



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

# Conducting Diplomas

**Valid from:**

2013 until further notice

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

# **Syllabus for Diplomas in Conducting**

**DipLCM, ALCM, LLCM and FLCM**

# **LCM Examinations**

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φ denotes Senior Examiner in Music

† denotes Senior Examiner in Drama and Communication

\* denotes TME (Trainer Moderator Examiner in Music)

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

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# London College of Music

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The London College of Music (LCM) is one of the largest specialist Music and Performing Arts institutes in the UK. It has a long history of music education dating back to 1887, when it was situated in Great Marlborough Street, London, where the college began as an examination body. In 1991 LCM became part of Thames Valley University, which was renamed the University of West London in 2011.

The London College of Music offers an impressive range of innovative courses, respected worldwide and delivered with creativity and passion by practising industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

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

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

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## London College of Music Examinations

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

LCM's graded and diploma examinations in most subjects are regulated by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the QCF (Qualifications and Credit Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at Grades 6-8 in an accredited subject.

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

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

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

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

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# 1. Syllabus introduction

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## 1.1 Validity of this syllabus

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

## 1.2 Rationale

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

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

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

## 1.3 Syllabus aims

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

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

## 1.4 Syllabus objectives

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

- a learning basis for candidates to fulfil their potential as conductors at a fully professional level;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire of tasks specified for each diploma level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

## 1.5 Availability of examinations and entry details

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Conducting examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding Autumn. Completed entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. Associate, Licentiate and Fellowship diplomas may only be taken at a diploma centre; the DipLCM may be taken at any centre. Please contact LCM Examinations, or visit the website ([uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)) for details of your nearest appropriate centre.

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

## 1.6 Duration of examinations

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Assessment durations are as follows:

DipLCM	35 minutes
ALCM	55 minutes
LLCM	60 minutes
FLCM	70 minutes

*(NB. These times include discussion and writing-up time for the examiners, where necessary.)*

## 1.7 Target groups

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

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

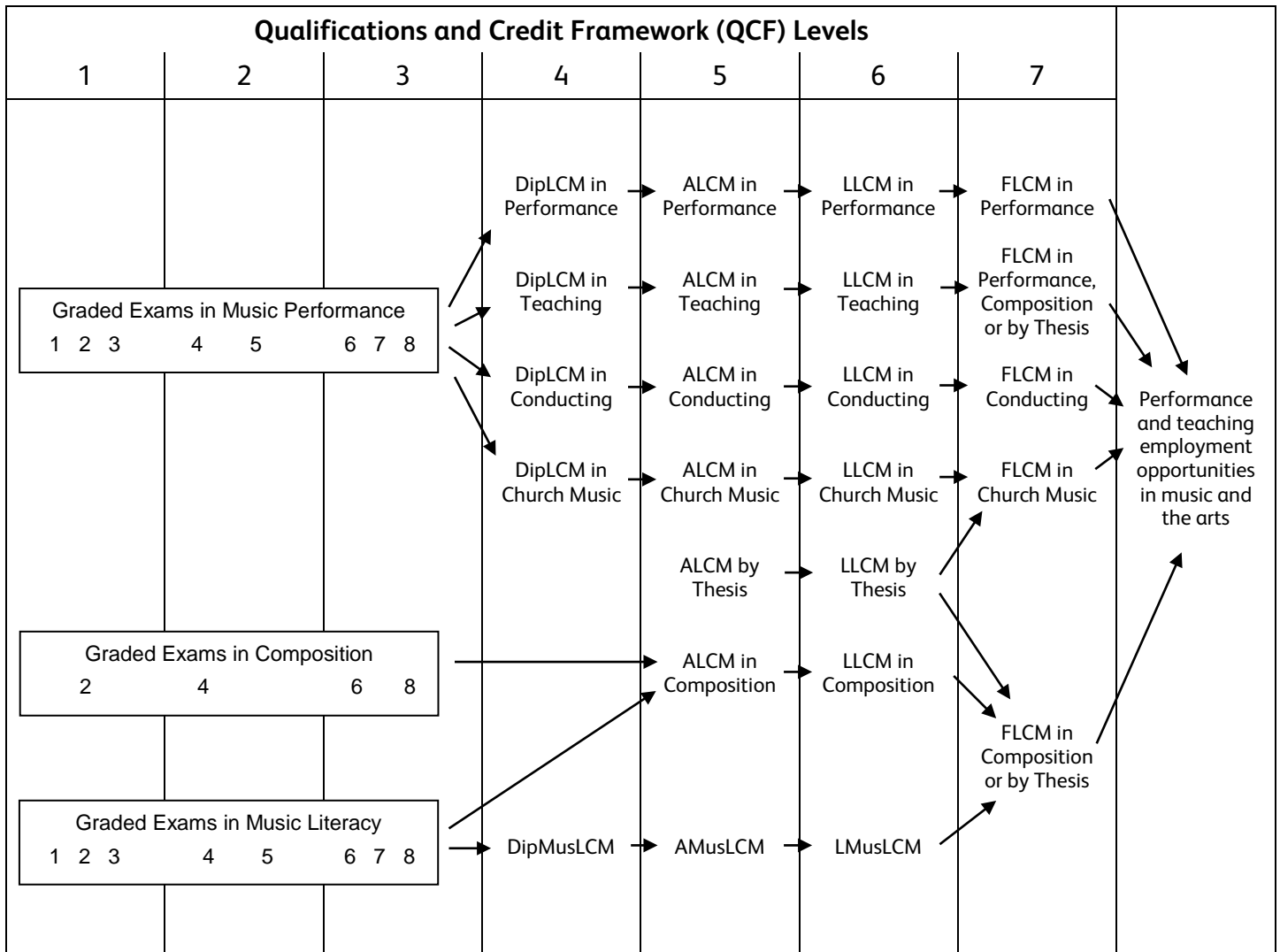
## 1.8 Candidates with specific needs

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



# 1.9 Progression



### Progression from Music Performance Grades:

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

### Progression from Music Literacy Grades:

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

### Progression from Drama & Communication Grades:

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

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

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

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## 2. Syllabus content

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### 2.1 Syllabus overview

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This London College of Music Examinations syllabus is designed to prepare students for the Diplomas in Conducting awarded by University of West London Qualifications. It provides a structured approach that enables students to develop capability as a conductor. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in an examination. Practical examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners.

### 2.2 Attainment levels

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**DipLCM.** This entry-level diploma demands a standard of musicianship beyond that of Grade 8, consistent with a Level 4 (first year) undergraduate module.

**ALCM.** This diploma demands a high standard of musicianship, consistent with a Level 5 (second year) undergraduate module.

**LLCM.** This diploma demands a fully professional standard of musicianship, consistent with a Level 6 (final year) undergraduate module.

**FLCM.** This diploma, the highest awarded by University of West London Qualifications, demands a truly exceptional demonstration of musical ability of the very highest standard. In order to pass, the candidate must present work which one might expect to encounter in the professional arena, demonstrating a clear maturity of personality and authority. The standard expected is equivalent to that of a Masters level module.

### 2.3 Pre-requisite qualifications

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**DipLCM and ALCM.** The candidate must already have passed one of the following:

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

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

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

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 conductor. Such an application must be made in writing to the Chief Examiner in Music in advance of entry, outlining the rationale for entering directly at this level, accompanied by evidence in the form of publications, press cuttings, reviews, concert programmes, etc., and supported by at least two references from professional musicians, who must NOT be the candidate's teacher. An administrative fee is charged for this procedure (see current entry form).

**FLCM.** Candidates must already have passed the LLCM in Conducting. Other qualifications may be considered on application to the Chief Examiner in Music.

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 conductor. Such an application must be made in writing to the Chief Examiner in Music in advance of entry, outlining the rationale for entering directly at this level, accompanied by evidence in the form of publications, press cuttings, reviews, concert programmes, recordings, etc., and supported by at least two references from professional musicians, who must NOT be the candidate's teacher. An administrative fee is charged for this procedure (see current entry form).

## **2.4 General guidelines**

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### **2.4.1 Ensemble**

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It is the candidate's responsibility to provide a suitable ensemble for the examination. Ensembles must constitute a minimum number of instrumentalists and/or singers as follows: DipLCM and ALCM - 8; LLCM - 12; FLCM - 20. Suitable ensembles might include an instrumental group, choir, band or orchestra. Performers should be of a sufficiently competent standard to facilitate a realistic assessment of the candidate's skills.

### **2.4.2 Venue**

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Candidates should arrange a suitable venue with the Centre Representative. (See Section 1.5, *Availability of examinations and entry details*.) Venues used for ALCM must have a piano, in order to facilitate the administration of the aural tests.

### **2.4.3 Repertoire**

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It is important that the repertoire selected by the candidate is of an appropriate technical and musical standard for the diploma level being examined. It is the responsibility of candidates to ensure that this is the case, and, where repertoire does not enable candidates to demonstrate mastery at the relevant level, the marking may reflect this. There is no need for repertoire to be approved in advance; however, advice on the selection of repertoire is available from the Chief Examiner in Music.

### **2.4.4 Assessment**

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Examiners will base their assessment on the rehearsal and conducting technique of the candidate, their response to issues as they come up in rehearsal, and efficient use of time, rather than the absolute standard of performance achieved. At DipLCM, ALCM and LLCM, ensembles may or may not have seen the music before. At FLCM, however, it will be expected that the repertoire is already close to performance standard, and the candidate's ideas on interpretation should be clear and well-advanced. Examiners may ask candidates to rehearse particular sections of the prepared scores, to move on to new sections, or for a final runthrough, as appropriate. At all levels, copies of scores MUST be available for the examiners.

## **2.5 Description of examination components**

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### **2.5.1 DipLCM in Conducting**

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#### **Component 1: Conducting** (approx. 20 mins)

Candidates must prepare THREE works or movements to be conducted in the examination. The examiner will select appropriate sections to be rehearsed.

#### **Component 2: Viva voce** (approx. 10 mins)

Examiners will ask questions about the candidate's rehearsal and conducting in Component 1, including reasons for certain decisions taken, etc. An element of self-critical awareness will be expected from the candidate, together with an indication of to what extent they were successful in realising what was intended. There may also be some background questions on the music rehearsed in Component 1, including knowledge of composers, and on the instruments/voices in the ensemble.

## **2.5.2 ALCM in Conducting**

### **Component 1: Conducting** (approx. 30 mins)

Candidates must prepare THREE works or movements to be conducted in the examination. The examiners will select appropriate sections to be rehearsed.

### **Component 2: Viva voce** (approx. 10 mins)

Examiners will ask questions about the candidate's rehearsal and conducting in Component 1, including reasons for certain decisions taken, etc. An element of self-critical awareness will be expected from the candidate, together with an indication of to what extent they were successful in realising what was intended. There may also be background questions on the music rehearsed in Component 1, including knowledge of composers, and on the instruments/voices in the ensemble.

### **Component 3: Aural tests**

#### 1. Cadences

The key-chord of a major or minor key will be played, followed by a continuous harmonised passage in the same key, of approximately 8-12 bars in length, containing four cadences. The examiner will then indicate which two of the four cadences the candidate will be required to name. The examiner will play the key-chord and the passage again, and pause at the first of the two cadences indicated. The candidate will be asked to:

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

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

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

#### 2. Modulations

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

The modulation will be to one of the following:

Major key:

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

Minor key:

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

Candidates will be asked to:

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

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

#### 3. Rhythm, tempo, phrasing and dynamics

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

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

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

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

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

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

## 2.5.3 LLCM in Conducting

### Component 1: Conducting (approx. 30 mins)

Candidates must prepare FIVE works or movements to be conducted in the examination, including at least one work written in or after 1945. The examiners will select appropriate sections to be rehearsed.

### Component 2: Discussion about a score (approx. 10 mins)

Candidates are required to bring two scores of a work to the examination (a miniature score for the examiner's use is acceptable). This may be an orchestral, choral or chamber work. The examiner will lead the candidate in a discussion about the score, which might include: general background about the work; any unusual instrumentation; approaches to rehearsing the score. Candidates will be expected to show understanding and in-depth knowledge of the score presented for discussion, from a conducting point of view.

### Component 3: Viva voce (approx. 10 mins)

Examiners will ask questions about the candidate's rehearsal and conducting in Component 1, including reasons for certain decisions taken, etc. An element of self-critical awareness will be expected from the candidate, together with an indication of to what extent they were successful in realising what was intended. There may also be background questions on the music rehearsed in Component 1, and on the instruments/voices in the ensemble. Candidates may also be asked general questions on conducting and rehearsal techniques, and programme building.

## 2.5.4 FLCM in Conducting

### Component 1: Conducting (approx. 40 mins)

Candidates must prepare EIGHT works or movements to be conducted in the examination, comprising a wide range of styles, and including at least one work composed after 1960. The examiners will select appropriate sections to be rehearsed.

### Component 2: Discussion about a score (approx. 10 mins)

Candidates are required to bring two scores of a work to the examination (a miniature score for the examiner's use is acceptable). This may be an orchestral, choral or chamber work. The examiner will lead the candidate in a discussion about the score, which might include: general background about the work; any unusual instrumentation; approaches to rehearsing the score. Candidates will be expected to show a most comprehensive understanding and in-depth knowledge of the score presented for discussion, from a conducting point of view.

### Component 3: Viva voce (approx. 10 mins)

Examiners will ask questions about the candidate's rehearsal and conducting in Component 1, including reasons for certain decisions taken, etc. An element of self-critical awareness will be expected from the candidate, together with an indication of to what extent they were successful in realising what was intended. There may also be background questions on the music rehearsed in Component 1, and on the instruments/voices in the ensemble. Candidates may also be asked general questions on conducting and rehearsal techniques, programme building, the development of interpretations, and eminent conductors of the past and present.

## 2.6 Weightings for examination components

DipLCM	Conducting	Viva voce
	70 %	30 %

ALCM	Conducting	Viva voce	Aural tests
	70 %	22 %	8 %

LLCM	Conducting	Discussion about a score	Viva voce
	60 %	20 %	20 %

FLCM	Candidates are assessed as 'approved' or 'not approved'.
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# 3. Assessment

## 3.1 How marks are awarded

With the exception of FLCM (see Section 4.2, *Awards*), the examiner will award a single mark for each component of the examination, taking the following criteria into account:

### Conducting

Assessment domains	Approx. weightings		
	DipLCM / ALCM	LLCM	FLCM
<b>Technique:</b> baton technique, expression, gesture, rehearsal technique; ability to communicate intentions and relate to ensemble; ability to read a score accurately	50 %	45 %	40 %
<b>Musicality:</b> evidence of sensitive and musical performance decisions	25 %	30 %	35 %
<b>Knowledge and understanding:</b> background knowledge of musical rudiments and performance practice as evidenced in the rehearsal	25 %	25 %	25 %

### Viva voce

Assessment domains	Approx. weightings		
	DipLCM / ALCM	LLCM	FLCM
<b>Knowledge and understanding</b> of scores rehearsed in Component 1, in both rudimentary (notational) and musical (interpretative) terms, together with conducting and rehearsing issues arising	35 %	30 %	25 %
<b>Self-critical awareness</b> of quality and success of rehearsal in Component 1	35 %	30 %	30 %
<b>Background knowledge</b> of music rehearsed in Component 1, and on the instruments / voices in the ensemble	30 %	20 %	15 %
<b>Questions</b> on conducting and rehearsal techniques, and programme building	X	20 %	15 %
<b>Questions</b> on the development of interpretations, and eminent conductors of the past and present	X	X	15 %

### Discussion about a score

Assessment domains	Approx. weightings
<b>Background knowledge</b> of the work under discussion	25 %
<b>An analytical understanding</b> of the music, including form, style and all notational aspects of the score	25 %
<b>Insight</b> into approaches to rehearsing the work	50 %

### Aural tests

Assessment domains	Approx. weightings
<b>Musical knowledge:</b> the ability to discriminate aurally a variety of musical elements and parameters, such as pitch, rhythm, harmony and form, and articulative detail	80 %
<b>Communication:</b> the ability to understand the question formats, and articulate answers clearly, using appropriate terminology	20 %

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## **4. Awarding and reporting**

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### **4.1 Issue of results**

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A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible, and not later than four weeks after the examination date, by post. Representatives are not allowed to issue results over the telephone.

Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this.

This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27.)

### **4.2 Awards**

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Candidates at DipLCM, ALCM and LLCM must attain an overall minimum mark of 75 % in order to pass the examination and for the diploma to be awarded.

FLCM candidates are assessed as 'approved' or 'not approved'.

Candidates who successfully complete a diploma in Conducting are permitted to append the letters 'DipLCM', 'ALCM', 'LLCM' or 'FLCM', as appropriate, to their name, and to wear academic dress as specified in Regulation 31.

### **4.3 Repeats of examinations**

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

# 5. Regulations and information

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

1. **Validity of syllabus:** Please refer to individual syllabuses and repertoire lists for the dates when each syllabus or repertoire list may be used.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations office or consult the website ([uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in April, June and November each year. Theoretical Diplomas are held in June only. Exact dates are printed on the entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry forms. Overseas candidates should consult their local representative for the closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met.  
*Classical Guitar Exams:* Step and Grade examination entries must be submitted to LCM Examinations on an original Registry of Guitar Tutors entry form, found in the back of the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Registry of Guitar Tutors. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.  
*Popular Music Theory:* Entries must be submitted to the Examinations Registry on an original Examinations Registry entry form, found in the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Examinations Registry. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
6. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.
8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to [University of West London](http://University of West London). Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy (see Regulation 34), will forfeit their fees.  
*Popular Music Theory:* A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the [Examinations Registry](http://Examinations Registry).
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination, leisure play examination or performance award without having taken any preceding examination. There are no pre-requisites for these exams. Refer to diploma syllabuses for pre-requisite requirements.
10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.



11. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by LCM Examinations. Transfers will only be administered on receipt of the transfer fee.
12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.
13. **Conditions at public centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of a moderate size, but with sufficient room to enable candidates to perform effectively. A good quality, tuned piano, with a stool, will be provided. A music stand will be provided for instrumentalists. Guitarists should bring their own footstool. Electronic Keyboard candidates should bring their own keyboard stand, if required; however, a table and power source will be provided. A waiting room will be provided, and a warm-up room where available.
14. **Electronic/digital instruments:** Good quality digital pianos may be used for examinations up to Grade 8 level. They may NOT be used for diplomas (except Jazz, Music Theatre, and Irish and Scottish Traditional diplomas). Where a digital piano is used, centres must inform all candidates and/or teachers at the time of entry. Electronic drum kits may NOT be used in examinations, unless with prior approval from the Chief Examiner in Music.
15. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus, unless the candidate requests otherwise. Examiners will normally offer a brief warm-up period of approximately 1 minute to candidates taking Grade 5 or higher. Where other candidates require warm-up time, the examiner should be informed accordingly. For sight reading components, candidates will be given approximately one minute's preparation time, during which they may study and try out short sections of the extract, but they may not play the complete extract through until asked to do so by the examiner. (NB. This does not apply to tests in Electronic Keyboard and Organ examinations, where different guidelines apply).
16. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room *with the following exceptions:*
- an accompanist, who may be present *only* for those parts of the examination where they are required;
  - for candidates aged 12 and under who are using pre-recorded backing tracks, an adult operating the playback equipment, who may be present *only* for those parts of the examination where they are required (*see Regulation 23*);
  - an approved person, such as a parent or teacher, in Early Learning or Pre Preparatory examinations;
  - an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with specific needs (*see Regulation 35*);
  - a chaperone for Music Theatre candidates (*see Music Theatre syllabus guidelines*);
  - an audience for FLCM recitals (*see individual syllabuses for further guidelines*);
  - an instrumental or vocal ensemble for Conducting examinations.
- Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from the Chief Examiner in Music. (*Please see Regulation 22a below.*)
- No-one is permitted to listen to examinations at the door.
17. **Use of music in examinations:** With the exception of certain examinations (see below), candidates must use published editions of all music performed in the examination, whether published by LCM Examinations or by other publishers. Where a certain published edition is listed in the syllabus repertoire, candidates may use any alternative published edition of the music, provided that this is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes, or is required, to perform from memory (e.g. in Music Theatre exams), published editions of the music must still be available for the examiner's reference. Diploma candidates must bring additional copies of the music for the examiners' reference; photocopies may be used for this purpose. *NB. Candidates are not required to use or provide published editions in the following examinations: Popular Music Vocals, Irish and Scottish Traditional Music.*
18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: *see Regulation 19*). Music which is published with an accompaniment must be performed with

- that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus.
19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *Dal Segno* signs should be observed.
  20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
  21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.
  22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions:*
    - (a) a photocopy of a page of a work for ease of performance due to a difficult page turn;
    - (b) a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
    - (c) an enlarged or modified photocopy for candidates with specific needs, provided the original edition is also brought to the examination and presented to the examiner (see *Regulation 35*).

All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate. However, failure to comply will lead to disqualification and no marks or certificate being awarded.

NB. Printouts of *legal* internet downloads are acceptable.
  23. **Accompaniment:** It is the candidate's responsibility to provide a suitable accompanist, if required, for the examination. LCM Examinations cannot provide or recommend accompanists. Pre-recorded backing tracks may NOT be used except in the following circumstances:
    - (a) in Music Theatre, Popular Music Vocals, Drum Kit, Tuned Percussion or Jazz examinations;
    - (b) where a piece specified in the syllabus is published with a pre-recorded backing track;
    - (c) with the prior approval of LCM Examinations.

Where pre-recorded backing tracks are used, candidates are responsible for bringing and operating their own equipment. For young candidates (aged 12 and below), an adult may be present to operate the equipment (see *Regulation 16b*).
  24. **Stopping candidates:** Examiners may, at their discretion, stop a candidate at any part of a practical examination if the candidate has exceeded the time allowed for that part of the examination.
  25. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded.
  26. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by LCM Examinations.
  27. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An *Application for Replacement Certificate* form should be submitted. The form can be found on the LCM Examinations website, and is available on request from the LCM Examinations office.
  28. **Graded qualifications:** Certificates issued for graded examinations are not intended to imply that the holder is qualified to teach, nor do they give the holder the right to use any letters after his or her name.
  29. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.
  30. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification. Details of components of examinations which may be carried forward on re-entry are detailed in individual syllabuses.

31. **Academic dress:** Holders of diplomas may wear academic dress as follows:  
DipLCM, DipMusLCM: Gown  
ALCM, AMusLCM: Gown and Cap  
LLCM, LMusLCM: Gown, Cap and Licentiate Hood  
FLCM: Gown, Cap and Fellowship Hood  
Academic dress is available for hire or purchase from the official robemaker:  
Wm. Northam & Company Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire CB6 1SE (tel. 0870 2401852).  
*A Form of Authority*, obtainable from LCM Examinations, should accompany all orders.
32. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
33. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
34. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, will be permitted to re-enter for the same examination on payment of half the current fee. A signed doctor's letter indicating the reason, accompanied by the Attendance Notice for the original exam, must be submitted with the entry form on re-entry. The letter must make clear that the candidate was incapacitated on the day of the scheduled examination. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with specific needs):** LCM Examinations is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation MUST be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English. A translator may be used, with prior approval from the Chief Examiner in Music.
37. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Please note that certain syllabuses and endorsements contain particular conditions and requirements. Where candidates are entered for examinations by teachers, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
38. **Changes to syllabuses:** LCM Examinations follows a policy of consistent improvement and development and may, without notice, update its regulations, syllabuses and other publications. Where a repertoire piece not published by LCM Examinations is taken out of print by the publisher, LCM Examinations will seek to provide an alternative as soon as possible. Where alterations, additions and/or deletions to syllabuses take place, LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Forte* (the LCM Examinations newsletter) and the normal reprinting process.
39. **Availability of syllabuses:** A wide range of examinations and subjects is offered, across the full range of Music, and Drama and Communication. All syllabuses and repertoire lists are available free of charge via the LCM Examinations website, and from the LCM Examinations office and local representatives.