



UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

# Early Childhood Music Teaching Diplomas Syllabus

From 2013 until further notice

Updated 11.09.2023



UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

# **Syllabus for Early Childhood Music Teaching Diplomas**

**DipLCM (ECM)**

**ALCM (ECM)**

**LLCM (ECM)**

**From 2013 until further notice**

Updated 11.09.2023

# **LCM Examinations**

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# London College of Music

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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 practicing industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

Further information about full-time programmes for undergraduate and postgraduate students, in addition to the Junior College, is available from:

- the UWL Learning Advice Centre - tel: 020 8579 5000; email: [learning.advice@uwl.ac.uk](mailto:learning.advice@uwl.ac.uk)
- the Faculty of the Arts office - tel: 020 8231 2304; email: [music@uwl.ac.uk](mailto:music@uwl.ac.uk)
- [www.uwl.ac.uk/music](http://www.uwl.ac.uk/music)

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## London College of Music Examinations

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

LCM's graded and diploma examinations in most subjects are regulated by Ofqual, 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 RQF (Regulated Qualifications 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 a regulated subject.

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

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

We offer a number of pre-Grade 1 Step exams. Graded exams include a viva voce element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element. Finally, we offer the very popular Leisure Play option, where candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

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

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# 1. Syllabus introduction

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## 1.1 Introduction

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This syllabus is intended for those who teach music to pre-school children (up to and including 5 years of age) in kindergartens and other places. The diplomas are offered at three levels, and complement our Early Learning, Pre Preparatory and Step qualifications.

This syllabus has been developed in conjunction with Seimpi Academy.

## 1.2 Validity of this syllabus

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This syllabus is valid from 1 December 2013 until 31 December 2021.

## 1.3 Rationale

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

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

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

## 1.4 Syllabus aims

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

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

## 1.5 Syllabus objectives

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

- a balanced combination of performing skills and the supporting literacy;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire selected for each level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

## 1.6 Candidates with specific needs

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Information on assessment, examination and entry requirements for candidates with specific needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*, available free of charge via our website or on request from the LCM Examinations office (tel: 020 8231 2364).

## 1.7 Availability of examinations and entry details

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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 on our website in the preceding Autumn.

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

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

## 1.8 Duration of examinations

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

Diploma	Duration
DipLCM (ECM)	40 minutes
ALCM (ECM)	70 minutes
LLCM (ECM)	75 minutes

## 1.9 Minimum age requirements

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Candidates must have attained the ages specified below by the date of entry:

Diploma	Minimum age
DipLCM (ECM)	16
ALCM (ECM)	17
LLCM (ECM)	18

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## 2. Syllabus content

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### 2.1 Syllabus overview

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This London College of Music Examinations syllabus is designed to help prepare students for the three levels of diplomas in early childhood music teaching awarded by University of West London Qualifications. It provides a structured approach which enables students to learn to teach music to children of a young age, with confidence and authority. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in an examination. Examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners. Further information and advice on all aspects of this syllabus is available from the LCM Examinations office.

### 2.2 Attainment levels

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

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

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

### 2.3 Pre-requisite qualifications

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**DipLCM in Early Childhood Music Teaching:** Candidates must have already passed one of the following:

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

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

**ALCM in Early Childhood Music Teaching:** Candidates must have already passed the DipLCM in Early Childhood Music Teaching. Other qualifications may be considered on application to the Chief Examiner in Music.

**LLCM in Early Childhood Music Teaching:** Candidates must have already passed the ALCM in Early Childhood Music Teaching. Other qualifications may be considered on application to the Chief Examiner in Music.

### 2.4 Use of a language other than English

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

## 2.5 DipLCM in Early Childhood Music Teaching

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### Component 1: Teaching

Candidates will be required to submit a recording of themselves teaching a 20 minute lesson to a group of pupils who are of pre-school age (up to and including 5 years of age). Two copies of the recording must be submitted at the time of application, in DVD format, together with the lesson plan.

Candidates are expected to provide their own students, and those shown in the video must be of pre-school age within a pre-school setting. The students should have been known by the candidate for a period of at least three months.

It is expected that the lesson will contain activities which are age appropriate, and provide at least 3 different areas of the music curriculum, such as the development of music literacy, rhythmic sense, listening skills, singing, and instrumental skills (using percussion instruments or any other suitable instruments, such as keyboard, violin, harmonica, tin whistle, etc). Candidates may include any other areas of the music curriculum that are deemed appropriate in the lesson.

### Component 2: Presentation & demonstration and performance

#### a. Presentation & demonstration

Candidates will be required to give a presentation of approximately 20 minutes in length, focusing on the lesson presented in Component 1. The examiner may ask questions or make comments during the presentation. Candidates are expected to answer questions, which may need them to respond spontaneously or to convey their thoughts on certain issues raised by the examiner.

Candidates are expected to talk about the teaching approaches and teaching concepts of the lesson presented in Component 1. There is no preference for any particular early childhood music teaching method, as long as candidates are convincing and justify the rationale and objectives of the activities presented in Component 1. Some general observations on fundamental issues of the teaching of early childhood music classes, such as parents' participation, the set-up of an early childhood classroom, and the choice of percussion instruments, can be included in this presentation as well.

Apart from the above, candidates should be prepared to demonstrate all activities presented in Component 1 and other similar activities, should they be required to do so. It will be helpful if candidates can also present a brief syllabus plan of the class presented in Component 1, describing the overall course length and the aims of the syllabus.

Candidates are expected to use English with confidence and clarity for the presentation. They should not read verbatim from a script, but notes or 'prompt cards' are permissible.

Audio or visual aids are allowed, but candidates are responsible for providing the equipment and setting it up.

#### b. Performance

Candidates are required to present a performance of approximately 5 minutes, in which they must include 3 songs with keyboard accompaniment (or any other instrument which can provide a harmonic accompaniment, such as the guitar, to the songs). It is expected that the 3 songs chosen are in contrasting styles and moods, and candidates must sing and play the accompaniment themselves. The rest of the programme can be presented as instrumental music, either on a keyboard or on other instruments with which the candidate is familiar. At this level, candidates are expected to be fluent and competent in their performance.

A sample programme is given below:

- |                                |   |                                                                                                 |
|--------------------------------|---|-------------------------------------------------------------------------------------------------|
| 1. Twinkle Twinkle Little Star | } | these 3 songs are sung with keyboard accompaniment                                              |
| 2. The Muffin Man              |   |                                                                                                 |
| 3. Down By The Station         |   |                                                                                                 |
| 4. Oh When The Saints          | } | candidates can choose to perform these 2 songs with a keyboard or any other suitable instrument |
| 5. Yankee Doodle               |   |                                                                                                 |

Candidates are expected to bring their own keyboard or other instrument (if required).

Guidelines on the usage of keyboard:

1. The keyboard should have a minimum of 4 octaves, with full-sized keys, and be set at a comfortable playing height for the candidate.
2. Candidates are expected to use their keyboard's internal speakers and to provide a music rest, adaptor/batteries, stand and seat (if required).
3. The use of 'single finger' chords is not permitted in this examination.
4. The use of disks and RAM packs is strictly limited to the purpose of registration setting only. Only the rhythmic features incorporated into the keyboard will be accepted. Additional MIDI facilities, drum machines, etc will not be allowed.
5. Candidates will be assessed on the musicality and communicative skills demonstrated through their performance. It is therefore advisable for all candidates to provide a keyboard incorporating as many features as possible appropriate to the repertoire used in an early childhood music class, e.g. touch response, sustain and expression/volume pedals, registration memories, intro and play-offs, and fill-ins.

### **Component 3: Discussion**

The examiner will conduct a discussion based mainly on matters arising from the teaching shown in Component 1 and the presentation of Component 2. Broader issues concerning the teaching of early childhood music may also be discussed, if implied in the earlier components. Candidates will be expected to discuss with understanding and to convey their thoughts clearly and confidently on the issues.

## **2.6 ALCM in Early Childhood Music Teaching**

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### **Component 1: Teaching**

Candidates will be required to submit a recording of themselves teaching a 20 minute lesson to a group of pupils who are of pre-school age (up to and including 5 years of age). Two copies of the recording must be submitted at the time of application, in DVD format, together with the lesson plan.

Candidates are expected to provide their own students, and those shown in the video must be of pre-school age and in a pre-school setting. The students should have been taught by the candidate for a period of at least three months.

It is expected that the lesson will contain activities which are age appropriate, and provide at least 3 different areas of the music curriculum, such as the development of music literacy, rhythmic sense, listening skills, singing, and instrumental skills (using percussion instruments or any other suitable instruments, such as keyboard, violin, harmonica, tin whistle, etc). Candidates may include any other areas of the music curriculum that are deemed appropriate in the lesson.

### **Component 2: Essay**

Candidates must submit an essay on ONE of the following topics, of approximately 2500–3000 words. Three copies of the essay are to be submitted to the LCM Examinations office, at the time of application, along with the DVD and lesson plan for Component 1.

1. What are the teaching objectives that you plan for a group of pre-school children within a period of 10 weeks? You can choose to focus your descriptions on 2–3 year olds or 4–5 year olds. Describe your activities and progressive plans in detail.
2. Describe how you are going to develop music literacy with your pre-school children. Describe the plans and activities involved in detail.
3. Give a detailed description of a performance of approximately 30 minutes that you plan for a kindergarten concert. You may organise the performance into several separate sections, each involving a different age group.
4. Give an overview of standard songs or nursery rhymes that you would select for a particular age group of pre-school children. What considerations do you have when making the selection?
5. Describe how you are going to develop aural and musicianship skills with your pre-school children. Describe the plans and activities involved in detail.

6. What strategies would you employ to maintain the interest of the pupils in your class? Describe your efforts and the outcome of such initiatives.
7. Provide sample lesson plans for the first 10 lessons that you are going to conduct for EITHER a group of 2–3 year olds OR a group of 4–5 year olds.
8. How do you develop singing skills in your early childhood music class? Describe in detail, including songs or activities that you incorporate to achieve your targets.

Essays are preferably submitted by means of a word-processor or computer. Headings and subheadings should be used, including title and contents pages. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix.

## Component 3: Presentation & demonstration and performance

### a. Presentation & demonstration

Candidates will be required to give a presentation of approximately 30 minutes in length, focusing on the lesson presented in Component 1. The examiner may ask questions or make comments during the presentation. Candidates are expected to answer questions, which may need them to respond spontaneously or to convey their thoughts on certain issues raised by the examiner.

Candidates are expected to talk about the teaching approaches and teaching concepts of the lesson presented in Component 1. There is no preference for any particular early childhood music teaching method, as long as candidates are convincing and justify the rationale and objectives of the activities presented in Component 1. Some general observations on fundamental issues of the teaching of early childhood music classes, such as parents' participation, the set-up of an early childhood classroom, and the choice of percussion instruments, can be included in this presentation as well.

Apart from the above, candidates should be prepared to demonstrate all activities presented in Component 1 and other similar activities, should they be required to do so. It will be helpful if candidates can also present a brief syllabus plan of the class presented in Component 1, describing the overall course length and the aims of the syllabus.

Candidates are expected to use English with confidence and clarity for the presentation. They should not read verbatim from a script, but notes or 'prompt cards' are permissible.

Audio or visual aids are allowed, but candidates are responsible for providing the equipment and setting it up.

### b. Performance

Candidates are required to present a performance of approximately 8 minutes, in which they must include 4 songs with keyboard accompaniment (or any other instrument which can provide a harmonic accompaniment, such as the guitar, to the songs). It is expected that the 4 songs chosen are in contrasting styles and moods, and candidates must sing and play the keyboard accompaniment themselves. The rest of the programme can be presented as instrumental music, either on a keyboard or on any other instruments with which the candidate is familiar. At this level, candidates are expected to show more expressive quality in the performance, as well as being fluent.

A sample programme is given below:

- |                                                                                                                                                                          |   |                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. Sally Go Round The Sun</li> <li>2. Pussy Cat Pussy Cat</li> <li>3. Baa Baa Black Sheep</li> <li>4. Are You Sleeping</li> </ol> | } | these 4 songs are sung with keyboard accompaniment                                                   |
| <ol style="list-style-type: none"> <li>5. The Farmer In The Dell</li> <li>6. This Old Man</li> <li>7. Lightly Row</li> </ol>                                             | } | candidates can choose to perform these 3 songs with a keyboard or with any other suitable instrument |

Candidates are expected to bring their own keyboard or other instrument (if required).

Guidelines on the usage of keyboard:

1. The keyboard should have a minimum of 4 octaves, with full-sized keys, and be set at a comfortable playing height for the candidate.
2. Candidates are expected to use their keyboard's internal speakers and to provide a music rest, adaptor/batteries, stand and seat (if required).
3. The use of 'single finger' chords is not permitted in this examination.
4. The use of disks and RAM packs is strictly limited to the purpose of registration setting only. Only the rhythmic features incorporated into the keyboard will be accepted. Additional MIDI facilities, drum machines, etc will not be allowed.
5. Candidates will be assessed on the musicality and communicative skills demonstrated through their performance. It is therefore advisable for all candidates to provide a keyboard incorporating as many features as possible appropriate to the repertoire used in an early childhood music class, e.g. touch response, sustain and expression/volume pedals, registration memories, intro and play-offs, fill-ins, etc.

### **Component 3: Discussion**

The examiner will conduct a discussion based on the matters arising from Components 1 and 2. Other issues concerning the teaching of early childhood music may also be discussed from a broader perspective. Candidates will be expected to show a level of professional autonomy, including the ability to think for themselves.

## **2.7 LLCM in Early Childhood Music Teaching**

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### **Component 1: Observation report**

Candidates are required to submit an observation report of 3 of their early childhood music classes. The pupils should have been taught by the candidate for at least three months. The report should include the date of observation, the age of the pupils, descriptions of the activities and their objectives, topics covered, achievement of targets and other issues which may be taken as essentials in the report. Candidates are also expected to be self-critical and to comment on possible improvements that they could make for their future classes.

The length should be approximately 2500–3500 words, written in continuous prose, not note form. Candidates can include charts, graphs or musical examples for descriptive purposes.

### **Component 2: Dissertation**

#### **2a: Case study**

Candidates should submit a case study of a student of pre-school age (up to and including 5 years of age). The period of observation and assessment should be a minimum of six months and a maximum of one year. Candidates have the freedom to decide whether to include one of the students from the group used in Component 1 or to choose another student. The case study should include:

- a) A brief description of the pupil's background, including age, musical experience (if any), musical characteristics and personality.
- b) The set-up of the teaching environment, and an analysis of the pupil's initial responses to the environment and decoration of the teaching studio.
- c) A description of the musical potential of the class, and how it affects the student and determines the planning of the candidate's teaching syllabus.
- d) The aims and objectives of the syllabus of the class.
- e) Lesson and course structure.
- f) An assessment of the student's development, including a record charting the progress of the pupil.
- g) The learning outcomes of the student.
- h) Analysis in a self-appraisal form of the candidate's achievement in planning and meeting targets set for the student.

The case study should mainly be written in continuous prose, not in note form. Candidates can include charts, graphs or musical examples for descriptive purposes, but most of the presentation should be an overall, though detailed, picture of the points listed above. The length should be approximately 3500 words.

## **2b: Development of musical understanding**

Candidates should choose three contrasting musical extracts from pieces suitable for use in connection with their teaching. They should write approximately 2000 words about the ways in which they would make use of the music as both listening experiences for the children and in generating suitable and relevant activities, such as, for instance, movement work, creative music-making or story-telling. The learning outcomes and the benefits of such activities should be discussed in detail.

It is expected that there will be some focus upon musical details and also upon extra-musical features.

It will be helpful to the examiner if a copy of the recordings of the extracts is provided, and, if possible, a notated score. It will also be useful if candidates can include charts, graphs or musical examples to illustrate their words.

## **2c. Essay**

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

1. How does a child of pre-school age benefit from an early music education?
2. What do you think is the appropriate age for a pre-school child to start attending music lessons? Explain your rationale.
3. What is your opinion of incorporating the teaching of an instrument, such as keyboard or violin, into an early childhood music class?
4. How do you select suitable music (including nursery rhymes) for your early childhood music class?
5. Do you agree or disagree with the participation of parents in an early childhood music class? State your reasons.
6. Do you think it is important for an early childhood music teacher to understand the different stages of cognitive and physical development of a pre-school child? State your reasons.
7. Outline some of the professional considerations and basic issues involved in running a successful early childhood class.
8. Describe your teaching philosophy and beliefs, specifically referring to the teaching concepts of an early childhood music class.

## **Component 3: Presentation & demonstration**

Candidates will be required to give a presentation of approximately 30 minutes in length, focusing on the case study presented in Component 2a. The examiner may ask questions or make comments during the presentation. Candidates are expected to answer questions, which may need them to respond spontaneously or to convey their thoughts on certain issues raised by the examiner.

Candidates are expected to talk about teaching approaches and teaching concepts relevant to the student featured in the case study. The examiner will not have any preference for any early childhood music teaching method, as long as candidates are convincing and justify their position. Some general observations on fundamental issues of the teaching of early childhood music classes, such as parents' participation, the set-up of an early childhood classroom, and the choice of percussion instruments, can be included in this presentation as well.

Candidates are expected to use English with confidence and clarity for the presentation. They should not read verbatim from a script, but notes or 'prompt cards' are permissible.

Audio or visual aids are allowed, but candidates are responsible for providing the equipment and setting it up.

## **Component 4: Discussion**

The examiner will conduct a discussion based on matters arising from Component 1–3. Other issues concerning the teaching of early childhood music may also be discussed from a broader perspective. Candidates will be expected to show a mature level of professional autonomy, including the ability to think for themselves and to articulate their philosophy of teaching at this level.

## **2.8 Mark weightings for examination components**

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### **DipLCM in Childhood Music Teaching:**

<b>Teaching</b>	<b>Presentation &amp; demonstration and performance</b>	<b>Discussion</b>
40 %	40 %	20 %

### **ALCM in Childhood Music Teaching:**

<b>Teaching</b>	<b>Essay</b>	<b>Presentation &amp; demonstration and performance</b>	<b>Discussion</b>
30 %	20 %	30 %	20 %

### **LLCM in Childhood Music Teaching:**

<b>Observation report</b>	<b>Dissertation</b>	<b>Presentation &amp; demonstration</b>	<b>Discussion</b>
30 %	20 %	30 %	20 %

## 3. Assessment

### 3.1 How marks are awarded

The examiner will award a mark for each component of the examination. The following criteria will be taken into account:

#### 3.1.1 DipLCM in Teaching

##### Teaching

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

##### Presentation & demonstration and performance

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

##### Discussion

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

#### 3.1.2 ALCM in Teaching

##### Teaching

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

##### Essay

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

## Presentation & demonstration and performance

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

## Discussion

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

## 3.1.3 LLCM in Teaching

### Observation report, Dissertation

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

### Presentation & demonstration

Assessment domains	Approximate weighting
Understanding and knowledge of the relevant issues.	45 %
A discernible sense of enthusiasm, commitment and involvement.	35 %
Clarity and verbal articulation.	20 %

### Discussion

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

## 3.2 Attainment descriptions

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The awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination, a mark out of 100 will be awarded, and each candidate may accordingly be 'Approved' or 'Not Approved'. Each mark band corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

The guidelines below are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements. The criteria for each examination are as follows:

### **Approved, upper level (85-100%)**

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

### **Approved (75-84%)**

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

### **Not approved, upper level (55-74%)**

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

### **Not approved, lower level (0-54%)**

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

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## 4. Awarding and reporting

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### 4.1 Issue of results

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A written report will be compiled for each examination. Candidates will be informed of the result of as soon as possible, and not later than four weeks after the examination date, by post. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27.)

### 4.2 Awards

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Candidates must attain an overall minimum mark of 75 % in order to pass the examination.

Candidates who successfully complete a diploma are permitted to append the letters 'DipLCM', 'ALCM' or 'LLCM', as appropriate, to their name. Alternatively, candidates may use the form of letters 'DipLCM(TD)', 'ALCM(TD)' or 'LLCM(TD)', as appropriate.

Successful candidates are also permitted to wear academic dress, as specified in Regulation 31.

### 4.3 Repeats of examinations

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

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

The results of the following components may be carried forward for a specified period, if they have been awarded 75 % or more of the available marks. (See Regulation 30, 'Diploma completion period'.) All other examination components must be completed on re-examination.

- Component 1 (Teaching) of the DipLCM and ALCM
- Component 1 (Observation report) of the LLCM
- Component 2 (Essay) of the ALCM
- Component 2 (Dissertation) of the LLCM

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## 5. Regulations and information

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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](http://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 April, June and November each year. Theoretical Diplomas are held in June only. Exact dates are printed on the entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry forms. Overseas candidates should consult their local representative for the closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met.  
*Classical Guitar Exams:* Step and Grade examination entries must be submitted to LCM Examinations on an original Registry of Guitar Tutors entry form, found in the back of the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Registry of Guitar Tutors. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.  
*Popular Music Theory:* Entries must be submitted to the Examinations Registry on an original Examinations Registry entry form, found in the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Examinations Registry. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
6. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.
8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to University of West London. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy (see Regulation 34), will forfeit their fees.  
*Popular Music Theory:* A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the Examinations Registry.
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination, leisure play examination or performance award without having taken any preceding examination. There are no pre-requisites for these exams. Refer to diploma syllabuses for pre-requisite requirements.
10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
11. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by LCM Examinations. Transfers will only be administered on receipt of the transfer fee.

12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.
13. **Conditions at public centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of a moderate size, but with sufficient room to enable candidates to perform effectively. A good quality, tuned piano, with a stool, will be provided. A music stand will be provided for instrumentalists. Guitarists should bring their own footstool. Electronic Keyboard candidates should bring their own keyboard stand, if required; however, a table and power source will be provided. A waiting room will be provided, and a warm-up room where available.
14. **Electronic/digital instruments:** Good quality digital pianos may be used for examinations up to Grade 8 level. They may NOT be used for diplomas (except Jazz, Music Theatre, and Irish and Scottish Traditional diplomas). Where a digital piano is used, centres must inform all candidates and/or teachers at the time of entry. Electronic drum kits may NOT be used in examinations, unless with prior approval from the Chief Examiner in Music.
15. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus, unless the candidate requests otherwise. Examiners will normally offer a brief warm-up period of approximately 1 minute to candidates taking Grade 5 or higher. Where other candidates require warm-up time, the examiner should be informed accordingly. For sight reading components, candidates will be given approximately one minute's preparation time, during which they may study and try out short sections of the extract, but they may not play the complete extract through until asked to do so by the examiner. (NB. This does not apply to tests in Electronic Keyboard and Organ examinations, where different guidelines apply).
16. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room *with the following exceptions*:
- an accompanist, who may be present *only* for those parts of the examination where they are required;
  - for candidates aged 12 and under who are using pre-recorded backing tracks, an adult operating the playback equipment, who may be present *only* for those parts of the examination where they are required (*see Regulation 23*);
  - an approved person, such as a parent or teacher, in Early Learning or Pre Preparatory examinations;
  - an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with specific needs (*see Regulation 35*);
  - a chaperone for Music Theatre candidates (*see Music Theatre syllabus guidelines*);
  - an audience for FLCM recitals (*see individual syllabuses for further guidelines*);
  - an instrumental or vocal ensemble for Conducting examinations.
- Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from the Chief Examiner in Music. (*Please see Regulation 22a below*).
- No-one is permitted to listen to examinations at the door.
17. **Use of music in examinations:** With the exception of certain examinations (see below), candidates must use published editions of all music performed in the examination, whether published by LCM Examinations or by other publishers. Where a certain published edition is listed in the syllabus repertoire, candidates may use any alternative published edition of the music, provided that this is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes, or is required, to perform from memory (e.g. in Music Theatre exams), published editions of the music must still be available for the examiner's reference. Diploma candidates must bring additional copies of the music for the examiners' reference; photocopies may be used for this purpose. *NB. Candidates are not required to use or provide published editions in the following examinations: Popular Music Vocals, Irish and Scottish Traditional Music.*
18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: *see Regulation 19*). Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus, 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 specific needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 35*).
- All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate. However, failure to comply will lead to disqualification and no marks or certificate being awarded.
- NB. Printouts of *legal* internet downloads are acceptable.
23. **Accompaniment:** It is the candidate's responsibility to provide a suitable accompanist, if required, for the examination. LCM Examinations cannot provide or recommend accompanists. Pre-recorded backing tracks may NOT be used except in the following circumstances:
- in Music Theatre, Popular Music Vocals, Drum Kit, Tuned Percussion or Jazz examinations;
  - where a piece specified in the syllabus is published with a pre-recorded backing track;
  - with the prior approval of LCM Examinations.
- Where pre-recorded backing tracks are used, candidates are responsible for bringing and operating their own equipment. For young candidates (aged 12 and below), an adult may be present to operate the equipment (*see Regulation 16b*).
24. **Stopping candidates:** Examiners may, at their discretion, stop a candidate at any part of a practical examination if the candidate has exceeded the time allowed for that part of the examination.
25. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded.
26. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by LCM Examinations.
27. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An *Application for Replacement Certificate* form should be submitted. The form 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 roblemaker:  
 Wm. Northam & Company Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire CB6 1SE (tel. 0870 2401852).  
 A Form of Authority, obtainable from LCM Examinations, should accompany all orders.

32. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available 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, will be permitted to re-enter for the same examination on payment of half the current fee. A signed doctor's letter indicating the reason, accompanied by the Attendance Notice for the original exam, must be submitted with the entry form on re-entry. The letter must make clear that the candidate was incapacitated on the day of the scheduled examination. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with specific needs):** LCM Examinations is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation MUST be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English. A translator may be used, with prior approval from the Chief Examiner in Music.
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 via the LCM Examinations website, and from the LCM Examinations office and local representatives.