also be expected to name two prominent players of their instrument.

Grade 3 - Irish Traditional Music

See page 25 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three tunes of different types, at least one of which must be a hornpipe, jig or reel. The performance should be fluent, well phrased and in style, and should include some simple forms of ornamentation.

Component 2: Repertoire

20 marks

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be fluent, well phrased and in style, and should include some simple forms of ornamentation.

Component 3: Supplementary Tests

20 marks

- To beat time (clap or foot tap) in any tune type performed by the examiner.
- To identify tune types (air, polka, double jig or reel) when performed by the examiner.
- To play, lilt or hum from memory a tune extract (one phrase of a simple air or polka) when performed twice by the examiner. The key and starting note will be given.
- To identify instruments (tin whistle, flute, uilleann pipes, fiddle, accordion, concertina, harp) in audio extracts played by the examiner.
- To describe the candidate's own instrument in detail, name two prominent players of the instrument and any prominent group of Irish traditional musicians.

Grade 4 - Irish Traditional Music

See page 25 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three selections of different types, and a slow air must be included as the first tune in one selection. The performance should be fluent, well phrased and in style, and should include some simple forms of ornamentation.

Component 2: Repertoire

20 marks

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be fluent, well phrased and in style, and should include some simple forms of ornamentation.

Component 3: Supplementary Tests

20 mark

- To beat time (clap or foot tap) in any tune type performed by the examiner.
- To identify tune types (air, polka, double jig, reel or march) when performed by the examiner.
- To play, lilt or hum from memory a tune extract (one phrase of a polka, double jig or march) when performed twice by the examiner. The key and starting note will be given.
- To identify any instrument in audio extracts played by the examiner, and to name two prominent players of the candidate's own instrument and any two prominent groups of Irish traditional musicians.
- To name any three types of dance tune with their time signatures.

Grade 5 - Irish Traditional Music

See page 25 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three selections of different types, and a slow air must be included as the first tune in one selection. The performance should be fluent, well phrased and in style, and should include a wide range of ornamentation.

Component 2: Repertoire

20 marks

Three selections of different types should be prepared and one will be heard at the examiner's discretion. The performance should be fluent, well phrased and in style, and should include a wide range of ornamentation.

Component 3: Supplementary Tests

20 marks

- To name and demonstrate three different ornamentation types appropriate to the candidate's instrument.
- To beat time (clap or foot tap) in any tune type performed by the examiner.
- To identify tune types (air, polka, double jig, reel, hornpipe or march) when performed by the examiner.
- To play, lilt or hum from memory a tune extract (one phrase of a polka, double jig, march or reel) when performed twice by the examiner. The key and starting note will be given.
- To name any four types of dance tune and give their time signatures.

Grade 6 - Irish Traditional Music

See page 25 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three selections of different types. The performance should be stylish and should include a wide range of ornamentation. A slow air must be included as the first tune in one selection.

Component 2: Repertoire

20 marks

Four selections of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be stylish and should include a wide range of ornamentation.

Component 3: Supplementary Tests

20 marks

- To name and demonstrate four different ornamentation types appropriate to the candidate's instrument.
- To identify tune types (polka, reel, march, hornpipe, slide, double jig or slip jig) in examples performed by the examiner.
- To play, lilt or hum from memory one phrase of any tune type performed twice by the examiner. The key and starting note will be given.
- To play a phrase from any tune of the candidate's choice, then play it a second time to incorporate simple melodic variation.
- To name any three different regional styles and give a brief description of each.

Grade 7 - Irish Traditional Music

See page 26 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three selections of different types. The performance should be stylish and should include a wide range of ornamentation, as well as some simple melodic variation. A slow air must be included as the first tune in one selection.

Component 2: Repertoire

20 marks

Five selections of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be stylish and should include a wide range of ornamentation. The use of variation is not required in this component.

Component 3: Supplementary Tests

20 marks

- To identify any tune type performed by the examiner.
- To describe simple variations in short extracts performed by the examiner.
- To play, lilt or hum from memory two phrases of any tune type performed twice by the examiner. The key and starting note will be given.
- To discuss with the examiner any one prominent player of the candidate's own instrument or any prominent group of traditional Irish musicians, past or present of their own choice. The candidate should be prepared to name and play tunes which were/are associated with their chosen musician or group.

Grade 8 - Irish Traditional Music

See page 26 for suggested repertoire for this grade.

Component 1: Performance

60 marks

The candidate will be expected to perform three selections of different types. The performance should be stylish and should include a wide range of ornamentation, as well as simple melodic variation. A slow air must be included as the first tune in one selection, and at least one selection must include a dance tune with three or more parts.

Component 2: Repertoire

20 marks

Five selections of different types should be prepared and a number will be heard at the examiner's discretion. The performance should be stylish and should include a wide range of ornamentation as well as simple melodic variation.

Component 3: Supplementary Tests

20 marks

- To identify any tune type performed by the examiner.
- To describe simple variations in short extracts performed by the examiner.
- To play, lilt or hum from memory two phrases of any tune type performed twice by the examiner. The key and starting note will be given.
- To discuss with the examiner any prominent player of the candidate's own instrument and any prominent group of traditional Irish musicians, past or present of their own choice. The candidate should be prepared to name and play tunes which were/are associated with their chosen musician and group.

2.6 Sample Repertoire: Step and Grades

These sample repertoire lists are presented with a view to offering general guidance to candidates and teachers when choosing an appropriate programme for an examination, although the lists are by no means definitive nor exhaustive. It should be remembered that although the complexity of the chosen repertoire should increase through the grades, many tunes would be appropriate for inclusion at a range of examination levels, depending on how they are actually performed: for example, a tune played at Grade 3 level, with the inclusion of simple ornamentation, could well be played successfully at Grade 6 providing a wider range of ornamentation was included. There is no requirement to include any tune named below in any grade, and there are other tune types which could also be included. In all grades, the candidate should endeavour to present tunes which are suited to their instrument.

Step

Airs: The South Wind, The Castle of Dromore, Buachaill ón Éirne, Siobhán Ní Dhuibhir, Gleanntáin Ghlas Ghaoth Dobhair, Óró 'Sé do Bheatha 'Bhaile, Down by The Sally Gardens, The Star of the County Down, The Gartan Mother's Lullaby, The Song of the Chanter, Nóra Bheag, Pegín Leitir Móir, Thugamar Féin an Samhradh Linn

Slow Airs: Eibhlín a Rún, The Fairy Child, Úrchill an Chreagáin

Marches: The Mountains of Pomeroy, The Foggy Dew, The Dawning of the Day, Henry Joy, Roddy McCorley, The Return from Fingal

Polkas: The Britches Full of Stitches, Maggie in the Woods, The Little Diamond, Tá Dhá Ghabhairín Bhuí Agam, Séamus Cussen's, Captain Byng

Others: Planxty Irwin (O'Carolan piece), Lucy Farr's (barndance), Sergeant Cahill's Favourite (single jig), The Road to Lisdoonvarna (single jig), Téir Abhaile 'Riú (single jig), The Brosna (slide), Shoe the Donkey (mazurka)

Grades 1 & 2

Airs: The South Wind, The Castle of Dromore, Buachaill ón Éirne, Siobhán Ní Dhuibhir, Gleanntáin Ghlas Ghaoth Dobhair, Óró 'Sé do Bheatha 'Bhaile, Down by The Sally Gardens, The Star of the County Down, The Gartan Mother's Lullaby, The Song of the Chanter, An Bonnán Buí, Casadh an tSúgáin

Slow Airs: Eibhlín a Rún, The Fairy Child, Úrchill an Chreagáin, Dónal Óg

Marches: The Mountains of Pomeroy, The Foggy Dew, The Dawning of the Day, Henry Joy, Roddy McCorley, The Boys of Wexford, The Return from Fingal, O'Donnell Abú, The Battle of Aughrim

Polkas: Captain Byng, The Britches Full of Stitches, Maggie in the Woods, Ballydesmond Polka, Terry Teehan's

O'Carolan Pieces: Planxty Irwin, Blind Mary, Kean O'Hara

Double Jigs: The Blackthorn Stick, My Darling Asleep, The Kesh Jig, Tripping up The Stairs, Lannigan's Ball, Tobin's Favourite

Single Jigs: Sergeant Cahill's Favourite, The Peeler and the Goat, The Road to Lisdoonvarna, Denis Murphy's, Hunt the Squirrel, Follow Me Up to Carlow, Téir Abhaile 'Riú

Single Reels: The Rakes of Mallow, The Tulla, The Grand Old Dame

Others: Shoe the Donkey (mazurka), An Súisín Bán (set dance), Lucy Farr's (barndance), Keel Row (barndance)

Grades 3 & 4

Airs: The Castle of Dromore, The Gartan Mother's Lullaby, An Bonnán Buí, Casadh an tSúgáin, An Páistín Fionn, Silent Oh Moyle

Slow Airs: Aird a' Chuain, The Fairy Child, Úirchill an Chreagáin, An Mhaighdean Mhara, Ar Éirinn Ní Neosfainn Cé hÍ, Cailín na Gruaige Doinne, Liam Ó Raghallaigh, Aisling Gheal, Éamonn an Chnoic, Anach Cuain, Úna Bhán, Jimmy Mo Mhíle Stór

O'Carolan Pieces: Blind Mary, Fanny Power, Sí Bheag, Sí Mhór

Polkas: The Glen Cottage, As I Went Out Upon The Ice, Sweeney's, The Scartaglen, O'Connor's, Farewell to Whiskey, Denis Doody's, The Sliabh Luachra

Double Jigs: Saddle the Pony, The Kesh Jig, Out on the Ocean, My Darling Aleep, The Blackthorn Stick, Ships in Full Sail, The Boys of the Town, Tatter Jack Welsh, Lannigan's Ball, Tobin's Favourite, The Humours of Donnybrook, Sixpenny Money

Slip Jigs: Drops of Brandy, Moll Rua, The Fisherman, Comb Your Hair and Curl It, The Humours of Whiskey, Dublin Streets,

Single Jigs: Sergeant Cahill's Favourite, The Peeler and the Goat, The Road to Lisdoonvarna

Slides: Going to the Well for Water, O'Keefe's, Johnny Mickey's, The Brosna

Hornpipes: The Harvest Home, The Boys of Blue Hill, The Greencastle, The Rights of Man

Marches: The Return from Fingal, O'Donnell Abú, The Battle of Aughrim

Reels: The Bag of Spuds, Rolling in the Ryegrass, Sword in Hand, The Green Meadows, Anything for John Joe, Kitty's Gone a Milking, The Man of the House

Others: The King of the Fairies (set dance), Vincent Campbell's (mazurka), Johnny Doherty's (mazurka), The Munster Cloak (mazurka), The Return from Fingal (march)

Grades 5 & 6

Slow Airs: Mná na hÉireann, Spailpín a Rún, 'Sé Fáth mo Bhuartha, An Raibh Tú Ag An gCarraig?, Sliabh na mBan, Úna Bhán, Mo Mhúirnín Bán, Anach Cuain, The Blue Hills of Antrim, Seán Ó Duibhir a' Ghleanna, Róisín Dubh, Bean an Fhir Rua, Máirin de Barra, Slán le Máigh, De Bharr na gCnoc

O'Carolan Pieces: Planxty Hewlett, Fanny Power, Madam Maxwell, Morgan Magan, The Princess Royal, Turlough óg MacDonough, Sí Bheag, Sí Mhór

Polkas: Din Tarrant's, The Belles of Ballinderry, The Knocknaboul, The Munster Bank, St. Mary's, I Have a Bonnet Trimmed with Blue, Dalaigh's, Terry Teehan's, Church Street

Double Jigs: Slieve Russell, Tripping up the Stairs, Coleman's Cross, The Hare in the Corn, The Mouse in the Cupboard, Garret Barry's, The Rakes of Kildare, Fraher's, The Rose in the Heather, The Walls of Liscarroll, Tell Her I Am, The Gander in the Pratie Hole, The Maid in The Meadow, The Killavil Jig, Jimmy Ward's, The Rambling Pitchfork, The Mist-Covered Mountain, The Connaughtman's Rambles, The Rolling Waves, Willie Coleman's, Morrison's, Apples in Winter, The Cliffs of Moher

Slip Jigs: The Dusty Miller, Give us a Drink of Water, The Fair Little Canavans, Hardiman the Fiddler, The Rakes of Westmeath, Moll Rua, The Waterford Girls, Barney Brallaghan, Ellen O'Grady, The Humours of Ballymanus, Will You Come Down to Limerick?, A Fig for a Kiss, Elizabeth Kelly's Delight, The Foxhunters'

Single Jigs: Cis Liatháin, Smash the Windows, Get Up Old Woman and Shake Yourself, Friendly Jack, Ask My Father, The Shady Lane

Slides: The Star Above the Garter, Connie Walsh's, The Brosna, The Scatterry Island, The Wedding Feast, Johnny Mickey's, Dingle Regatta, John Kelly's, Patsy Geary's, Terry Teehan's

Hornpipes: The Friendly Visit, An Comhra Donn, The Liverpool Hornpipe, The Little Beggarman, The Rights of Man, McCarthy's, Delahunty's, The Quarrelsome Piper, The Wren Hornpipe, Pretty Maggie Morrissey, Murphy's Hornpipe, The Galway Hornpipe, The Sligo Fancy, The Stack of Barley, The Honeysuckle, The Fairies' Hornpipe, Off to California, The Plains of Boyle, Alexander's, The Pleasures of Hope, The Home Ruler

Reels: Bonnie Kate, Castle Kelly, The Banshee, The Road to Ballymac, The Congress, The Silver Spear, The Swallow's Tail, The Wise Maid, The Fermoy Lasses, The Heathery Breeze, The Hunter's Purse, The Merry Blacksmith, The Sally Gardens, St. Anne's Reel, The Dunmore Lasses, The Knotted Cord, The Crooked Road to Dublin, The Skylark, The London Lasses, The Old Bush, The Mountain Top, The Teatotaler, The Boys of the Lough, Down the Broom, The Milliners' Daughter, The Maid Behind the Bar, Miss Monaghan, Miss McLeod's, The Humours of Carrigaholt, The Wind that Shakes the Barley, The Five Mile Chase, The Morning Star, Tie the Bonnet, The Concertina Reel, The Road to Lisdoonvarna, The Connemara Stocking, The Ballintore Fancy, Drowsy Maggie, Come West Along the Road, The Humours of Tulla, Rakish Paddy, Maud Millar

Set Dances: The Job of Journeywork, The Three Sea Captains, Madame Bonaparte, Jockey to the Fair, Rodney's Glory, The Garden of Daisies, The Humours of Bandon, The Blackbird, The King of the Fairies

Barn Dances: Jimmy Duffy's No. 1, Jimmy Duffy's No. 2, The Glenbeigh, Kitty O'Shea's, Around the Fairy Fort, The Dances at Kinvara, The New Broom, Bill Malley's

Mazurkas: Sonny Brogan's No. 1, Sonny Brogan's No. 2, Johnny Doherty's, Vincent Campbell's

Marches & Clan Marches: O'Neill's March, The Centenary, Ireland Abú, O'Rahilly's March, Lord Mayo, Rosc Catha na Mumhan (The Boyne Water), O'Sullivan's March, Brian Boru's March, Molly McAlpine

Grades 7 & 8

Reels: George Whyte's, Roaring Mary, The Curragh Races, My Love is in America, The Virginia, Pigtown, Boil the Breakfast Early, Tom Ward's Downfall, Sweeney's Buttermilk, Sporting Paddy, For The Sakes of Old Decency, McFadden's Handsome Daughter, The Flowers of Red Hill, The Hare in the Heather, The First House in Connaught, The Rainy Day, The Queen of May, The Musical Priest, Christmas Eve, The Maids of Mount Cisco, The Chicago Reel, The Green Gates, The Bank of Ireland, The Star of Munster, The Earl's Chair, The Cup of Tea, The Fox on the Town, The Otter's Holt, The Bird in the Bush, Over the Moor to Maggie, Cooley's Reel, Seán sa Cheo, The Merry Sisters, The Green Groves of Erin, Sergeant Early's Dream, The Ivy Leaf, The Humours of Westport, The Sandpiper, The Foxhunters' Reel, The Eel in the Sink, The Bucks of Oranmore, The Steam Packet, The Leitrim Thrush, The Chattering Magpie, The Pigeon on the Gate, Trim the Velvet, The Roscommon Reel, The Pinch of Snuff

Double Jigs: The Queen of the Rushes, The Battering Ram, Strike the Gay Harp, The Fair-Haired Boy, Paddy Fahy's, Langstrom's Pony, The Coming of Spring, Dusty Windowsills, The Lark in the Morning, Fr. Kelly's, Maho Snaps, The Mug of Brown Ale, The Scotsman Over the Border, The Liltng Banshee, The Knocknagow, The High Part of the Road, An Rógaire Dubh, You Don't Need to Need to Know, The Geese in the Bog, The Mist-Covered Mountain, The Wheels of the World, Seán Búí, The Trip to Athlone, The Tar Road to Sligo, The Monaghan Jig, Apples in Winter, The Gallowglass, The Maid at the Spinning Wheel, Banish Misfortune, Cherish the Ladies, The Gold Ring, The Mooncoin, Páidín Ó Raifeartaigh, The Wandering Minstrel

Slip and Hop Jigs: The Whinney Hills of Leitrim, The Kid on the Mountain, O'Farrell's Welcome to Limerick, My Mind Will Never be Aisy, Elizabeth Kelly's Delight, Will You Come Down to Limerick?, The Silver Slipper, The Boys of Ballysodare, The Rocky Road to Dublin

Hornpipes: Tuamgraney Castle, Callaghan's, The Groves, The Flowing Tide, The Peacock's Feather, Chief O'Neill's Favourite, The Golden Eagle, The Flowers of Antrim, The Manchester, The Cuckoo's Nest, The Humours of Castlebernard, The Harlequin, The Humours of Tullycrine, The High Level, The Independent, Kitty's Wedding

Polkas: Din Tarrant's, The Belles of Ballinderry, The Knocknaboul, The Munster Bank, St. Mary's, I Have a Bonnet Trimmed with Blue, Dalaigh's, Terry Teehan's, Church Street, The Scartaglen, Jimmy Doyle's

Set Dances: The Ace and Deuce of Piping, Jockey to the Fair, St. Patrick's Day, The Downfall of Paris, Rodney's Glory, Madame Bonaparte, The Blackbird, The Garden of Daisies, The King of the Fairies

Barn Dances: Jimmy Duffy's No. 1, Jimmy Duffy's No. 2, The Glenbeigh, Kitty O'Shea's, Around the Fairy Fort, The Dances at Kinvara, The New Broom, Bill Malley's

Slow Airs: Amhrán na Leabhar, Port na bPúcaí, Limerick's Lamentation, Lord Mayo, An Buachaillín Bán, Táimse i Mo Chodladh, Bean Dubh an Ghleanna, Ag Taisteal Na Blárnan, Bruach na Carraige Bainne, Easter Snow, An Buachaill Caol Dubh, The Wild Geese, The Lament for Staker Wallace, The Wounded Huzzar, Cape Clear

O'Carolan Pieces: Sir Festus Burke, Luke Dillon, Lord Inchiquin, Henry McDermott Roe, Planxty George Brabazon, Carolan's Concerto, Carolan's Draught, The Princess Royal

Clan Marches: The March of the King of Laois, Allistrum's March, O'Sullivan's March

3. Graded examinations: assessment

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

3.1 Assessment objectives

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

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

3.2 Coverage of the assessment domains

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Performance	✓	✓	✓	✓
Repertoire	✓	✓	✓	✓
Supplementary Tests			✓	

3.3 Approximate weightings for assessment domains

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Grades 1, 2, 3 & 4	48	11	34	7
Grades 5, 6, 7 & 8	31	21	37	11

3.4 How marks are awarded during the examination

Component 1: Performance

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

Assessment Domains	Approximate weightings	
	Grades 1, 2, 3 & 4	Grades 5, 6, 7 & 8
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity and tempo.	65 %	40 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of techniques and styles as may be required by the choice of repertoire.	15 %	30 %
Musical Knowledge: an understanding of all aspects of the context of, and performance practice relating to, the tradition.	10 %	15 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the use of elements outlined in domains 1, 2 & 3.	10 %	15 %

Component 2: Repertoire

The examiner will request to hear a number of items from the candidate's prepared repertoire, and will award a single mark taking into account the following:

Assessment Domains	Approximate weightings	
	Grades 1, 2, 3 & 4	Grades 5, 6, 7 & 8
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity and tempo.	45 %	35 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of techniques and styles as may be required by the choice of repertoire.	10 %	15 %
Musical Knowledge: an understanding of all aspects of the context of, and performance practice relating to, the tradition.	40 %	40 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the use of elements outlined in domains 1, 2 & 3.	5 %	10 %

Component 3: Supplementary Tests

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

Assessment Domains	Approximate weightings	
	Grades 1, 2, 3 & 4	Grades 5, 6, 7 & 8
Musical Knowledge: the ability to demonstrate knowledge and understanding of tune types, pulse, melody, ornamentation, and background and contextual knowledge of the tradition.	100 %	100 %

3.5 Mark allocation by assessment domain & examination component

Grades 1, 2, 3 & 4

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Performance	65	15	10	10
Repertoire	45	10	40	5
Supplementary Tests	-	-	100	-

Grades 5, 6, 7 & 8

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Performance	40	30	15	15
Repertoire	35	15	40	10
Supplementary Tests	-	-	100	-

4. Graded examinations: 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. Representatives are not permitted to issue results over the telephone. Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27 on page 48.)

4.2 Repeats of examinations

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

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

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

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment on their instrument, and will have shown evidence of excellent musical instinct. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at grades 6 and 8, a sense of individual personality in relation to, the repertoire.

Merit (75–84%)

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment on their instrument, and will have shown significant evidence of musical instinct. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and at grades 6 and 8, an emerging sense of musical personality in relation to, the repertoire.

Pass (65–74%)

A candidate who achieves a Pass will have offered a mostly accurate, fluent and musical response in all or most of the components. They will have demonstrated an acceptable standard of technical accomplishment on their instrument, and will have shown some evidence of musical instinct. They will have demonstrated some knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a basic understanding of the repertoire, and ability to engage the listener.

Below pass, upper level (55–64%)

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment on their instrument, nor will they have shown much evidence of musical instinct. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged inadequate. They will have failed to communicate, through performance, any significant degree of understanding of the repertoire, or an ability to engage the listener.

Below pass, lower level (0–54%)

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and lack of musicality in all or most of the components. Their standard of technical accomplishment on their instrument will have been judged as poor, and they will not have shown any significant evidence of musical instinct. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal. They will have failed to communicate, through performance, an understanding of the repertoire, and they will have not succeeded in engaging the listener.

5. Recital Grades

5.1 Overview

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

The Recital Grades truly offer candidates the opportunity to be examined solely on their musical performance. They are relatively free to choose pieces which reflect their own specialism and/or love – for example a set of dance tunes of the same type, i.e. Jigs.

With the option of a fifth piece or sight reading or viva voce, the candidate has true flexibility suited to their needs. (See Component 2 below for Irish Traditional Music examination requirements.)

Philip Aldred, Chief Examiner in Music

5.2 Examination requirements

Component 1

Candidates are required to perform four tunes (grades 1–3) or sets (grades 4–8) as per the requirements for the appropriate grade.

Component 2

Candidates choose ONE of the following:

- (a) Perform an additional tune or set (requirements as for Component 1)
- (b) Discussion element of the supplementary tests (the last test listed) for the appropriate grade.

5.3 Weightings for examination components

Component 1				Component 2
Performance 1	Performance 2	Performance 3	Performance 4	Performance 5 OR Discussion
20 %	20 %	20 %	20 %	20 %

5.4 Assessment

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

Refer to the details listed under Performance, Repertoire and Supplementary Tests (as applicable) in Section 3.4, *How marks are awarded*.

5.5 Accreditation

LCM's recital grades are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 1, 2 and 3.

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

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

Qualification Number	Qualification Title	QCF Credits
501/1985/0	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1) (QCF)	6
501/2002/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2) (QCF)	9
501/2004/9	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3) (QCF)	12
501/2003/7	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4) (QCF)	15
501/2006/2	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5) (QCF)	18
501/2083/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6) (QCF)	22
501/2082/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7) (QCF)	27
501/2066/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8) (QCF)	32

[NB Recital grades are included in the UCAS tariff see 1.11 on page 12.]

6. Leisure Play

The LCM 'Leisure Play' syllabus is designed for candidates who wish to play tunes, and who, for various reasons, do not wish to prepare for the additional components of the main grade syllabus. It does, however, provide an indication as to the level of achievement gained, as well as being a useful yardstick of progress and a goal towards which to work.

There are eight levels of examinations, with the following titles:

Leisure Play Level	Equivalent Grade
Level 1	Grade 1
Level 2	Grade 2
Level 3	Grade 3
Level 4	Grade 4
Level 5	Grade 5
Level 6	Grade 6
Level 7	Grade 7
Level 8	Grade 8

6.1 Syllabus

Level 1 & 2

Performance: Candidates will be expected to perform four tunes of different types. At least one hornpipe, jig or reel must be included. Ornamentation is not essential at this stage but the performance should be fluent, well phrased and in style.

Level 3 & 4

Performance: Candidates will be expected to perform four selections of different types. A use of simple embellishment is expected at this stage. A slow air must be included as part of one selection.

Level 5 & 6

Performance: Candidates will be expected to perform four selections of different types. The performance should be stylish and appropriately embellished. A slow air must be included as part of one selection.

Level 7 & 8

Performance: Candidates will be expected to perform four selections of different types. A stylish performance with use of embellishment and simple variation will be expected. A slow air must be included as part of one selection.

6.2 Assessment, awarding and reporting

Tune/Selection 1:	25 marks
Tune/Selection 2:	25 marks
Tune/Selection 3:	25 marks
Tune/Selection 4:	25 marks

65–74 %	Pass
75–84 %	Merit
85–100 %	Distinction

The procedure for issuing results and certificates for Leisure Play examinations is as detailed for graded examinations (see above, Section 4.1 page 31). Please note that the Leisure Play syllabus is not accredited by Ofqual.

7. Performance Awards

7.1 Overview

Performance Awards provide a new opportunity for the assessment of musical performance, whereby candidates submit a DVD of their performance, rather than attending an examination venue. Performances are assessed by trained LCM examiners, using the same standards and criteria as are used for graded exams, offering candidates a reliable and independent assessment of their performance standard, while benefitting from the flexibility allowed by the submission process.

This innovative and very exciting move forward from LCM Examinations allows candidates to be completely flexible as to when they wish to enter for a fully assessed examination. I foresee these Performance Awards opening the way for many candidates to have their performances assessed before taking a graded examination, for example. Performance Awards may be taken at any time, whenever the candidate is ready. There is no need to consider a venue or any clashes with other commitments. Each entry will be assessed according to our specified criteria and a full report will be issued accordingly.

Philip Aldred, Chief Examiner in Music

There are eight levels of examination, as follows:

Performance Awards	Equivalent Grade
Level 1	Grade 1
Level 2	Grade 2
Level 3	Grade 3
Level 4	Grade 4
Level 5	Grade 5
Level 6	Grade 6
Level 7	Grade 7
Level 8	Grade 8

7.2 Entry details

Candidates may enter for Performance Awards at any time; the standard LCM closing dates are not applicable.

Candidates should submit one copy of the DVD to the LCM Examinations office (details on page 2), accompanied by the Performance Awards entry form (including declaration) and the current entry fee (as listed on the entry form).

7.3 Examination requirements

Candidates should refer to the LCM graded syllabus and repertoire list relevant to their instrument/subject.

Requirements for Performance Awards are exactly the same as the requirements for the **Performance component** of the equivalent graded examination.

In addition, please note the following requirements:

1. Music which is published with an accompaniment must be performed with that accompaniment.
2. Candidates must supply details of the pieces they are performing (titles and composers); this information should be provided in Section 4 of the entry form. Candidates are not required to submit scores of any pieces performed.

3. Each piece must be recorded in a single, uninterrupted take.
4. Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
5. The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range, etc.
6. The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).
7. The disc must be in a format which will play on a standard DVD player. Candidates are advised to retain a copy in case of damage during transit.
8. The disc must be labelled clearly with the candidate's name.
9. The submitted DVD will not be returned.
10. The entry form includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

7.4 Assessment

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

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

[Please note that the Performance Awards syllabus is not accredited by Ofqual.]

8. Ensemble examinations

1. These examinations require all players to perform as a group and to demonstrate their competence and artistry within the group. All players should present a united performance.
2. The group must contain a minimum of 2 players, with or without an accompanist.
3. All instrumental combinations are acceptable. Vocal items may also be included.
4. Teachers are not permitted to play with or direct the group during the examination.
5. A list of the tunes to be performed must be given to the examiner at the beginning of the examination.
6. For grading purposes, teachers should refer to individual instrumental syllabuses.
7. The name and instrument/voice of each participant must be stated on the entry form.
8. The performance may take the form of *grúpa ceoil* style arrangements or be a series of selections or tunes.
9. Credit will be given for the variety and suitability of the programme chosen.
10. The number of items included in the programme is governed by the time allowed.

There are five levels of examinations, with the following titles:

Ensemble Level	Approximate Standard	Maximum Time Allowed
Elementary	Individual grade 2	10 minutes
Pre-Intermediate	Individual grade 4	15 minutes
Upper Intermediate	Individual grade 6	20 minutes
Proficiency	Individual grade 8	30 minutes
Recital	Professional standard	50 minutes

8.1 Assessment, awarding and reporting

65–74 %	Pass
75–84 %	Merit
85–100 %	Distinction

The procedure for issuing results and certificates for Ensemble examinations is as detailed for graded examinations (see above, Section 4.1 on page 31). Please note that the Ensemble syllabus is not accredited by Ofqual.

9. Diplomas in Performance

Please note: accompanists may be included in a diploma examination.

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

9.1 DipLCM in Irish Traditional Music Performance

This examination is open to candidates of any age. There are no pre-requisites.

Candidates entering for this examination should have achieved a performance standard at or above that expected for Grade 8, consistent with a Level 1 (first-year) undergraduate recital. A competent standard of technique with an individual musical and stylish interpretation is expected. The choice of an effectively balanced programme showing a diversity of musical and technical abilities is considered significant, and will form part of the assessment. Presentation will also be taken into consideration.

Component 1: Performance

80 marks

Candidates should present a varied and contrasting programme of 15–20 minutes' duration.

Component 2: Supplementary Tests

10 marks

- To recognise ornaments in examples performed by the examiner.
- To identify any tune type performed by the examiner.
- To play a four-bar tune segment once the examiner has performed it twice. The key signature and starting note will be given.

Component 3: Viva voce

10 marks

The examiner will lead a discussion on relevant aspects of the candidate's performance and their preparation for the diploma. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- The candidate's personal response and approach to learning and performing the music.
- Specific techniques employed during the performance.
- An insight to their performances within the community (if applicable).
- Detailed background knowledge of one well-known Irish traditional musician of the candidate's own choice.

9.2 ALCM in Irish Traditional Music Performance

This diploma demands a high standard of playing, consistent with a Level 2 (second-year) undergraduate recital, and it is essential to show flair and imagination. The technique should be of a high standard, and the performance should be musically and stylishly convincing.

The diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 15 to have the musical maturity required for success at this level.

Candidates must have passed the DipLCM in Irish Traditional Music Performance in order to enter for this diploma.

Component 1: Performance

70 marks

Candidates should present a varied programme of approximately 20 minutes' duration.

Component 2: Repertoire

10 marks

Candidates will be asked to submit a list of 10 selections from which they will be asked to perform a number at the discretion of the examiner. The repertoire should include examples of both airs and a wide variety of dance tune types.

Component 3: Notation and Aural Skills

10 marks

- To play an unprepared dance tune segment from standard music notation.
- To play a four-bar tune segment once the examiner has performed it twice. To play the segment a second time including ornamentation. The key and starting note will be given.
- To identify tune types in examples performed by the examiner.

Component 4: Viva voce

10 marks

The examiner will lead a discussion on relevant aspects of the candidate's performance and their preparation for the diploma. The Candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- The candidate's personal response and approach to learning and performing the music.
- Specific techniques employed during the performance.
- An insight to their performances within the community (if applicable).
- Detailed background knowledge of two well-known Irish traditional musicians of the candidate's own choice.

A more detailed understanding will be expected than for DipLCM.

9.3 LLCM in Irish Traditional Music 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.

The diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level.

This is a practical examination – there are no paperwork requirements.

Candidates must hold the ALCM Diploma in Irish Traditional Music Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner in Music.

Component 1: Performance

80 marks

Candidates should present a balanced thirty-minute performance of a high standard displaying a thorough understanding of the idiom.

Component 2: Notation and Aural Skills

10 marks

- To play an unprepared dance tune segment from standard music notation. To play the segment a second time including ornamentation and a final time with some appropriate variation.
- To play a four-bar tune segment once the examiner has performed it twice, and then to improvise a suitable phrase so as to complete an eight-bar part in appropriate style. The key and starting note will be given.
- To recognise variations in examples performed by the examiner.

Component 3: Viva voce

10 marks

The examiner will lead a discussion on relevant aspects of the candidate's performance and their preparation for the diploma. The Candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- The candidate's personal response and approach to learning and performing the music.
- Specific techniques employed during the performance.
- An insight to their performances within the community (if applicable).
- Detailed background knowledge of two well-known Irish traditional musicians of the candidate's own choice.

A more detailed understanding will be expected than for ALCM.

9.4 FLCM in Irish Traditional Music Performance

This diploma, the highest awarded by the 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.

This diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level.

Candidates must initially enter for the complete exam, i.e. Components 1 and 2. Both must be approved in order to qualify for an award. The result of either component may be carried forward for a 3 year period, if one of the two components is assessed as 'Approved', and the other 'Not approved'. (See Regulation 30, 'Diploma Completion Period' on page 48.) Programme notes may be re-submitted to the LCM Examinations office at any time for approval.

Candidates must hold the LLCM in Irish Traditional Music Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner in Music.

Component 1: Performance

Candidates should compile and perform a recital of approximately 50 minutes' duration. The programme should be interesting, balanced and varied, and should be comprised of technically and musically demanding tunes and performances, including slow pieces and a range of dance music types, all of which should be fully inside the spectrum of professional repertoire. Original and creative approaches to programme-building are encouraged.

The programme should comprise items of a technical standard sufficient to demonstrate performance mastery of the highest professional and artistic levels. A well-rounded, balanced programme, incorporating depth and breadth of style, is expected. Where the programme as a whole is not sufficient for the candidate to demonstrate mastery at this level, the marking may reflect this. There is no requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner in Music.

Component 2: Programme Notes

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

This programme must comprise the following:

- a) a comprehensive list of the tunes performed in the programme;
- b) programme notes on each item.

The written text of programmes MUST be typewritten or word-processed. Handwritten text is NOT acceptable. Programme notes should comprise information about sources, 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. In all, it is expected that candidates will write between 1000 and 1500 words.

10. Bodhrán examinations

10.1 Historical background

The last fifty years have witnessed a remarkable increase in the popularity of the bodhrán in Irish traditional music, as well as an obvious expansion of the role of the instrument within the tradition. Until the 1960s, the bodhrán was undoubtedly one of the less common instruments to be found, and indeed heard, in any gathering of Irish traditional musicians, whether this was an informal session or a concert performance. This situation began to change with the founding of Ceoltóirí Chualann by Seán Ó Riada in 1960. With a background in classical music, Ó Riada's intention was for Ceoltóirí Chualann to perform Irish traditional music but with an element of arrangement, not previously a common feature of Irish traditional music. Ó Riada played harpsichord in Ceoltóirí Chualann but more significantly, he also played the bodhrán, the first time the instrument had been incorporated into the fabric of a band. Ó Riada died in 1971 but by then, Ceoltóirí Chualann had evolved into The Chieftains, under the direction of former Ceoltóirí Chualann uilleann piper Paddy Moloney. The bodhrán has been a part of the instrumentation of The Chieftains ever since, and from the 1970s onwards, has featured in most, if not all of the main groups performing Irish traditional music.

The increase in popularity of the bodhrán has been paralleled by a gradual change and expansion in the role of the instrument within Irish traditional music, as well as an expansion of the playing styles. During the 1960s and early 1970s, the principal role of the bodhrán was that of an accompanying instrument, maintaining a steady pulse for the benefit of the other musicians in the ensemble. The typical playing style was relatively basic, with little tonal or rhythmic variety, and a constant, often loud, dynamic. This playing style perhaps suited the role of the instrument at that time but it wasn't long before musicians began to experiment with new playing styles and innovations. Johnny 'Ringo' McDonagh is widely credited with being one of the first players to expand the role of the bodhrán and develop the playing style in new directions – one of his innovations was the introduction of rhythmic 'grooves' into his performances, evident in all his recordings from the 1970s onwards. Nowadays the bodhrán sits as an equal to other instruments, with players closely following the rhythm and constantly seeking ways to enhance and complement the melody. Players will incorporate wide tonal and dynamic variety in their performances, which will often feature syncopation and subtle use of the rim of the instrument, and many players use different designs of beater to achieve a range of tones and timbres. The status of the bodhrán as an equal to other Irish traditional instruments is surely confirmed by the existence of competitions for bodhrán playing, which are a feature of the annual fleadh cheoil competitions of Comhaltas Ceoltóirí Éireann.

10.2 Syllabus rationale

Consideration of the above historical background seems to suggest an appropriate structure for a new bodhrán syllabus – a structure within which the candidate can progress from demonstrating a basic playing style, focusing on maintaining a steady pulse, to demonstrating a more varied playing style incorporating all the elements of the modern approach to bodhrán playing. This syllabus also incorporates new and innovative Supplementary Tests, which it is proposed to introduce throughout the new LCM Irish traditional syllabus. Overall, this syllabus aims to maintain the familiar format of the existing syllabus but by necessity, has adapted this to the particular role of a non-melody instrument. The Supplementary Tests have also been designed to be immediately familiar but at the same time innovative, and like the main syllabus, will incorporate an element of background knowledge of Irish traditional instruments and players.

It is essential that the candidate accompanies a live performance by a melody instrument during the Performance and Repertoire examination components – it will be the responsibility of the candidate to arrange this.

10.3 Graded requirements: Bodhrán

Step - Bodhrán

The candidate will be expected to accompany four tunes of different types. The principal requirements at Step level are to keep a steady pulse and reflect different tune rhythms. There is no requirement at this level to vary the tone or dynamic, to use the rim or to use different beaters.

25 marks per tune

Grade 2 - Bodhrán

Component 1: Performance

60 marks

The candidate will be expected to accompany three tunes of different types, at least one of which should be a double jig or reel. The principal requirements at Grade 2 are to keep a steady pulse and reflect different tune rhythms. There is no requirement at this level to vary the tone or dynamic, to use the rim or to use different beaters.

Component 2: Repertoire

20 marks

Five tunes of different types should be prepared and the examiner will invite the candidate to accompany a number of these.

Component 3: Supplementary Tests

20 marks

- To beat time (clap or foot tap) in a polka, double jig, reel or march performed by the examiner.
- To recognise tune types (air, polka or double jig) when performed by the examiner.
- To accompany a polka when performed by the examiner.
- To identify instruments (tin whistle, flute, fiddle, accordion, harp) in audio extracts played by the examiner.
- To name any five instruments commonly used for Irish traditional music and to describe the bodhrán in detail. The candidate will be expected to name two prominent players of the bodhrán.

Grade 4 - Bodhrán

Component 1: Performance

60 marks

The candidate will be expected to accompany three selections of different types, one of which should be a selection of double jigs or reels. The principal requirements at Grade 4 are to keep a steady pulse and reflect different tune rhythms in selections of tunes as well as individual tunes. Some facility in changing the tone of the instrument should be demonstrated and simple embellishment such as triplets should be included at this stage. The candidate should also demonstrate an ability to follow the shape and structure of the tunes being accompanied. There is no requirement to use the rim or to use different beaters.

Component 2: Repertoire

20 marks

Five tunes of different types should be prepared and the examiner will invite the candidate to accompany a number of these.

Component 3: Supplementary Tests

20 marks

- To beat time (clap or foot tap) in any tune type performed by the examiner.
- To recognise tune types (polka, reel, double jig, march or air) when performed by the examiner.
- To accompany a polka or double jig when performed by the examiner.
- To identify any instrument in audio extracts played by the examiner, and to name two prominent players of the bodhrán and any two prominent groups of Irish traditional musicians.
- To name any three types of dance tune with their time signatures.

Grade 6 - Bodhrán

Component 1: Performance

60 marks

The candidate will be expected to accompany three selections of different types, including a selection of any jig type and a selection of reels. At this level the candidate should demonstrate a wide use of ornamentation and tonal variation and syncopation, and an ability to follow the shape and structure of the tunes being accompanied. The performance should include the use of the rim and the use of different beaters.

Component 2: Repertoire

20 marks

Five selections of different types should be prepared and the examiner will invite the candidate to accompany a number of these.

Component 3: Supplementary Tests

20 marks

- To compare and contrast two bodhrán performances from audio extracts played by the examiner.
- To recognise tunes types (polka, reel, double jig, hornpipe, slide or march) in examples performed by the examiner.
- To accompany any tune type (polka, reel or double jig) when performed by the examiner.
- To give a brief presentation on the development of bodhrán playing over the past 50 years, outlining changes in instrument design and naming prominent players.

Grade 8 - Bodhrán

Component 1: Performance

60 marks

The candidate will be expected to accompany three tune selections of different types, including a selection of any jig type and a selection of reels. One selection should include a change of time signature between the two tunes in the selection. At this level the candidate should demonstrate a wide use of ornamentation, tonal variation and syncopation, as well as an ability to follow the shape and structure of the tunes being accompanied. The performance should include the use of the rim and the use of different beaters.

Component 2: Repertoire

20 marks

Five selections of different types should be prepared and the examiner will invite the candidate to accompany a number of these.

Component 3: Supplementary Tests

20 marks

- To compare and contrast two bodhrán performances from audio extracts played by the examiner.
- To recognise any tune type in examples performed by the examiner.
- To accompany any tune type when performed by the examiner.
- To discuss two well-known bodhrán players of the candidate's choice with the examiner. The candidate should elaborate on elements of each player's style and be prepared to demonstrate these.

11. 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 (www.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 March, June and December 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 Considerations 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. **Digital pianos:** 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.
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:*
- (a) an accompanist, who may be present *only* for those parts of the examination where they are required;
 - (b) 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*);
 - (c) an approved person, such as a parent or teacher, in Early Learning or Pre Preparatory examinations;
 - (d) an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with particular needs (see *Regulation 35*);
 - (e) a chaperone for Music Theatre candidates (see *Music Theatre syllabus guidelines*);
 - (f) an audience for FLCM recitals (see *individual syllabuses for further guidelines*);
 - (g) 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).
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, or where the performance convention allows (e.g. Music Theatre, Electronic Keyboard and Organ, popular and jazz styles).
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 particular 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. However, with the exception of aural tests and viva voce components, where all elements of a component are at least attempted, a mark of at least 33% will be awarded for that component.
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 can be found on the LCM Examinations website, and is available 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, William Northam Ltd., PO Box 367, Waterbeach, Cambridge, CB5 9QY (tel. 01223 863022). 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 from LCM Examinations. 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 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, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance notice, to the LCM Examinations Office (or, in the case of Popular Music Theory, to the Examinations Registry). The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with particular needs):** LCM Examinations is particularly sensitive to the requirements of candidates with particular 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 on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English.
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 *Forte* (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 from LCM Examinations, and from local representatives.