

**London College of Music Examinations**

# Music Diplomas Syllabus

**Performance and teaching diplomas:**

Piano, Electronic Keyboard, Electronic Organ, Pipe Organ, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Recorder, Flute, Oboe, Clarinet, Saxophone, Bassoon, French Horn, Trumpet, Trombone, Bass Trombone, Baritone / Euphonium, Tuba, Drum Kit, Classical Singing, Percussion, Popular Music Vocals

**Performance only:**

Piano Duet, Piano Accompaniment

**Teaching only:**

Jazz Piano, Jazz Flute, Jazz Clarinet, Jazz Saxophone, Jazz Trombone, Jazz Trumpet, Irish Traditional Music, Scottish Traditional Music, Music Theatre

**Valid from:**

2019 until further notice



## Music Diplomas

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## 1. Information and general guidelines

### 1.1 Introduction

#### **London College of Music Examinations (LCME)**

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; they are unique in the graded examinations sector in being awarded by a university, ensuring the added quality assurance of the University of West London (UWL), who is the issuer of certificates. Graded and diploma exams in most subjects are regulated by Ofqual, and other UK regulators. Candidates applying to UK universities through the UCAS system are eligible to claim UCAS points if they achieve a Pass or higher at Grades 6 to 8 in a regulated subject.

#### **What makes LCM Examinations distinctive**

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

- creative thinking
- an encouragement to think technically and critically about the repertoire performed, and the opportunity to communicate this in practical examinations
- a distinctively broad stylistic range of tasks and repertoire, with a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts
- the provision of assessment in areas not traditionally included within the scope of graded examinations
- the provision of flexible examination formats and arrangements

#### **Syllabus objectives**

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

- a structured approach, incorporating a choice of progression routes, enabling students to develop their capability and expertise as a performer at an advanced level, or to learn to teach instrumental or vocal music in a studio context with confidence and authority
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience
- the basis to develop relevant and usable skills and concepts
- skills in organisation, planning, problem solving and communication
- enhanced ability in acquiring the personal disciplines and motivation necessary for lifelong learning
- opportunities for learning and assessment that are creatively challenging
- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in the arts, equipping candidates with added-value to enhance career routes, educational opportunities and decision-making

## 1.2 Syllabus validity

### Overlap with 2011 syllabus

This syllabus is valid for performance and teaching diplomas in music from Spring 2019 until further notice. There will not be a crossover period with the old syllabus, but candidates will still be able to use the 2011–2018 syllabus until the end of 2019 by contacting the Chief Examiner in Music.

### Diplomas in other music subjects

This syllabus is valid for the subjects listed on the title page. Requirements for diplomas in jazz performance (piano, flute, clarinet, saxophone, trumpet and trombone), Irish and Scottish traditional music performance, music theatre performance, conducting, composition, thesis and church music are available in separate syllabuses.

## 1.3 Changes to the syllabus

### LCM performance diploma structure

The ALCM and LLCM performance diploma structure has been revised. There are now three types of exam format available for DipLCM, ALCM and LLCM. The following is an overview of the new performance diploma structure; Recital and Concert diplomas are available for DipLCM, ALCM and LLCM.

Diploma	Components and mark weightings		
DipLCM in Performance	Performance: 70% (15–20 minutes)	Discussion: 15%	Sight Reading: 15%
DipLCM in Performance (Recital)	Performance: 80% (25–30 minutes)		Discussion or Sight Reading: 20%
DipLCM in Performance (Concert)	Performance: 100% (30–40 minutes)		

ALCM in Performance	Performance: 70% (25–30 minutes)	Discussion: 15%	Sight Reading: 15%
ALCM in Performance (Recital)	Performance: 80% (35–40 minutes)		Discussion or Sight Reading: 20%
ALCM in Performance (Concert)	Performance: 100% (40–50 minutes)		

LLCM in Performance	Performance: 70% (35–40 minutes)	Discussion: 15%	Sight Reading: 15%
LLCM in Performance (Recital)	Performance: 80% (45–50 minutes)		Discussion or Sight Reading: 20%
LLCM in Performance (Concert)	Performance: 100% (50–60 minutes)		

FLCM in Performance	Performance (50–60 minutes)	Programme Notes
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## Recital diploma format

Candidates for Recital diplomas now have the option of choosing to take either Discussion or Sight Reading components.

## Written programmes and programme notes

There are new requirements for written programmes / programme notes to accompany all performance diplomas. Full details are given in Section 4. Candidates who do not bring the required written programme / programme notes to the exam will not be awarded the diploma until these have been supplied to LCME.

## Repeats of examinations

Candidates for DipLCM, ALCM and LLCM can no longer carry over any marks from previously approved exam components. All examination components must be completed on re-examination.

## DipLCM in Teaching

Candidates are now required to perform one piece of Grade 7 standard or above for the Presentation & Demonstration and Performance component, chosen from the current LCM repertoire list for their instrument.

# 1.4 Exam entry

## Diploma exam centres

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

## Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an exam are available on the LCME website.

## Age groups

### Performance Diplomas

These are open to all and there are no minimum age restrictions, however it is unlikely that candidates below certain ages will possess the degree of musical and interpretative maturity required for success. Recommended minimum ages are as follows: DipLCM — 14, ALCM — 15, LLCM — 17, FLCM — 18.

### Teaching Diplomas

Teaching diplomas have minimum age restrictions. Candidates must have attained the ages specified below by the time of entry.

Diploma	DipLCM in Teaching	ALCM in Teaching	LLCM in Teaching
Minimum age	16	17	18

## Reasonable adjustments and special considerations

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equality of Opportunity, Reasonable Adjustment and Special Consideration policy available on our website.

## 1.5 Prerequisite qualifications

### Overview

The prerequisite qualifications required to enter for each diploma are given below. At all levels, candidates holding other qualifications of a similar standard may still be able to enter for the exam on application to the Chief Examiner in Music.

### Performance Diplomas

#### DipLCM in Performance (Standard and Recital)

Candidates must have already passed one of the following:

- Grade 5 Theory (LCM Theory of Music or Popular Music Theory, ABRSM or TCL)
- 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)

#### DipLCM in Performance (Concert)

Candidates must have already passed Grade 8 in the same instrument.

#### ALCM in Performance (Standard and Recital)

Candidates must have already passed one of the following:

- Grade 5 Theory (LCM Theory of Music or Popular Music Theory, ABRSM or TCL)
- 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)

#### ALCM in Performance (Concert)

Candidates must have already passed Grade 8 in the same instrument.

#### LLCM in Performance (Standard, Recital and Concert)

Candidates must have already passed one of the following:

- ALCM in Performance in the same instrument
- ARCT (Canada)
- AMusA (Australia)

Candidates who feel they have relevant professional experience, and have attained the appropriate standard, may apply to enter directly for LLCM without holding previous qualifications. Such a candidate would be

expected to have secured local or regional recognition as a professional performer. Such an application must be made in advance of entry in writing to the Chief Examiner in Music, outlining the rationale for entering directly at this level, accompanied by evidence in the form of professional documentation, press cuttings, reviews, concert programmes, etc. This application must be supported by at least two references from professional musicians, who must not be the candidate's teacher.

### **FLCM in Performance**

Candidates must have already passed one of the following:

- LLCM in Performance in the same instrument
- LRCM (Canada)
- LMusA (Australia)

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

## **Teaching Diplomas**

### **DipLCM in Teaching (all subjects apart from Irish and Scottish Traditional Music, Music Theatre)**

Candidates must have already passed one of the following:

- Grade 5 Theory (LCM Theory of Music or Popular Music Theory, ABRSM or TCL)
- 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)

### **DipLCM in Teaching (Irish and Scottish Traditional Music, Music Theatre)**

Candidates must have already passed Grade 8 (performance) in the same instrument.

### **ALCM in Teaching (all except Music Theatre, Irish Traditional Music and Scottish Traditional Music)**

Candidates must have already passed one of the following:

- Grade 5 Theory (LCM Theory of Music or Popular Music Theory, ABRSM or TCL)
- 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)

### **ALCM in Teaching (Music Theatre, Irish Traditional Music and Scottish Traditional Music)**

Candidates must have already passed Grade 8 (performance) in the same instrument.

### **LLCM in Teaching**

Candidates must have already passed the ALCM in Teaching in the same instrument.

Candidates who feel they have relevant professional experience, and have attained the appropriate standard, may apply to enter directly for LLCM without holding previous qualifications. Such a candidate would be expected to have secured local or regional recognition as a professional teacher. Such an application must be made in advance of entry in writing to the Chief Examiner in Music, outlining the rationale for entering directly at this level, accompanied by evidence in the form of professional documentation, press cuttings, reviews, concert programmes, etc. This application must be supported by at least two references from professional musicians, who must not be the candidate's teacher.

## 1.6 Exam durations

### Performance Diplomas

<b>DipLCM in Performance</b>	Standard: 35 minutes	Recital: 35 minutes	Concert: 40 minutes
<b>ALCM in Performance</b>	Standard: 45 minutes	Recital: 45 minutes	Concert: 50 minutes
<b>LLCM in Performance</b>	Standard: 60 minutes	Recital: 60 minutes	Concert: 65 minutes
<b>FLCM in Performance</b>	70 minutes		

### Teaching Diplomas

	<b>Option A (live lesson)</b>	<b>Option B (recorded lesson)</b>
<b>DipLCM in Teaching</b>	55 minutes	40 minutes
<b>ALCM in Teaching</b>	90 minutes	70 minutes
<b>LLCM in Teaching</b>	105 minutes	75 minutes

## 1.7 Assessment and results

### Marking

Qualifications are awarded by University of West London Qualifications (UWLQ). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, musicality, musical knowledge and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components. A Pass in each individual exam component is not required to pass overall.

### Awards

For DipLCM, ALCM and LLCM, candidates must attain an overall minimum mark of 75% in order to pass the examination. In the case of FLCM, both components must be passed in order to qualify for an award, each being assessed as 'Approved' or 'Not Approved'.

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

### **Issue of results**

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the examination date. 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.

### **Repeats of examinations**

Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination is permitted upon payment of the current entry fee. Candidates for DipLCM, ALCM and LLCM must complete all components again on re-examination.

### **FLCM in Performance**

If one of the two components is assessed as 'Approved', and the other 'Not Approved' candidates may carry forward the successful component. Where programme notes are carried forward, the performance programme must be unchanged from the previous examination. Programme notes which have been previously approved do not need to be brought to the examination. Programme notes may be resubmitted at any time directly to the LCM Examinations office for re-examination, accompanied by an entry form and the current fee. Candidates must complete both components within a 3-year period in order to be awarded the qualification.

### **Enquiries, complaints and appeals**

Information on how to make an enquiry, complaint or appeal is published in the Enquiries and Appeals Policy and the Complaints Procedure documents available on our website.

## 1.8 Exam regulations

Full details of all exam regulations are published in the Regulations and Information document available on our website.

### **Performance diplomas**

#### **FLCM examinations**

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

### **Teaching diplomas**

#### **Use of a language other than English**

If candidates wish to deliver any components 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.

#### **Qualified Teacher Status (QTS)**

LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.

## 2.1 Performance diplomas

### **DipLCM in Performance**

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

### **ALCM in Performance**

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

### **LLCM in Performance**

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

### **FLCM in Performance**

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

## 2.2 Teaching diplomas

### **DipLCM in Teaching**

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

### **ALCM in Teaching**

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

## **LLCM in 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.

## 3.1 Repertoire

### **Choice of repertoire**

Candidates should select repertoire with care in order to produce an interesting, balanced and varied programme which demonstrates a wide range of performance techniques and elements of musicianship. Programmes consisting of music from one era or in one genre of composition (sonatas, preludes etc.) or even of one composer are acceptable, so long as the considerations detailed above are applied. In such instances, it will be essential to include a wide range of expressive and technical contrast in the programme. Candidates are encouraged to choose music with which they have a natural affinity and empathy. Original and creative approaches to programme-building are encouraged.

### **Own choice items**

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

### **Scores**

Candidates should ensure that additional copies of scores are available for the use of examiners.

## 3.2 Performance

### **Repeats**

The decision to include repeats rests entirely with the candidate. Examiners will be looking for a rounded, musical performance.

### **Cadenzas**

Cadenzas should be included at all diploma levels when indicated in the score.

### **Memory**

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

### **Instrument-specific requirements**

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

### 3.3 Use of digital pianos and backing tracks

The use of digital pianos or recorded backing tracks is not permitted unless the entry in the repertoire list calls for a specific recorded accompaniment. Sequenced backing tracks prepared by electronic keyboard and organ candidates are allowed.

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#### 4. Performance diplomas: requirements

### 4.1 DipLCM in Performance

#### **Component 1: Performance**

**70 marks**

Candidates compile and perform a 15 to 20 minute recital, chosen from a list of DipLCM pieces in the relevant repertoire list. As part of the recital, candidates may choose one own choice work of a similar standard.

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

Where a multi-movement work or set of pieces is listed in the repertoire list, candidates are to perform the complete work unless specified to the contrary.

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

#### **Written programme**

Candidates must produce, and bring to the examination, a written programme. This should comprise, for each piece performed:

- the composer
- the date of composition
- a brief description of the music, identifying any distinguishing features

A written programme must be supplied — if this is not brought to the exam, candidates will not be awarded the diploma until it has been submitted to LCM Examinations.

#### **Component 2: Discussion**

**15 marks**

Examiners will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire.

Questions may be asked on the following:

- Explanation of musical symbols and terms as found in the scores
- Basic formal, tonal, harmonic, melodic and rhythmic structures
- Background knowledge of the composer and the historical context
- The candidate's personal response and approach to learning and performing the music

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

#### **Component 3: Sight Reading**

**15 marks**

Candidates perform a short piece of previously unseen music after one minute of preparation time, during which will they may try out sections of the music.

Electronic keyboard and organ, pipe organ and popular music vocals repertoire lists contain details of tests taken in lieu of this component.

## DipLCM in Performance (Recital)

### **Component 1: Performance**

**80 marks**

Candidates compile and perform a 25 to 30 minute recital, accompanied by a written programme. The requirements are as for DipLCM in Performance.

### **Component 2: Discussion or Sight Reading**

**20 marks**

Candidates can choose to take either the Discussion or Sight Reading components from the standard diploma exam. Requirements are as for the DipLCM in Performance.

## DipLCM in Performance (Concert)

### **Performance**

**100 marks**

Candidates compile and perform a 30 to 40 minute recital, accompanied by a written programme. The requirements are as for DipLCM in Performance.

## 4.2 ALCM in Performance

### **Component 1: Performance**

**70 marks**

Candidates compile and perform a 25 to 30 minute recital, chosen from a list of ALCM pieces in the relevant repertoire list. As part of the recital, candidates may choose one own choice work of a similar standard.

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

Where a multi-movement work or set of pieces is listed in the repertoire list, candidates are to perform the complete work unless specified to the contrary.

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

#### **Programme notes**

Candidates must produce, and bring to the examination, programme notes for the music performed. The programme notes should comprise brief biographical information about the performer and the composers, together with an outline commentary on the pieces being performed, including both background and analytical information. The style and approach should be intelligent and informed, but not overly academic. In all, it is expected that candidates will write around 1000 words. Handwritten notes are not acceptable.

Programme notes must be supplied — if these are not brought to the exam, candidates will not be awarded the diploma until they have been submitted to LCM Examinations.

### **Component 2: Discussion**

**15 marks**

Examiners will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. A more detailed understanding will be expected than for DipLCM. Questions may be asked on the following:

- Explanation of musical symbols and terms as found in the scores
- Formal, tonal, harmonic, melodic and rhythmic structures
- Background knowledge of the composer and the historical context
- The candidate's personal response and approach to learning and performing the music

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

### **Component 3: Sight Reading**

**15 marks**

Candidates perform a short piece of previously unseen music after one minute of preparation time, during which they may try out sections of the music.

Electronic keyboard and organ, pipe organ, popular music vocals and piano accompaniment repertoire lists contain details of tests taken in lieu of this component.

## ALCM in Performance (Recital)

### **Component 1: Performance**

**80 marks**

Candidates compile and perform a 35 to 40 minute recital, accompanied by programme notes for the music performed. The requirements are as for ALCM in Performance.

### **Component 2: Discussion or Sight Reading**

**20 marks**

Candidates can choose to take either the Discussion or Sight Reading components from the standard diploma exam. Requirements are as for the ALCM in Performance.

## ALCM in Performance (Concert)

### **Performance**

**100 marks**

Candidates compile and perform a 40 to 50 minute recital, accompanied by programme notes for the music performed. The requirements are as for ALCM in Performance.

## 4.3 LLCM in Performance

### **Component 1: Performance**

**70 marks**

Candidates compile and perform a 35 to 40 minute recital, chosen from a list of LLCM pieces in the relevant repertoire list. As part of the recital, candidates may choose one own choice work of a similar standard.

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

Where a multi-movement work or set of pieces is listed in the repertoire list, candidates are to perform the complete work unless specified to the contrary.

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

#### **Programme notes**

Candidates must produce, and bring to the examination, programme notes for the music performed. The programme notes should comprise biographical information about the performer and the composers, together with a commentary on the pieces being performed, including both background and analytical information. The style and approach should be intelligent and informed. In all, it is expected that candidates will write around 2000 words. Handwritten notes are not acceptable.

Programme notes must be supplied — if these are not brought to the exam, candidates will not be awarded the diploma until they have been submitted to LCM Examinations.

### **Component 2: Discussion**

**15 marks**

Examiners will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. A more detailed understanding will be expected than for ALCM. Questions may be asked on the following:

- Explanation of musical symbols and terms as found in the scores
- Formal, tonal, harmonic, melodic and rhythmic structures
- Background knowledge of the composer and the historical context, including other works written by the same composer
- The candidate's personal response and approach to learning and performing the music

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

### **Component 3: Sight Reading**

**15 marks**

Candidates perform a short piece of previously unseen music after one minute of preparation time, during which they may try out sections of the music.

Electronic keyboard and organ, pipe organ, popular music vocals and piano accompaniment repertoire lists contain details of tests taken in lieu of this component.

## LLCM in Performance (Recital)

### **Component 1: Performance**

**80 marks**

Candidates compile and perform a 45 to 50 minute recital, accompanied by programme notes for the music performed. The requirements are as for LLCM in Performance.

### **Component 2: Discussion or Sight Reading**

**20 marks**

Candidates can choose to take either the Discussion or Sight Reading components from the standard diploma exam. Requirements are as for the LLCM in Performance.

## LLCM in Performance (Concert)

### **Performance**

**100 marks**

Candidates compile and perform a 50 to 60 minute recital, accompanied by programme notes for the music performed. The requirements are as for LLCM in Performance.

## 4.4 FLCM in Performance

### **Component 1: Performance**

Candidates should compile and perform a 50 to 60 minute recital. The programme should be interesting, balanced and varied, and should be comprised of technically and musically demanding works, all of which should be fully inside the spectrum of professional repertoire. Original and creative approaches to programme-building are encouraged.

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

At this level, candidates may wish to select individual movements or pieces from larger works, as part of a creative and personal approach to programme-building, unless a work is stated in the repertoire list as to be performed complete.

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

Although there is no formal requirement for programmes to be approved in advance, advice on the selection of own choice repertoire is available from the Chief Examiner in Music.

### **Component 2: Programme notes**

Candidates must produce, and bring to the examination, programme notes for the music performed. The programme notes should comprise biographical information about the performer and the composers, together with a commentary on the pieces being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, and may assume an educated readership. The length should be approximately 3000 to 3500 words. The overall presentation should be such that they could be presented at any public performance. Handwritten notes are not acceptable.

**No marks are awarded for FLCM diplomas. Both components must be approved in order to qualify for an award.**

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## 5. Performance Diplomas: Assessment

### 5.1 How marks are awarded

With the exception of the FLCM (see Section 8), examiners will award a mark for each component of the examination. At the discretion of the examiners, the mark for performance components may be subdivided into marks for individual pieces played.

### 5.2 Assessment domains

#### Assessment objectives

Candidates will be assessed on their ability to demonstrate mastery of the following:

- **Technical accomplishment:** the extent to which the instrument or voice is effectively controlled with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument)
- **Musicality:** the ability to make sensitive and musical performance decisions
- **Musical knowledge:** the synthesis of theoretical, notational and contextual knowledge, including understanding of the formal, tonal, harmonic, melodic and rhythmic structures and all notational aspects of the scores, as well as background knowledge of the composers and the historical context of the music performed
- **Communication:** the degree to which the performer communicates with and engages the listener through musical performance on their instrument or voice, and through clarity, style, grammar, spelling and presentation in the programme notes
- **Personal response:** of the candidate to learning and performing the music

#### Coverage of the assessment domains

The following table shows the assessment domains which apply within each exam component.

	Technical accomplishment	Musicality	Musical knowledge	Communication	Personal response
Performance	✓	✓	✓	✓	
Discussion		✓	✓		✓
Sight Reading	✓	✓	✓	✓	
Programme Notes			✓	✓	

#### Approximate weighting of the assessment domains

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam.

## Performance

Technical accomplishment	Musicality	Musical knowledge	Communication
30%	30%	10%	30%

## Discussion

Musical knowledge	Personal response
75%	25%

## Sight reading

Technical accomplishment	Musicality	Musical knowledge	Communication
30%	30%	10%	30%

## Programme notes

Musical knowledge	Communication
60%	40%

## 6.1 DipLCM in Teaching

### **Component 1: Teaching**

**40 marks**

Candidates may elect to take either Option A or Option B.

#### **Option A**

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

#### **Option B**

At the time of application, candidates submit a recording of themselves teaching a 20 minute lesson to a pupil. This can either be uploaded to the website or two copies of the DVD can be posted to the LCME office. A 'live' teaching session is preferred. Any candidate choosing the recording option must seek approval from the Chief Examiner in Music in writing in advance of the entry, explaining the necessities that govern their choice.

#### **Pupils and lesson topics**

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates must have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination.

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

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

### **Component 2: Presentation & demonstration and performance**

**40 marks**

#### **Presentation & demonstration**

Candidates will be required to give a presentation of approximately 20 minutes in length, focusing principally on either two or three pieces taken from the current LCM Examinations repertoire lists for the instrument (Grades 1 to 8). This may include pieces used in Component 1. The presentation should also include some more general observations on the teaching of their instrument. The standard and number of pieces to be included is determined by the standard of pupil used in Component 1, as shown in the table below.

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

Candidates are expected to talk about their approaches to teaching these pieces, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate on their instrument as appropriate in order to illustrate the points they make. Examiners may

request the candidate to perform any or all of these pieces, either in part or in their entirety. There should be sufficient contrast between the pieces so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

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

Candidates should also broaden their presentation to include more general observations on the teaching of their instrument. These observations are not expected to be particularly detailed or wide-ranging, but should aim to cover some of the basic fundamental issues, as perceived by the candidate. There might be some focus on matters such as technical issues, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate; and/or on some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to their instrument. Candidates who wish to discuss the teaching of more than one related instrument or discipline (piano and keyboard, woodwind, classical singing, music theatre and pop vocals etc.) may do so. Teachers of piano, woodwind and brass may also refer to pieces on the LCM jazz grades syllabus if they wish (however, jazz teaching candidates should focus entirely on jazz tuition).

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

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

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

<b>Standard of pupil</b>	<b>Grades from which pieces in Presentation &amp; demonstration should be taken</b>
Grade 1	<ul style="list-style-type: none"> <li>• One piece of Grade 1 standard</li> <li>• One piece of Grade 1 or Grade 2 standard</li> <li>• One piece of Grade 2 standard</li> </ul>
Grade 2	<ul style="list-style-type: none"> <li>• One piece of Grade 1 standard</li> <li>• One piece of Grade 2 standard</li> <li>• One piece of Grade 3 standard or higher</li> </ul>
Grade 3	<ul style="list-style-type: none"> <li>• One piece of Grade 1 or 2 standard</li> <li>• One piece of Grade 3 standard</li> <li>• One piece of Grade 4 standard or higher</li> </ul>
Grade 4	<ul style="list-style-type: none"> <li>• One piece of Grade 1, 2 or 3 standard</li> <li>• One piece of Grade 4 standard</li> <li>• One piece of Grade 5 standard or higher</li> </ul>
Grade 5	<ul style="list-style-type: none"> <li>• One piece of Grade 5 standard</li> <li>• One piece of any other standard</li> </ul>
Grade 6	<ul style="list-style-type: none"> <li>• One piece of Grade 6 standard</li> <li>• One piece of any other standard</li> </ul>
Grade 7	<ul style="list-style-type: none"> <li>• One piece of Grade 7 standard</li> <li>• One piece of any other standard</li> </ul>

Standard of pupil	Grades from which pieces in Presentation & demonstration should be taken
Grade 8	<ul style="list-style-type: none"> <li>• One piece of Grade 8 standard</li> <li>• One piece of a any other standard</li> </ul>

### Performance

Candidates are required to perform one piece of Grade 7 standard or above, chosen from the current LCM repertoire list for their instrument.

### Component 3: Discussion

**40 marks**

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

## 6.2 ALCM in Teaching

### Component 1: Teaching

30 marks

Candidates may elect to take either Option A or Option B.

#### Option A

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

#### Option B

At the time of application, candidates submit a recording of themselves teaching a 20 minute lesson to a pupil. This can either be uploaded to the website or two copies of the DVD can be posted to LCME. A 'live' teaching session is preferred. Any candidate choosing the recording option must seek approval from the Chief Examiner in Music in writing in advance of the entry, explaining the necessities that govern their choice.

#### Pupils and lesson topics

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates must have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination.

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

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

### Component 2: Essay

20 marks

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

Essays must be well-presented, clear and legible. The text should be divided into sections, with headings and/or sub-headings. Essays should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix. Handwritten essays will not be accepted.

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

#### Essay topics

1. Provide sample lesson plans for the 10 lessons leading up to a graded examination for an instrumental or vocal student.
2. What strategies would you employ for rekindling enthusiasm in a pupil whose interest in lessons is starting to wane?
3. How essential do you consider aural skills to the development of a performing musician, and why?
4. Give an overview of standard repertoire for your instrument or voice for a particular grade or level. What consideration would you adopt in selecting repertoire for a particular pupil?

5. Compare and contrast the writing of two contrasted composers who have contributed significantly to the repertoire for your instrument or voice. Include some examples and discuss how these might be used in your teaching.
6. With reference to three contrasting LCM grade or diploma pieces, show the advantages and disadvantages of using recorded performances as an aid to your teaching strategy.
7. Draw up a 10-week study plan with musical examples for the teaching of improvisation to a classically trained voice or instrumental student and outline the benefits of such a plan.
8. Discuss with reference to at least three musical examples drawn from the LCM diploma or grade lists how the study and performance of ensemble and performance techniques would improve the solo musicianship of a music student.

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

**30 marks**

#### **Presentation & demonstration**

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

In the course of their presentation, candidates should make reference to pieces taken from the current LCM Examinations lists for the instrument (Grades 1 to 8). This may include pieces used in Component 1. The standard and number of pieces is determined by the standard of pupil used in Component 1, as shown in the table below. Where the extent of the repertoire lists for the instrument limits the choice of repertoire available (for example, being either partially or wholly an 'own choice' performance recital), alternative repertoire of a comparable standard, appropriate for examination for the grades under discussion, will be accepted. Studies and exercises are not acceptable, although such material may be incorporated into the presentation in other ways.

Where the standard of pupil in Component 1 is between Grade 1 and Grade 5, candidates are not expected to discuss approaches to teaching the Grade 7 or 8 piece in any detail, but they will be expected to perform it. Candidates are expected to talk about their approaches to teaching these pieces, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate on their instrument as appropriate in order to illustrate the points they make. Examiners may request the candidate to perform any or all of these pieces, either in part or in their entirety. There should be sufficient contrast between the pieces so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

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

Candidates are also required to outline their approaches to other issues in relation to the standard of pupil selected, which might include technical matters, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate; and/or on some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to the candidate's instrument. Candidates who wish to discuss

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

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

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

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

Standard of pupil	Grades from which pieces in Presentation & demonstration should be taken
Grade 1	<ul style="list-style-type: none"> <li>• One piece of Grade 1 standard or lower</li> <li>• One piece of Grade 2 standard</li> <li>• One piece of Grade 3 standard</li> <li>• One piece of Grade 7 or 8 standard</li> </ul>
Grade 2	<ul style="list-style-type: none"> <li>• One piece of Grade 1 standard</li> <li>• One piece of Grade 2 standard</li> <li>• One piece of Grade 3 standard</li> <li>• One piece of Grade 7 or 8 standard</li> </ul>
Grade 3	<ul style="list-style-type: none"> <li>• One piece of Grade 2 or 3 standard</li> <li>• One piece of Grade 4 standard</li> <li>• One piece of Grade 7 or 8 standard</li> </ul>
Grade 4	<ul style="list-style-type: none"> <li>• One piece of Grade 3 or 4 standard</li> <li>• One piece of Grade 5 standard</li> <li>• One piece of Grade 7 or 8 standard</li> </ul>
Grade 5	<ul style="list-style-type: none"> <li>• One piece of Grade 4 or 5 standard</li> <li>• One piece of Grade 5 or 6 standard</li> <li>• One piece of Grade 7 or 8 standard</li> </ul>
Grade 6	<ul style="list-style-type: none"> <li>• One piece of Grade 5, 6 or 7 standard</li> <li>• One piece of Grade 7 or 8 standard</li> </ul>
Grade 7	<ul style="list-style-type: none"> <li>• One piece of Grade 6 standard</li> <li>• One piece of Grade 7 or 8 standard</li> </ul>
Grade 8	<ul style="list-style-type: none"> <li>• One piece of Grade 6 or 7 standard</li> <li>• One piece of Grade 8 standard</li> </ul>

### Performance

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

### Component 4: Discussion

**20 marks**

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

## 6.3 LLCM in Teaching

### Component 1: Teaching

30 marks

Candidates may elect to take either Option A or Option B.

#### Option A

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

#### Option B

At the time of application, candidates submit a recording of themselves teaching a 30 minute lesson to a pupil. This can either be uploaded to the website or two copies of the DVD can be posted to LCME. A 'live' teaching session is preferred. Any candidate choosing the recording option must seek approval from the Chief Examiner in Music in writing in advance of the entry, explaining the necessities that govern their choice.

#### Pupils and lesson topics

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

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

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

### Component 2: Dissertation

20 marks

Candidates submit a dissertation consisting of the following:

#### Case studies

Candidates submit case studies of three pupils. The period of observation and assessment should be a minimum of six months and a maximum of one year. Pupils should be of contrasting standards and abilities. (There is no requirement to use the same pupil from Component 1). The case studies should comprise:

1. Brief details of the pupils' background and characteristics, both musical and personal
2. Assessment of the ability and potential of each pupil at the beginning of the case study period
3. Details of the course of study followed, outlining pupils' technical and musical strengths and weaknesses, and how they were managed
4. Choice of teaching material
5. Assessment of the pupils' development and progress at the end of the case study period
6. Self-appraisal of the candidate's own achievement in terms of their success both in building a working relationship with a pupil, and in communicating and applying teaching ideas and principles.

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

#### Analysis

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

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

### **Essay**

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

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

### **General guidelines**

Three copies of the dissertation (comprising case studies, analysis and essay), must be submitted to the LCM Examinations office at the time of application, along with the DVDs (if submitted).

The dissertation should be well-presented, clear and legible. The text of each part should be divided into sections, with headings and/or sub-headings. Dissertations should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix. Handwritten dissertations are not acceptable.

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

**30 marks**

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

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

or 6, and one piece from Grade 7 or 8. Where the extent of the repertoire lists for the instrument limits the choice of repertoire available (for example, being either partially or wholly an 'own choice' performance recital), alternative repertoire of a comparable standard, appropriate for examination for the grades under discussion, will be accepted. Studies and exercises are not acceptable, although such material may be incorporated into the presentation in other ways.

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

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

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

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

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

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

#### **Component 4: Discussion**

**20 marks**

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

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## 7. Teaching Diplomas: Assessment

### 7.1 DipLCM in Teaching

Examiners will award a mark for each component of the examination. The following tables show the approximate weighting of the assessment domains within each component of the exam. These are not intended to be mutually exclusive but should function interrelatedly, there will naturally be some overlap between the assessment domains listed below.

#### Teaching

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

#### Presentation & demonstration and performance

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

#### Discussion

Assessment domain	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%

### 7.2 ALCM in Teaching

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

#### Teaching

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

## Essay

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

## Discussion

Assessment domain	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%

## 7.3 LLCM in Teaching

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

### Teaching

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

### Dissertation

Assessment domain	Approximate weighting
Quality and perception of ideas and issues discussed, and of analytical comments in relation to the structure of the repertoire under discussion, and to the teaching/performing perspective. Understanding and knowledge of the issues raised by the question.	60%
The ability to construct and communicate clear and well-structured arguments and theses	20%
Clarity of language and vocabulary	10%
Presentation of written work	10%

## Presentation & demonstration

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

## Discussion

Assessment domain	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%

## 8.1 Performance Diplomas (DipLCM, ALCM, LLCM)

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

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

### **Approved (75–84%)**

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

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

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

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

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

## 8.2 FLCM in Performance

### **Approved**

Candidates will have offered a highly accurate, fluent and musical response in their performance. They will have demonstrated secure technical accomplishment on their instrument or voice, and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through their performance and programme notes, a sense of real engagement with, an understanding of, and a clear sense of individual personality in relation to, the repertoire.

### **Not approved**

Candidates will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in either or both of the components. They will not have demonstrated an acceptable standard of technical accomplishment on their instrument or voice. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged to be below the standard required to pass. They will have failed to communicate, through performance or their programme notes, a sufficient degree of understanding of the repertoire, or ability to engage the listener/reader.

## 8.3 Teaching Diplomas

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

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

### **Approved (75–84%)**

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

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

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

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

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

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## 9. Regulated qualifications

### 9.1 Regulated qualification information

LCM's diplomas in music performance and teaching in most subjects are regulated in England by Ofqual, and other UK regulators. They have been placed on the Regulated Qualifications Framework (RQF) at Levels 4, 5, 6 and 7. The table below shows the qualification number, RQF title and credit value of each diploma. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications ([register.ofqual.gov.uk](http://register.ofqual.gov.uk)), for further details.

#### Performance diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	603/3771/0	UWLQ Level 4 Diploma in Music Performance	54	900	90
ALCM	603/3772/2	UWLQ Level 5 Diploma in Music Performance	65	1200	120
LLCM	603/3773/4	UWLQ Level 6 Diploma in Music Performance	108	1800	180
FLCM	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	2250	225

#### Teaching diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	600/0062/4	UWLQ Level 4 Diploma in Music Teaching	60	1000	100
ALCM	600/0829/5	UWLQ Level 5 Diploma in Music Teaching	75	1500	150
LLCM	600/0826/X	UWLQ Level 6 Diploma in Music Teaching	120	2000	200

### 9.2 RQF levels

The Regulated Qualifications Framework (RQF) has eight levels plus entry level. The table below shows the broad equivalences between UWLQ qualifications and other qualifications within the RQF and higher education.

RQF Level	UWLQ Qualification	Equivalent Standard
1	Grades 1, 2 and 3	GCSE Grades D to G
2	Grades 4 and 5	GCSE Grades A* to C
3	Grades 6, 7 and 8	A Level
4	DipLCM in Music Performance and Teaching	First year undergraduate degree module
5	ALCM in Music Performance and Teaching	Second year undergraduate degree module
6	LLCM in Music Performance and Teaching	Final year undergraduate degree module
7	FLCM in Music Performance	Masters degree module

## 9.3 Progression

### Progression from music performance grades

#### Performance route

DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance

#### Teaching route

DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance or Composition or by Thesis

The chart below outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not regulated. RQF levels are included to indicate the standard of qualifications. Please contact LCM Examinations for full details.

LCM music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value. For more information, please contact LCM Examinations.

### Progression routes



