

London College of Music Examinations

DJ Syllabus

Qualification specifications for:
Debut, Breakthrough and Artist Levels

Valid from:
2020 until further notice

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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.

FutureDJs

FutureDJs delivers a study programme of DJ-ing in primary and secondary schools designed to encourage more young people into the world of music. All FutureDJ courses are run by industry experts. These DJ exams have been developed with the University of West London's London College of Music Examinations to provide students with unique qualifications.

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, enabling students to develop their capability and expertise as a performer at an advanced level, or to learn to teach 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
- 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

This syllabus is valid for all levels from Summer 2020 until further notice.

1.3 Exam options

The following is an overview of the type of level examination contained in this syllabus:

	Debut	Breakthrough	Artist
Technical Work	✓	✓	✓
Prepared Mix	✓	✓	✓
Knowledge and Discussion	✓	✓	✓
Improvised Routine	✓	✓	✓
Aural Tests	✓	✓	✓
Prerequisites	x	x	x
Assessment	Examination	Examination	Examination
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
Regulation	✓	✓	✓

1.4 Exam entry

Exam dates, locations and fees

These exams will only be conducted at specialist exam centres. Please check with the LCME office for details. Details of exam dates, fees and how to book an exam are available on our website: lcme.uwl.ac.uk

Age groups and requirements for prior learning

LCM Examinations are open to all and there are no minimum age restrictions. There are no prerequisite qualifications required for entering any step, graded exam or level; candidates can enter at any level provided they have the required knowledge, skills and understanding.

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 Exam durations

Debut	Breakthrough	Artist
15 mins	15 mins	20 mins

1.6 Assessment and results

Marking

How marks are awarded

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; the assessment criteria used by the examiners for graded examinations is given in Section 5: Assessment. A Pass in each individual exam component is not required to pass overall.

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.

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.

1.7 Exam regulations

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

1.8 Performance guidelines

Equipment

A Pioneer DJ standalone controller will be available to use in the examination room. Candidates are not permitted to use their own equipment without the prior consent of LCME. There will be headphones available to use or candidates may bring their own into the exam.

Sync

The Sync function is not permitted to be used in the exam at Debut, Breakthrough or Artist Level.

Quantise

Quantise will be turned off in the exam. Candidates are not permitted to turn it on at any point.

Master tempo

Master Tempo will be activated upon entering the exam. Candidates can choose to disengage the Master Tempo setting on the controller.

Vinyl / Normal Mode

Candidates may choose between the Vinyl and Normal mode setting of the jog wheel. Vinyl mode will be selected upon entering the exam.

Rekordbox

Candidates will not be tested directly on knowledge and application of the software Rekordbox. They are required, however, to export their music for Component 2 (Prepared Mix) onto a USB stick and this must be done through Rekordbox. The free version of the software can be downloaded here: <https://rekordbox.com>

Rekordbox settings

Candidates are not permitted to load any settings from a previously configured USB stick, from either Rekordbox or any other software.

Music

Candidates should provide all the music for their Prepared Mix on a USB 2.0 or 3.0 stick. The music files will then be accessed by the candidate using the navigation controls on the equipment. It is advisable to have back up music files on a second USB stick.

Components 1, 4 and 5

All tracks for these components will be provided in the exam.

Explicit language

It is recognised that a number of contemporary songs contain expletives. While LCME does not prohibit their use in exams, candidates are asked to adopt a sensitive approach to this matter.

2. Summary of subject content

Full information about each exam component is provided in Section 4: Exam requirements.

2.1 Examination Levels

Exam components

Component 1: Technical Work

Component 2: Prepared Mix

Component 3: Knowledge and Discussion

Component 4: Improvised Routine

Component 5: Aural Tests

Component weightings

Technical Work	Prepared Mix	Knowledge and Discussion	Improvised Routine	Aural Tests
20%	30%	10%	30%	10%

3.1 Examination levels

Debut

The performance skill expected at this level is of an essentially elementary nature. Only basic transition, scratching and beat juggling techniques are required. Tracks are expected to be kept in sync by ear using the jog wheels, but candidates are not asked to match bpm's by ear. Understanding and awareness of balancing, structure, track selection, harmony and narrative is required to a small extent. The scratching and beat juggling techniques in Component 1 are limited to the least demanding examples. Only three different tracks are to be incorporated into the mix in Component 2. Technical accomplishment is a more important element of assessment than musicality, and expectations of communication are limited.

Breakthrough

The performance skill expected at this level is of a more demanding nature. The ability to beat match tracks of similar tempo by ear is expected. The scratching and beat juggling techniques in Component 1 include more complex examples. Performances should be well balanced throughout. Track selection, harmony and narrative should be more carefully considered than at Debut level. The minimum number of tracks required in Component 2 increases to five and one change of genre must also be included. Inventiveness is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher.

Artist

The performance skills expected at this level are of a significantly more demanding nature than for previous levels; it is the level where the standard might be considered suitable to perform in a professional environment. The scratching and beat juggling techniques in Component 1 are of a moderate degree of complexity. Balancing should be managed with subtlety and inventiveness. Track selection, harmony and narrative should be given careful attention. The minimum number of tracks required in Component 2 increases to seven and mixes must include at least one change in genre and one significant tempo transition (up to +/-50bpm). Musicality is judged to be an important element of assessment, and expectations of communication are higher still.

Debut

Component 1: Technical Work

20 marks

Cueing up and beat matching

Candidates will be asked to load two tracks with different BPMs (up to +/-2%) on to the decks. The visual display will then be covered. Candidates will be given 30 seconds to place cue points on each track by ear, listen to the phrasing and compare the BPMs. The examiner will then ask the candidate to perform the tracks together as follows:

- Play track 1
- Trigger track 2 on beat 1 of the first new phrase
- Keep track 2 in sync with track 1 using the jog wheel until the end of track 1

Scratching

Candidates load a scratch sample onto one deck and scratch beat onto the other. Candidates then perform a prepared 8-bar passage containing four short scratch phrases. The scratch phrases can be found in the *LCME DJ Handbook* notated using the Turntable Transcription Method — they do not need to be performed from memory. The passage must be played along to the beat, which will contain a 4-bar introduction. The scratch sample and scratch beat can be downloaded from the LCME website

Beat juggling

Candidates load beat juggling tracks on to both decks and demonstrate one beat juggling pattern of their choice, selected from the *LCME DJ Handbook*. The beat juggling tracks can be downloaded from the LCME website.

Component 2: Prepared mix

30 marks

Candidates perform a pre-prepared mix lasting four and a half to five minutes. The mix should consist of a minimum of three tracks of the candidate's choosing, which must be segued together to create a continuous string of music. At Debut level:

- The mix should contain tracks of the same genre (choice of genre is left to the candidate's discretion)
- Candidates must use one blending and one cutting technique, as outlined in the DJ Handbook
- All tracks must be exported onto a USB stick via Rekordbox and brought into the exam

Component 3: Knowledge and discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 14

Component 4: Improvised routine**30 marks**

Candidates perform a 16-bar scratching improvisation over a given beat. Up to one minute's preparation time will be allowed to study the sample and beat and plan the improvisation. The scratch sample provided will be "Ahhh". Candidates are expected to use both the jog wheel and crossfader to exhibit basic scratching, releasing and cutting techniques.

Component 5: Aural tests**10 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 15-16.

Breakthrough

Component 1: Technical Work

20 marks

Cueing up and Beat matching

Candidates will be asked to load two tracks with different BPMs (up to +/-4%) on to the decks. The visual display will then be covered. Candidates will be given one minute to place cue points on each track, listen to the phrasing and adjust the tempo of track 2 to match track 1 using the tempo control. The examiner will then ask the candidate to perform the tracks together as follows:

- Play track 1
- Trigger track 2 in sync with the first new phrase
- Let the tracks play together until the end of track 1. If further beat matching is required, candidates may continue to make adjustments during the performance

Scratching

Candidates load a scratch sample onto one deck and scratch beat onto the other. Candidates then perform a prepared 8-bar passage containing four short scratch phrases. The scratch phrases can be found in the *LCME DJ Handbook* notated using the Turntable Transcription Method — they do not need to be performed from memory. The passage must be played along to the beat, which will contain a 4-bar introduction. The scratch sample and scratch beat can be downloaded from the LCME website.

Beat juggling

Candidates load beat juggling tracks on to both decks and demonstrate one beat juggling pattern of their choice, selected from the *LCME DJ Handbook*. The beat juggling tracks can be downloaded from the LCME website.

Component 2: Prepared mix

30 marks

Candidates perform a pre-prepared mix lasting five to five and a half minutes. The mix should consist of a minimum of five tracks of the candidate's choosing, which must be segued together to create a continuous string of music. At Breakthrough level:

- The mix must contain one change of genre but is not expected to change tempo range (choice of genre is left to the candidate's discretion)
- Candidates should use a variety of blending and cutting techniques and must include a spinback, use of filters, looping (half a bar or smaller) and a hot cue jump
- All tracks must be exported onto a USB stick via Rekordbox and brought into the exam

Component 3: Knowledge and discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 14

Component 4: Improvised routine

30 marks

Candidates choose between Option 1: Scratching or Option 2: Beat juggling

Option 1 - Scratching:

Candidates perform a 16-bar scratching improvisation over a given beat. Up to one minute's preparation time will be allowed to study the sample and beat and plan the improvisation. The scratch sample provided will be one word or sound. Candidates are expected to use both the jog wheel and crossfader to exhibit a range of scratching, releasing and cutting techniques and to use different sections of the sample provided.

Option 2 - Beat juggling:

Candidates perform a 45 second to 1 minute beat juggling improvisation using the beat provided. Up to one minute's preparation time will be allowed to study the beat and plan the improvisation. Candidates are expected to combine looping, cutting and basic scratching techniques.

Component 5: Aural tests

10 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 15-16.

Artist

Component 1: Technical Work

20 marks

Beat matching

Candidates will be asked to load two tracks with different BPMs (up to +/-6%) on to the decks (at Artist level, track 2 may be an a cappella). The visual display will then be covered. Candidates will receive one minute to place cue points on each track, listen to the phrasing and adjust the tempo of track 2 to match track 1 using the tempo control. The examiner will then ask the candidate to perform the tracks together as follows:

- Play track 1
- Trigger track 2 in sync with the first new phrase
- Let the tracks play together until the end of track 1. If further beat matching is required, candidates may continue to make adjustments during the performance

Scratching

Candidates load a scratch sample onto one deck and scratch beat onto the other. Candidates then perform a prepared 8-bar passage containing four short scratch phrases. The scratch phrases can be found in the *LCME DJ Handbook* notated using the Turntable Transcription Method — they do not need to be performed from memory. The passage must be played along to the beat, which will contain a 4-bar introduction. The scratch sample and scratch beat can be downloaded from the LCME website.

Beat juggling

Candidates load beat juggling tracks on to both decks and demonstrate one beat juggling pattern of their choice, selected from the *LCME DJ Handbook*. The beat juggling tracks can be downloaded from the LCME website.

Component 2: Prepared mix

30 marks

Candidates perform a pre-prepared mix lasting five and a half to six minutes. The mix should consist of a minimum of seven tracks of the candidate's choosing, which must be segued together to create a continuous string of music. At Artist level:

- the mix must contain at least one change of genre and one change of tempo range (up to +/-50 BPM). The choice of genres is left to the candidate's discretion
- Candidates should use a variety of techniques such as blending and cutting and must include hot-cue drumming and two of the following effects: reverb, delay, echo, flanger
- All tracks must be exported onto a USB stick via Rekordbox and brought into the exam

Component 3: Knowledge and discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 14.

Component 4: Improvised routine

30 marks

Candidates perform a scratching and beat juggling improvisation lasting between one minute fifteen seconds and one minute thirty seconds using a given sample and beat. Up to one minute's preparation time will be allowed to study the sample and beat and plan the improvisation. The scratch sample provided will be up to three words or sounds, (e.g. "it like that"). Candidates are expected to use a range of scratching and beat juggling techniques, which may include transforming, the flare, tap pausing, and chasing.

Component 5: Aural tests

10 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 15-16.

5.1 Information

The knowledge required for the Discussion is cumulative; any knowledge required in earlier grades is required for later grades. There is no set form of words, or number of questions; examiners are encouraged to conduct the tests in a flexible and conversational manner. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology and a sense of engagement with and understanding of, the music performed.

5.2 Requirements

Debut

Candidates should be able to:

- demonstrate basic knowledge of equipment functions, setting up and signal flow and music formats
- discuss elements of their prepared performance such as their favourite track, awareness of the chosen genre, the mood and character of the tracks selected and reasons behind track choices and transitions

Breakthrough

In addition to the requirements for Debut level, candidates may be asked to:

- identify various methods of music management and be able to describe the system they use
- demonstrate knowledge of the main equipment functions and be able to describe the order of signal flow through the basic functions on a standard DJ mixer
- discuss their approach to preparing their mix and to identify any difficulties (musical or technical) which were encountered
- discuss any specialist techniques used in their prepared mix

Artist

In addition to the requirements for Debut and Breakthrough levels, candidates may be asked to:

- show good knowledge of the various equipment set-ups that a DJ can use to perform and be able to demonstrate knowledge of advanced features of the equipment
- demonstrate a detailed knowledge of equipment functions and setting up and signal flow
- demonstrate awareness of harmonic mixing by describing various methods which can be used to determine whether two keys are complimentary or not
- describe aspects of form and instrumentation in their selected tracks
- demonstrate knowledge of each of the genres performed including tempo, origin, characteristics and notable artists and labels
- demonstrate a self-critical awareness of your performance indicating to the examiner which aspects you were happy or unhappy with, and why

6.1 Information

The following information should be read in conjunction with the requirements for the relevant level.

1. Examiners will direct candidates to load and play the extracts for the aural tests using the DJ deck.
2. Candidates may request any test to be given one repeat playing without loss of marks. They should wait for permission from the examiner before playing the extract again.
3. The printed wording given for each test is a guide only; examiners are encouraged to conduct the tests in a conversational manner.

6.2 Requirements

Debut

Test 1 (Identifying Instruments)

Candidates will be instructed to play a 4-bar extract and verbally identify the instruments it uses. There will be a maximum of 5 instruments, which may include any of the following: Kick drum, Snare Drum, Clap, Hi-hat, Crash, Piano, Bass Synth, Vocal Sample.

Test 2 (Rhythm)

2a: The candidate will be asked to play the extract again and clap on each of the following:

- every beat (the pulse)
- the first beat of every bar
- the first beat of every 2 bars

2b: Candidates will be asked to reproduce a 2-bar rhythm on the performance pads, unaccompanied. While the extract is playing, candidates may practice their response but their performance will not be assessed. Only the response given after the extract has finished will be assessed.

Test 3 (Genre Identification)

Candidates will be asked to identify the genre of the extract. Knowledge of House, Hip-hop, Techno and Drum & Bass genres will be required.

Breakthrough

Test 1 (Identifying Samples)

Candidates will be asked to load and play a 4-bar extract and to identify the samples of two instruments heard in the extract. Four samples will be loaded on to the performance pads for each instrument. Candidates should listen to each sample and choose the one which corresponds to the instrument in the extract. The sample options for instrument one will be assigned to performance pads 1-4 and instrument two on pads 5-8. Candidates should respond orally with the correct numbers.

6. Aural Tests

Test 2 (Rhythm)

2a: The candidate will be asked to play the extract again and clap on each of the following:

- every beat (the pulse)
- the 1st and 3rd beats of each bar
- the 2nd and 4th beats of each bar
- the quaver off-beat - 1 & 2 & 3 & 4 &

2b: Candidates will be asked to play the extract again and reproduce a 2-bar rhythm on the performance pads, unaccompanied. While the extract is playing, candidates may practice their response but their performance will not be assessed. Only the response given after the extract has finished will be assessed.

Test 3 (Genre Identification)

Candidates will be asked to identify the genre of the extract and explain one distinguishing feature of the music. Knowledge of House, Hip-hop, Drum & Bass, Techno, Disco, Trance and Grime genres will be required.

Artist

Test 1 (Identifying Pitch & Timbre)

1a: Candidates load a 4-bar test track with 4 samples assigned to performance pads 1-4. Candidates listen to the track and to each sample on the performance pads and choose the one which corresponds with the pitch of the sample in the extract. Candidates should respond orally with the correct number.

1b: Candidates load and listen to a second test track and 4 samples, which are loaded on the performance pads. Candidates must choose the sample which matches the timbre of the instrument heard in the track, giving their response as the number of the corresponding pad.

Test 2 (Rhythm)

2a: Candidates will be asked to play the extract and clap along to the beat of the track.

2b: Candidates will be asked to play the extract again and reproduce a 4-bar rhythm on the performance pads, unaccompanied. The rhythm will be 4 bars long and the first and third bars will be the same. While the extract is playing, candidates may practice their response but their performance will not be assessed. Only the response given after the extract has finished will be assessed.

Test 3 (Genre Identification)

Candidates will be asked to identify the genre of the extract and explain three distinguishing features of the music. Knowledge of House, Hip-hop, Drum & Bass, Techno, Disco, Trance, Grime, R&B, Dubstep, and Trap genres will be required.

7.1 Assessment domains

Assessment objectives

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

- **Technical accomplishment** (the extent to which the DJ equipment is effectively controlled, assessed via the candidate's performance)
- **Musicality** (the ability to make sensitive and musical performance decisions)
- **Musical knowledge** (the synthesis of theoretical, technological and contextual knowledge)
- **Communication** (the degree to which the candidate communicates and engages with the listener through their performance)

Coverage of the assessment domains

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

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	✓	✓	✓	
Prepared Mix	✓	✓	✓	✓
Knowledge and Discussion		✓	✓	
Improvised Routine	✓	✓	✓	✓
Aural Tests		✓	✓	

Approximate weighting of the assessment domains

The following table shows the approximate weighting of the relevant assessment domains within each component of the exam:

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	75%	10%	15%	
Prepared Mix				
Debut	65%	15%	10%	10%
Breakthrough	50%	20%	15%	15%
Artist	35%	30%	17%	18%
Knowledge and Discussion				
Debut			100%	
Breakthrough		5%	95%	
Artist		10%	90%	
Improvised Routine				
Debut	65%	15%	10%	10%
Breakthrough	57.5%	20%	10%	12.5%
Artist	50%	25%	10%	15%
Aural Tests		10%	90%	

7.2 How marks are awarded

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam and the guidelines which the examiners use to award marks. The guidelines 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.

Technical Work

The examiner will consider the performance and presentation of the requested technical skills and will award a mark, taking into account the following:

Assessment domain	Technical accomplishment	Musicality	Musical Knowledge
Distinction 85–100%	<ul style="list-style-type: none"> Consistently accurate and fluent response Precise and consistent articulation, pitch and length of scratches Accurate and consistent timing and rhythmic control 	<ul style="list-style-type: none"> Clear sense of tempo and rhythmic alignment 	<ul style="list-style-type: none"> Secure knowledge of phrasing and track structure
Merit 75–84%	<ul style="list-style-type: none"> Mostly accurate with occasional lapses Moderate precision of articulation, pitch and length of scratches Mostly accurate and consistent timing and rhythmic control 	<ul style="list-style-type: none"> Good perception of tempo 	<ul style="list-style-type: none"> Mostly secure knowledge of phrasing and track structure
Pass 65–74%	<ul style="list-style-type: none"> Reasonable level of accuracy Some inconsistency of continuity produced by errors and/or restarts Some evidence of control and consistency of scratches Some timing accuracy and rhythmic control 	<ul style="list-style-type: none"> Some sense of tempo 	<ul style="list-style-type: none"> Evidence of knowledge of phrasing and/or track structure
Below Pass 55–64%	<ul style="list-style-type: none"> Containing restarts and errors Control and consistency of scratches need more work Rhythm and timing lacking accuracy and control 	<ul style="list-style-type: none"> Little evidence of a sense of pulse 	<ul style="list-style-type: none"> Little evidence of knowledge of phrasing and/or track structure
Below Pass 0–54%	<ul style="list-style-type: none"> Many restarts and errors Control and consistency of scratches not of a satisfactory standard Significant lapses in rhythmic security and control 	<ul style="list-style-type: none"> Very little or no evidence of a sense of pulse 	<ul style="list-style-type: none"> Very little or no evidence of knowledge of phrasing and/or track structure

Prepared Mix

The examiner will consider the performance of the candidate's prepared mix. In awarding the marks, the examiner will take into account the following:

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Distinction 85–100%	<ul style="list-style-type: none"> • High level of technical accomplishment, demonstrating accuracy and fluency • Secure beat-syncing and rhythmic control • Clarity and balance in all frequency ranges 	<ul style="list-style-type: none"> • Excellent track selection, a well-structured composition with clear musical narrative • Clear consideration given to harmony • Highly inventive and stylistic use of materials 	<ul style="list-style-type: none"> • Clear stylistic awareness of chosen materials • Highly evident attention to phrasing and/or track structure 	<ul style="list-style-type: none"> • Confident and assured performance • Sense of musical personality • A clear ability to engage the listener
Merit 75–84%	<ul style="list-style-type: none"> • Good level of technical accomplishment • Minor inaccuracies in beat-syncing with controlled corrections • Mainly good clarity and balance of frequency ranges 	<ul style="list-style-type: none"> • Evidence of thoughtful track selection and structured composition with some direction • Good attention to harmony • Inventive and stylistic use of chosen materials • Good sense of tempo 	<ul style="list-style-type: none"> • Good stylistic awareness of chosen materials • Evident attention to phrasing and/or track structure 	<ul style="list-style-type: none"> • A largely confident performance • Some sense of musical personality • Some ability to engage the listener
Pass 65–74%	<ul style="list-style-type: none"> • Fairly accurate, reasonably fluent, but occasionally hesitant • Beat-syncing inaccuracies mostly rectified • Clarity and balance of mix at an acceptable standard for this level 	<ul style="list-style-type: none"> • Evidence of planning and structure with some direction • Some evidence of attention to harmony • Some inventive and stylistic use of chosen materials • Sense of tempo 	<ul style="list-style-type: none"> • Some appropriate stylistic choices • Adequate attention to phrasing and/or track structure 	<ul style="list-style-type: none"> • Reasonably confident performance • Some musical personality communicated • Basic ability to engage the listener
Below Pass 55–64%	<ul style="list-style-type: none"> • Some accuracy and consistency, but compromised by discontinuity in the performance and technical inaccuracies • Beat-syncing poorly controlled 	<ul style="list-style-type: none"> • Structure unclear • Little attention given to harmony • Little stylistic use of chosen materials • Little sense of tempo 	<ul style="list-style-type: none"> • Little evidence of stylistic awareness or attention to phrasing and/or track structure 	<ul style="list-style-type: none"> • Musical personality unlikely to be clearly communicated • Little evidence of an ability to engage the listener
Below Pass 0–54%	<ul style="list-style-type: none"> • Inaccuracies proportionally greater than correct playing and a lack of continuity that jeopardises the sense of performance • Beat-syncing and balancing need much more work 	<ul style="list-style-type: none"> • Expression, style and structure are not evident in the performance • Harmony needs much more attention • Sense of tempo not evident 	<ul style="list-style-type: none"> • Very little or no evidence of stylistic awareness or attention to phrasing and/or track structure 	<ul style="list-style-type: none"> • Little communication of the substance of the music • Very limited, or no ability to engage the listener

Knowledge and Discussion

The examiner will consider the candidate's responses to questions, and participation in discussion, and will award a mark taking into account the following:

Assessment domain	Musicality	Musical Knowledge
Distinction 85–100%	<ul style="list-style-type: none"> • Clear understanding of matters relating to musicality and interpretation 	<ul style="list-style-type: none"> • Secure rudimentary and contextual knowledge in relation to the performances • Clear and considered personal response to learning and performing their chosen pieces • Accurate responses to questions relating to equipment, musical genres and history • Confident responses, accurate and well communicated
Merit 75–84%	<ul style="list-style-type: none"> • Good understanding of matters relating to musicality and interpretation 	<ul style="list-style-type: none"> • Mostly assured in terms of rudimentary and contextual knowledge • Well-considered personal response to learning and performing their chosen pieces • Mostly accurate responses to questions relating to equipment, musical genres and history • Generally well-expressed answers
Pass 65–74%	<ul style="list-style-type: none"> • Some understanding of matters relating to musicality and interpretation 	<ul style="list-style-type: none"> • Some understanding of rudimentary and contextual knowledge • Reasonably well-considered personal response to learning and performing their chosen music • Some understanding to questions relating to equipment, musical genres and history • Reasonable level of articulacy, perhaps combined with some hesitation; prompting may be required
Below Pass 55–64%	<ul style="list-style-type: none"> • Limited understanding of matters relating to musicality and interpretation 	<ul style="list-style-type: none"> • Degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered • Insufficient personal response to their chosen music and understanding of the knowledge required for this level • Responses likely to be insufficiently articulate; significant hesitation, with prompting required
Below Pass 0–54%	<ul style="list-style-type: none"> • Little or no understanding of matters relating to musicality and interpretation 	<ul style="list-style-type: none"> • Significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge • Little or no personal response to the repertoire or understanding of the knowledge required for this level • Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required

Improvised Routine

The examiner will consider the performance of the candidate's improvised routine. In awarding the marks, the examiner will take into account the following:

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Distinction 85–100%	<ul style="list-style-type: none"> High level of technical accomplishment, demonstrating accuracy and fluency Well-developed and secure control of sound and rhythm 	<ul style="list-style-type: none"> A clear ability to define and develop melodic and rhythmic ideas with variety and creativity A mature sense of musical style Clear sense of tempo 	<ul style="list-style-type: none"> Excellent ability to analyse and respond creatively to the musical material 	<ul style="list-style-type: none"> Confident and assured performance Sense of musical personality A clear ability to engage the listener
Merit 75–84%	<ul style="list-style-type: none"> Good level of technical accomplishment A good control of sound and rhythm 	<ul style="list-style-type: none"> Clear development and variation of rhythmic and melodic ideas Some inventiveness, personality and stylistic awareness Good sense of tempo 	<ul style="list-style-type: none"> Ability to analyse and respond creatively to the musical material 	<ul style="list-style-type: none"> A largely confident performance Some sense of musical personality Some ability to engage the listener
Pass 65–74%	<ul style="list-style-type: none"> Fairly accurate, reasonably fluent, but occasionally hesitant Sound and rhythm control of a generally acceptable standard for the level 	<ul style="list-style-type: none"> Some clear melodic and rhythmic shapes in the performance The beginnings of inventiveness, personality and stylistic awareness Some sense of tempo 	<ul style="list-style-type: none"> Some ability to analyse and respond creatively to the musical material 	<ul style="list-style-type: none"> Reasonably confident performance Some musical personality communicated Basic ability to engage the listener
Below Pass 55–64%	<ul style="list-style-type: none"> Some accuracy and consistency, but compromised by discontinuity in the performance and technical inaccuracies Sound and rhythm control need more development 	<ul style="list-style-type: none"> Melodic and rhythmic shaping lacks continuity Aural awareness need more work in order to be of an acceptable standard Little sense of tempo 	<ul style="list-style-type: none"> Little evidence of ability to analyse and respond creatively to the musical material 	<ul style="list-style-type: none"> Musical personality unlikely to be clearly communicated Little evidence of an ability to engage the listener
Below Pass 0–54%	<ul style="list-style-type: none"> Inaccuracies proportionally greater than correct playing and a lack of continuity jeopardises the sense of performance Sound and rhythm control need much more work 	<ul style="list-style-type: none"> Little melodic or rhythmic shaping Timing, co-ordination and aural awareness are well below an acceptable standard Sense of tempo not evident 	<ul style="list-style-type: none"> Very little or no evidence of ability to analyse and respond creatively to the musical material 	<ul style="list-style-type: none"> Little communication of the substance of the music Very limited, or no ability to engage the listener

Aural Tests

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

Assessment domain	Musicality	Musical Knowledge
Distinction 85–100%	<ul style="list-style-type: none">• Clear evidence of a sense of aural perception	<ul style="list-style-type: none">• Consistently accurate and prompt responses• Excellent knowledge of track components
Merit 75–84%	<ul style="list-style-type: none">• Some evidence of a sense of aural perception	<ul style="list-style-type: none">• Accuracy in most of the tests but with a few incorrect responses• Some knowledge of track components
Pass 65–74%	<ul style="list-style-type: none">• Basic evidence of a sense of aural perception	<ul style="list-style-type: none">• Reasonable standard of aural perception demonstrated throughout the tests• Basic knowledge of track components
Below Pass 55–64%	<ul style="list-style-type: none">• Insufficient evidence of a sense of aural perception	<ul style="list-style-type: none">• Insufficient standard of aural perception demonstrated throughout the tests• Knowledge of track components not satisfactory
Below Pass 0–54%	<ul style="list-style-type: none">• Inadequate evidence of a sense of aural perception	<ul style="list-style-type: none">• Inadequate standard of aural perception demonstrated throughout the tests• Little or no knowledge of track components

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

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment 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, and an understanding of, and at Artist Level, a sense of individual personality in relation to, the repertoire.

Merit (75–84%)

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment 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 at Artist Level, an emerging sense of musical personality in relation to, the repertoire.

Pass (65–74%)

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

Below pass, upper level (55–64%)

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment. 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.

Below pass, 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 will have been judged as significantly below that required for the level. 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 grade. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener.

8. Regulated qualifications

8.1 Regulated qualification information

The table below shows the qualification number, title, Guided Learning Hours (GLH), Total Qualification Time (TQT) and credit value of each level. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications: register.ofqual.gov.uk, for further details.

Graded examinations

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
Debut	603/6225/X	UWLQ Level 1 Award in DJ-ing (Debut)	10	40	4
Breakthrough	603/6226/1	UWLQ Level 1 Award in DJ-ing (Breakthrough)	15	70	7
Artist	603/6227/3	UWLQ Level 2 Award in DJ-ing (Artist)	18	100	10

8.2 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, Debut Level, Breakthrough Level	GCSE Grades 3 to 1
2	Grades 4 and 5, Artist Level	GCSE Grades 9 to 4
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

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