UNIVERSITY OF
WEST LONDON
London College of Music Examinations

LCM Exams / Gigajam

School Music Performance Awards

Guitar • Bass • Keyboard • Drums

Valid from:

2014 until further notice

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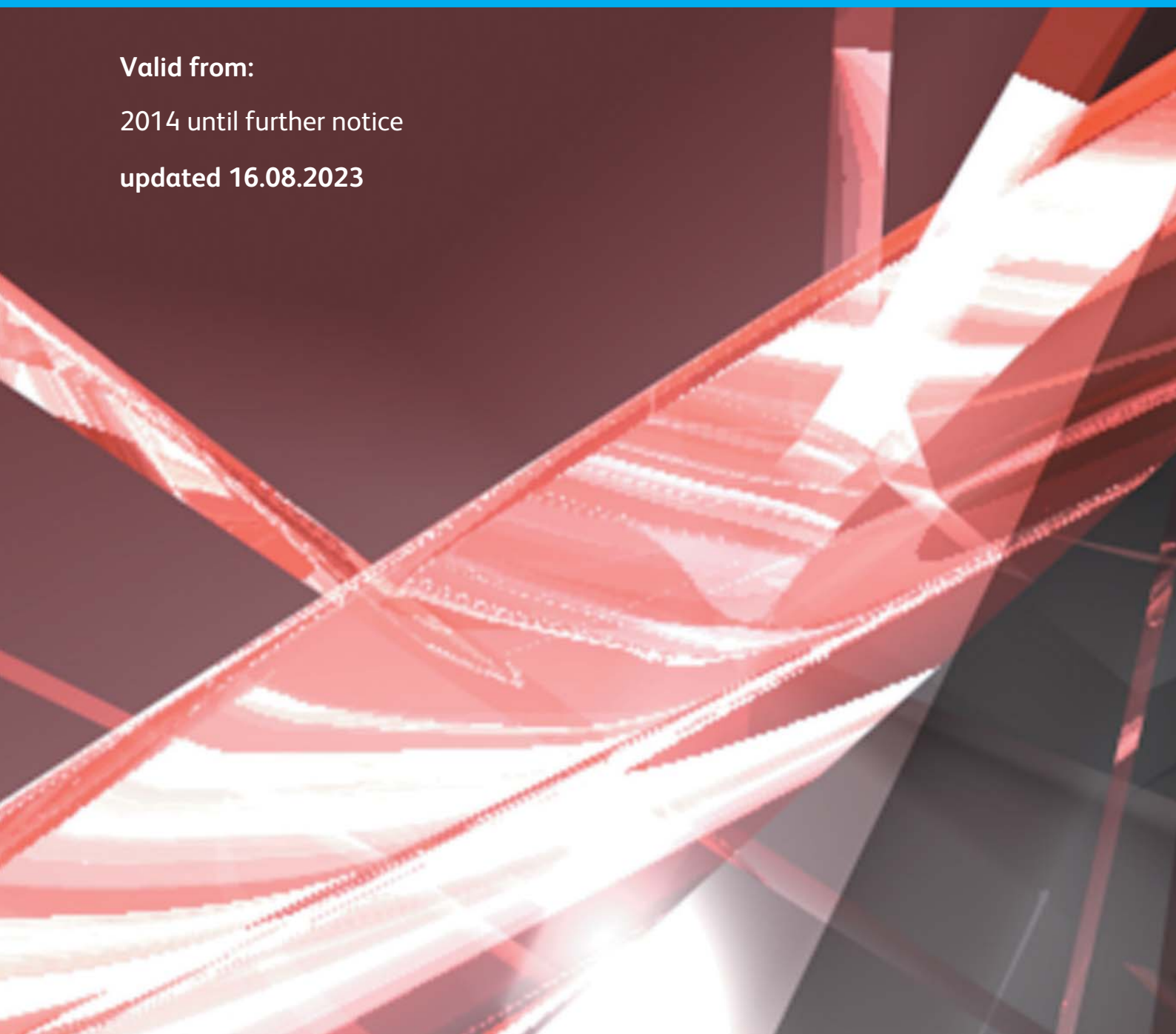

UNIVERSITY OF WEST LONDON
London College of Music Examinations

Gigajam

School Music Performance Awards

Debut Grade, Grades 1–5

Subjects:

Guitar, Bass, Keyboard and Drums

LCM Examinations

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Contents

Page

London College of Music Examiners 4

London College of Music 5

London College of Music Examinations 5

1. Qualification summary 6

2. Introduction

2.1 Coverage of this syllabus 7
2.2 Validity of this syllabus 7
2.3 Rationale 7
2.4 Definitions 8
2.5 How School Music Performance Awards work: overview 8
2.6 Online Music Schools – Gigajam in partnership with UWL / LCME 9
2.7 Syllabus aims 9
2.8 Syllabus objectives… 9
2.9 Availability of examinations and entry details 9
2.10 Duration of examinations 10
2.11 Target groups 10
2.12 Accreditation 10
2.13 Candidates with specific needs 11
2.14 Progression routes 11

3. Syllabus requirements

3.1 Overview 12
3.2 Summary of subject content and description of examination components 12
3.3 Weightings for examination components 13
3.4 Grade descriptions 13
3.5 Technical requirements 14
3.6 Assessment 14
3.7 Internal verification 15

4. Assessment

4.1 Assessment objectives 18
4.2 Coverage of the assessment domains 18

5. Awarding and reporting

5.1 Awards of Pass, Pass with Merit or Pass with Distinction 19
5.2 Attainment band descriptions 20
5.3 Issue of results 21

6. Regulations and information 22

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

London College of Music

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

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

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

- the UWL Learning Advice Centre - tel: 020 8579 5000; email: learning.advice@uwl.ac.uk
- the London College of Music office - tel: 020 8231 2304; email: music@uwl.ac.uk
- www.uwl.ac.uk/music

London College of Music Examinations

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

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

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

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

We offer a number of pre-Grade 1 Step exams. Graded exams include a viva voce element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element.

We offer the very popular **leisure play** and **recital grade** options, both of which are performance-based, and a range of **performance awards**, which are assessed by DVD submission.

The exciting feature of this particular syllabus is the interactive School Music Performance Award, focused on grades in popular music performance. It allows candidates to enter for a graded exam focusing predominantly on performance; and is assessed online using innovative interactive technologies.

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

1. Qualification summary

The following table details the components of the School Music Performance Awards:

School Music Performance Award (Debut to Grade 5)	
Technical Work	✓
Performance	5 graded pieces in the repertoire
Knowledge and Understanding	✓
Structure	Grades Debut - 5
Assessment	Completion of e-Portfolio, verified by Internal Verification
Grading	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %
Ofqual Accreditation	✓

2. Introduction

2.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the School Music Performance Awards awarded by University of West London Qualifications, in the following subjects:

Guitar, Bass, Keyboards, Drums

2.2 Validity of this syllabus

This syllabus is valid from 1 January 2014 until 31 December 2021.

2.3 Rationale

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

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

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

Specific to the development of the School Music Performance Award, these new and highly innovative qualifications, regulated by Ofqual, have been created in direct response to the government's National Plan for Music and are designed to enable more students, at school and at home, to learn to play a musical instrument and receive recognition for their progress.

2.4 Definitions

'Candidate'	A learner/pupil/student at a recognised and registered state educational establishment or an online student with Gigajam Online.
'Educational establishment'	A UK School, College with UK URN, or LCM recognised examination centre.
'Gigajam Online'	Online Music School managed by Gigajam, an LCM registered examination service.
'Internal Verifier'	A teacher at a recognised LCM examination centre who has responsibility for verifying identity and integrity of candidate portfolio.
'Online Portfolio'	The area provided by Gigajam to candidates to upload and store their technical exercises, exam pieces and responses to Knowledge and Understanding questions.
'Technical exercises'	The exercises in each lesson which are accompanied by Gigajam backing tracks to practise and develop musical skill, fluency and literacy.
'Exam Pieces'	There are 5 exam pieces for performance by candidates at the end of each grade. The skills build directly on technical exercises studied.
'Knowledge and Understanding'	The 5 multiple choice questions to be answered by candidates at the end of each grade. They are designed to confirm core knowledge of notation, musical concepts and literacy covered in the lessons studied up to that point.

2.5 How School Music Performance Awards work: overview

The School Music Performance qualifications are suitable for beginners through to intermediate players through a series of graded exams. Debut to Grade 5 are available for guitar, bass, keyboard and drums.

Students learning using Gigajam simply complete the exercises in their chosen instrument and upload and store their performances in their e-Portfolio. They can do this using either the video capture or award-winning Analyser software. At the end of each grade they then have five songs to perform and store, proving their skill and fluency in performing on their instrument. There are 5 multiple choice questions to complete, extending the test of candidates' knowledge and understanding of music. Their class teacher (Internal Verifier) will then verify two specified exercises from the course, along with one song to confirm that the portfolio is consistent with the level the student is performing at.

Using technology to support teachers in the delivery of a progressive pathway of study will, as well as providing meaningful assessment, enable more pupils to:

- receive instrumental instruction
- actively learn a musical instrument
- play together in bands and ensembles and
- receive formal recognition for their hard work

2.6 Online Music Schools – Gigajam in partnership with UWL / LCME

Education establishments: Candidates submitted for entry by their school/college (Examination Centre) will study and build their portfolio of work using Gigajam's Online Music School at http://gigajamvle.com

Candidates are identified and verified by the educational establishment.

Individual learners: Candidates studying purely online, with a personal subscription to Gigajamonline, will study and build their portfolio of work using Gigajam's Online Music School at http://gigajamonline.com

Candidates will be requested to prove their identity prior to entry for the qualifications. Official photographic identification will need to be submitted for approval, and specific technical exercises and exam pieces will be witnessed by Gigajam teachers to fulfil the verification process. *(See sections: 3.5 Technical requirements, 3.6 Assessment, 3.7 Internal verification.)*

2.7 Syllabus aims

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

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

2.8 Syllabus objectives

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

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

2.9 Availability of examinations and entry details

The nature of the School Music Performance Awards means that candidates may enter for the qualification at any time; the standard LCM closing dates are not applicable.

Candidates are submitted for entry online at https://eric.uwl.ac.uk.

For educational establishments to become an examination centre to run the School Music Award qualification, please visit https://www.uwl.ac.uk/academic-schools/music/lcm-exams/exam-centres for more information.

The co-ordinating teacher is responsible for scheduling and submitting candidates for their examinations.

Teachers are invited to telephone LCM Examinations on 020 8231 2364 with any queries.

2.10 Duration of examinations

The School Music Performance Award is designed on a continuous assessment model and is completed when the candidate has completed their studies, submitted all of their technical exercises, responses to exam questions and exam pieces. The candidate's teacher will provide verification that the portfolio has been submitted by the candidate at a standard consistent with the portfolio assessment band. This is done by the teacher electronically marking specified exercises and exam pieces after witnessing their performance by the candidate.

2.11 Target groups

LCM Examinations are open to all. There are no minimum age restrictions, and the choice of repertoire is intended to appeal to candidates of all ages.

Key Stage / Education Setting Level / Age	LCM Grades
Key Stage 2 Primary pupils aged 8–11	1–3
Key Stage 3 Secondary pupils aged 11–14	1–3
Key Stage 4 Secondary pupils aged 14–16	4–5
Continuing Education	1–5

2.12 Accreditation

LCM's School Music Performance Awards are regulated in England by Ofqual, and by the corresponding authorities in Wales (DfES) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels Entry, 1 and 2.

The table below shows the qualification number, RQF title and credit value for the School Music Performance Award for each grade. The awarding organisation is **University of West London Qualifications** (UWLQ).

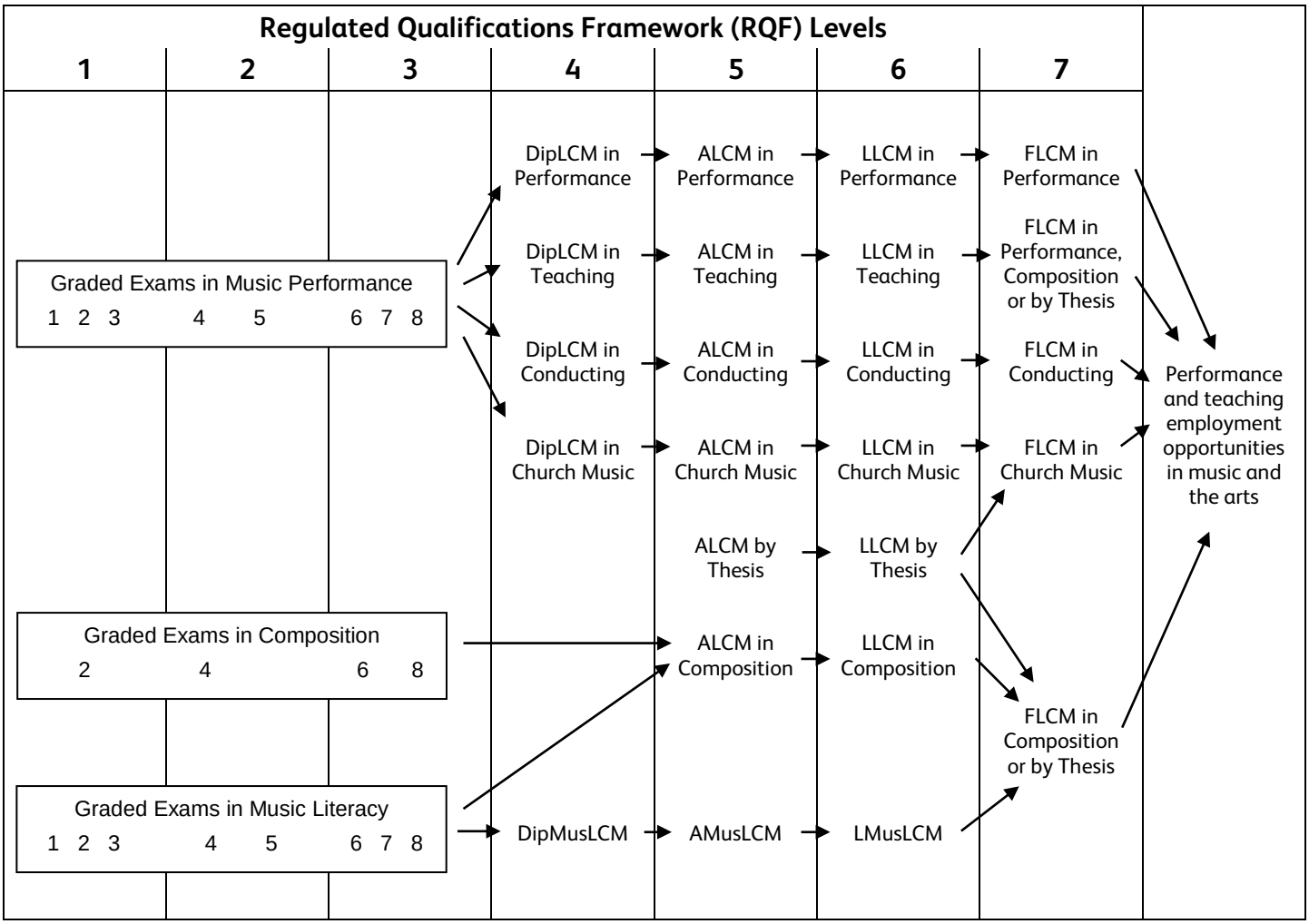
Please contact us, or consult the Register of Regulated Qualifications (http://register.ofqual.gov.uk), for further details, including unit numbers.

School Music Performance Award	RQF Level	RQF Credits	Ofqual Register
Debut	Entry Level	4	601/0304/8
Grade 1	Level 1	9	601/0300/0
Grade 2	Level 1	12	601/0302/4
Grade 3	Level 1	12	601/0303/6
Grade 4	Level 2	15	601/0359/0
Grade 5	Level 2	18	601/0309/7

2.13 Candidates with specific needs

Information on assessment, examination and entry requirements for candidates with specific needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*, available free of charge via our website or on request from the LCM Examinations office (contact details on page 2).

2.14 Progression routes



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

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

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.

3. Syllabus requirements

3.1 Overview

This London College of Music Examinations syllabus is designed to prepare students for the School Music Performance Awards awarded by University of West London Qualifications. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary to play a musical instrument and to develop capability both as a performer and as informed listener. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners.

3.2 Summary of subject content and description of examination components

These summaries should be read in conjunction with the *Grade descriptions (see Section 3.4)* and the *Pass band descriptions (see Section 5.1)*. Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music, Philip Aldred, at the LCM Examinations office (contact details on page 2).

Teachers preparing candidates for these examinations need to ensure that students are able to demonstrate appropriate levels of mastery as described in the Grade Descriptions in each of the following three areas of study:

Component 1: Technical Work

Candidates need to be prepared to demonstrate:

1. the ability to perform from memory the scales, arpeggios, and/or other tasks and exercises specified in the repertoire. The primary areas of study are the pitch content of the set exercises, and the ability to perform them from memory (unless specified to the contrary), with accuracy and fluency, within the specified parameters of tempo.
2. technical mastery of their particular instrument (including fingering, breath control, tone control, variation in dynamics, articulation and intonation, as appropriate), and the ability to shape the exercises musically.

Explicit ability: perform from memory a specified set of technical exercises, at a specified tempo or within specified parameters of tempo, appropriate to the instrument and grade, with accuracy and fluency.

Implied ability: demonstrate basic technical fluency, fingering, articulation, intonation, breath control, as appropriate to the instrument, and knowledge of keys and diatonic chords.

Component 2: Performance

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform pieces as prescribed in the repertoire, with accuracy and musicality. The principal area of study is the technical mastery of the instrument, which might include fingering, breath control, tone control, articulation, intonation, tonal variety and/or consistency, accuracy, dexterity, tempo and dynamics.
2. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. familiarity with notation appropriate to the grade.
4. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: perform pieces, usually three chosen by the candidate from prescribed lists, with accuracy and musicality.

Implied ability: execute a programme of three relatively substantial pieces of music, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the grade. *(See Section 3.4)*

Component 3: Knowledge and Understanding

Candidates need to be prepared to demonstrate:

1. the ability to respond to questions presented online or (at higher grades) articulate in a long form answer regarding aspects of the pieces performed. The primary areas of study throughout the grades will be (a) a thorough understanding of all aspects of notation occurring in the performed scores, and (b) an informed and considered response to the repertoire.
2. the ability to articulate answers clearly and confidently, demonstrating an understanding of musical terminology.

Explicit ability: respond to questions from, or (at higher grades) articulate in a long form answer regarding aspects of the pieces performed.

Implied ability: a technical and (at higher grades) critical understanding of the music performed in Component 2, and of the candidate's own response to it, demonstrated through articulate responses employing appropriate vocabulary.

3.3 Weightings for examination components

Technical Work	Performance	Knowledge and Understanding
45 %	45 %	10 %

3.4 Grade descriptions

The standard expected of a candidate at any particular grade is defined by the repertoire of tasks prescribed for that grade. The performance of the candidate in relation to these tasks determines the attainment band that they are awarded. The repertoire of tasks is differentiated by demand. The level of mastery implicit in these tasks and the more general expectations of the candidate are defined by the following grade descriptions:

Grades Debut - 2

The musical material selected for these grades is of an essentially elementary nature. Only the most basic, and hence most common, time signatures and keys are used. Melodic and rhythmic material is simple. Indications of dynamics, articulation, phrasing and ornamentation will occur only sporadically in the music, and will be limited to the most basic types. The repertoire of scales and arpeggios in Component 1 is limited to the least demanding examples. The duration of pieces in Component 2 is generally limited to 1-2 minutes maximum. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Grades 3 - 4

The musical material selected for these grades is of a more demanding nature. The number of keys and time signatures which may be used is increased. Melodic and rhythmic material is more complex. Indications of dynamics, articulation, phrasing and ornamentation will be a more regular feature of the music, and a wider variety of type will be used. The repertoire of scales and arpeggios in Component 1 is expanded in number, and includes more taxing examples. The duration of pieces in Component 2 is approximately 2-3 minutes. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher.

Grade 5

The musical material selected for Grade 5 is of a significantly more demanding nature than for previous grades; it is the first grade where one might expect to encounter repertoire which might conceivably be performed at a professional recital. The number of keys and time signatures which may be used extends to all but the most unusual and unlikely examples. Melodic and rhythmic material may include a moderate degree of complexity. Dynamics, articulation, phrasing and ornamentation will be varied and will often demand a degree of subtlety in performance. The repertoire of scales and arpeggios in Component 1 is expanded in number to include more taxing examples. The duration of pieces in Component 2 is approximately 2-3 minutes. Musicality is judged to be an important element of assessment, and expectations of communication are higher.

3.5 Technical requirements

Requirements for School Music Performance Awards are for the candidate to submit to their portfolio a performance, or series of performances, via MIDI and/or video.

In addition, please note the following requirements:

1. The technical exercises and graded pieces are provided as part of the course of study and are performed with the accompaniment of either the MIDI or audio backing track provided.

2. Performances submitted using MIDI will be automatically marked and analysed by the assessment software engine and should be uploaded to the candidate's portfolio as evidence. Multiple performances can be stored to show progression and the candidate can select which performance they wish to be assessed. Each piece must be recorded in a single, uninterrupted take to provide a full analysis of the technical exercise or exam piece.

3. When candidates and their teacher use video, they must:

    i. Either use the embedded Gigajam YouTube feature which utilises the computers webcam, or

    ii. Capture a video, upload to a hosting service of their choice and embed a link to that video via their Gigajam portfolio.

    iii. Record their performances using a static camera, which should be positioned in such a way as to show the performer clearly.

    iv. Performers should be sat in an appropriate position demonstrating their posture, fingering, sticking and general technical approach to their instrument.

    v. The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range, etc.

    vi. The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanying backing track.

    vii. The candidate's teacher will be notified of the video submission to the portfolio and will need to provide a mark for the video using the assessment criteria and assessment bandings providing.

4. The candidate's portfolio must be verified by their teacher (Internal Verifier) once the candidate has completed all the submissions to their portfolio. The purpose of this is to:

    i. Confirm the identity of the candidate.

    ii. Confirm that the overall assessment band shown in the candidate's portfolio is consistent with their understanding of the candidate's ability.

    iii. Verify specified technical exercises and one exam piece per grade (see table below) to signify that they have witnessed the candidate perform the exercise/piece at a standard consistent with their portfolio.

    iv. The teacher (Internal Verifier) needs to confirm they have verified the candidate's portfolio by ticking the verification buttons in the candidate portfolio.

3.6 Assessment

Technical exercises and exam pieces are assessed according to the same standards and criteria as for LCM's graded exams, whether through the automatic assessment engine for MIDI, or by teacher assessment of video submissions.

3.7 Internal verification

The following tables indicate the verification that the Internal Verifier must perform for the candidate's portfolio to be verified for quality purposes.

The Internal Verifier must witness and verify the specified technical exercises together with one piece from the available repertoire.

Grade Debut – Verification				
	Drums	**Bass**	**Guitar**	**Keyboard**
Technical	Lesson One 8 ex Lesson Two 8 ex	Lesson One 6 ex Lesson Two 8 ex	Lesson One 1 ex Lesson Two 10 ex	Lesson One 9 ex Lesson Two 6 ex
Knowledge & Understanding	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions
Pieces	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)

Grade 1 – Verification				
	Drums	**Bass**	**Guitar**	**Keyboard**
Technical	Lesson Three 4 ex Lesson Four 4 ex	Lesson Three 5 ex Lesson Four 7 ex	Lesson Three 10 ex Lesson Four 7 ex	Lesson Three 18 ex Lesson Four 7 ex
Knowledge & Understanding	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions
Pieces	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)

Grade 2 – Verification				
	Drums	**Bass**	**Guitar**	**Keyboard**
Technical	Lesson Five 8 ex Lesson Six 18 ex Lesson Seven 7 ex	Lesson Five 3 ex Lesson Six 4 ex Lesson Seven 7 ex	Lesson Five 5 ex Lesson Six 7 ex Lesson Seven 14 ex	Lesson Five 8 ex Lesson Six 15 ex Lesson Seven 13 ex
Knowledge & Understanding	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions
Pieces	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)

Grade 3 – Verification				
	Drums	**Bass**	**Guitar**	**Keyboard**
Technical	Lesson Eight 13 ex Lesson Nine 5 ex	Lesson Eight 4 ex Lesson Nine 7 ex	Lesson Eight 17 ex Lesson Nine 14 ex	Lesson Eight 9 ex Lesson Nine 11 ex
Knowledge & Understanding	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions
Pieces	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)	Wearing the Wire (Rock) Tunnel Vision (Metal) Ain't No Party (R&B) Fire It Up (Funk/Dance) Lonely Streets (Pop)

Grade 4 – Verification				
	Drums	**Bass**	**Guitar**	**Keyboard**
Technical	Lesson 15 Ex 01 Lesson 19 Ex 13	Lesson 17 Ex 12 Lesson 19 Ex 06	Lesson 14 Ex 12 Lesson 18 Ex 05	Lesson 14 Ex 07 Lesson 18 Ex 05
Knowledge & Understanding	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions
Pieces	The Buzz (Course track – Rock) Berlin Wall (Stadium Rock) The Way It Is (R&B) Torture (Metal) Island Dreams (Pop)	The Buzz (Course track – Rock) Berlin Wall (Stadium Rock) The Way It Is (R&B) Torture (Metal) Island Dreams (Pop)	The Buzz (Course track – Rock) Berlin Wall (Stadium Rock) The Way It Is (R&B) Torture (Metal) Island Dreams (Pop)	The Buzz (Course track – Rock) Berlin Wall (Stadium Rock) The Way It Is (R&B) Torture (Metal) Island Dreams (Pop)

Grade 5 – Verification				
	Drums	**Bass**	**Guitar**	**Keyboard**
Technical	Lesson 28 Ex 02 Lesson 29 Ex 01	Lesson 28 Ex 06 Lesson 29 Ex 06	Lesson 27 Ex 04 Lesson 29 Ex 05	Lesson 28 Ex 11 Lesson 29 Ex 11
Knowledge & Understanding	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions	5 multiple choice questions
Pieces	Coming Up Shortly (Course track – Library) Brown Shoes (Shuffle) Soul Town (Soul) Take a Walk (12/8) Who says it's raining (Swing)	Coming Up Shortly (Course track – Library) Brown Shoes (Shuffle) Soul Town (Soul) Take a Walk (12/8) Who says it's raining (Swing)	Coming Up Shortly (Course track – Library) Brown Shoes (Shuffle) Soul Town (Soul) Take a Walk (12/8) Who says it's raining (Swing)	Coming Up Shortly (Course track – Library) Brown Shoes (Shuffle) Soul Town (Soul) Take a Walk (12/8) Who says it's raining (Swing)

4. Assessment

4.1 Assessment objectives

The pathway of study, completion and submission of a portfolio of embedded tasks enables LCM to assess, alongside the internal verifier, the candidate's ability to demonstrate mastery of:

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

4.2 Coverage of the assessment domains

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	✓	✓	✓	
Performance	✓	✓	✓	✓
Knowledge and Understanding		✓ (Grades 4-5)	✓	

5. Awarding and reporting

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

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

Distinction (85-100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment on their instrument, and will have shown evidence of excellent 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, the repertoire.

Merit (75-84%)

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment on their instrument, and will have shown significant evidence of 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, and some understanding of, the repertoire.

Pass (65-74%)

A candidate who achieves a Pass will have offered a mostly accurate, fluent and musical response in all or most of the components. They will have demonstrated an acceptable standard of technical accomplishment on their instrument, and will have shown some evidence of 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 on their instrument. 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 on their instrument will have been judged as significantly below that required for the grade. 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.

5.2 Attainment band descriptions

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

Technical Work

Distinction (85-100%) A highly accurate and fluent response within the prescribed tempo range, with precise intonation and articulation, and consistent tone quality, as appropriate. Shaped musically and performed at the requested dynamics. Secure knowledge of pitch content of specified scales, arpeggios and/or exercises demonstrated.	**Merit (75-84%)** Mostly accurate, with occasional lack of assurance. Played within the prescribed tempo range. Moderate precision of articulation and intonation, and moderate consistency in quality of tone. Evidence of musical shape and phrasing. Mostly secure knowledge of pitch content of specified scales, arpeggios and/or exercises demonstrated.	**Pass (65-74%)** A reasonable level of accuracy. There may be some inconsistency of continuity produced by errors and/or restarts. Choice of tempo could be more appropriate and/or consistent. Some evidence of correct articulation and good tone quality. Technical standard is sufficient that the exercises are generally recognisable. Some evidence of musical shape and phrasing. Evidence of knowledge of pitch content of specified scales, arpeggios and/or exercises demonstrated.
Below Pass, upper (55-64%) Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass. Articulation, intonation, and/or tone quality need more work. Musical shape and phrasing need more attention and work. Some evidence of pitch content of specified scales, arpeggios and/or exercises demonstrated.	**Below Pass, lower (0-54%)** Occasional creditable moments, but many restarts and errors so that accuracy and fluency are severely compromised. Tone quality, intonation, and/or articulation are not of a satisfactory standard. Little or no evidence of musical shape or phrasing. Little or no evidence of pitch content of specified scales, arpeggios and/or exercises demonstrated.	

Performance

Distinction (85-100%) A high level of technical accomplishment, demonstrating accuracy and fluency, appropriate to the repertoire performed. Well-developed and secure tone quality, intonation, and/or articulation. Evidence of excellent musicality and interpretative ideas. A confident and assured performance. A secure understanding of musical notation should be evident. As the grades progress, the performance should display increasingly convincing evidence of stylistic awareness and an increasing degree of expressive qualities. A clear ability to engage the listener in the performance.	**Merit (75-84%)** An ability to cope well with the technical demands of the music. A good standard of tone quality, intonation and/or articulation. Evidence of appropriate musicality and interpretative ideas. A confident performance. A mostly secure understanding of musical notation should be evident. As the grades progress, some stylistic awareness and expression should be evident. Some ability to engage the listener in the performance.	**Pass (65-74%)** Fairly accurate, reasonably fluent, but occasionally hesitant. Tone quality, intonation and/or articulation of a generally acceptable standard. There is some evidence of appropriate musicality and interpretative ideas. A reasonably confident performance. Significant evidence of an understanding of musical notation. As the grades progress, the beginnings of stylistic awareness and expression should become apparent. A basic ability to engage the listener in the performance.
Below Pass, upper (55-64%) Some correct playing, but a degree of discontinuity in the performance, accompanied by technical inaccuracies. Tone, intonation and/or articulation need more work in order to be of an acceptable standard. Nevertheless, some signs that a sense of musicality and interpretation is potentially attainable. Evidence of an understanding of musical notation. Stylistic awareness and expression are unlikely to be clearly communicated.	**Below Pass, lower (0-54%)** There may be some correct playing, but a proportionally greater number of inaccuracies, and a lack of continuity which compromises the sense of performance. Tone and/or articulation are well below an acceptable standard. Ideas of interpretation and musicality are not clearly communicated. Some evidence, or less, of an understanding of musical notation. Little evidence of stylistic awareness and expression.	

Knowledge and Understanding

Distinction (85-100%) Demonstrating secure rudimentary and contextual knowledge	**Merit (75-84%)** Mostly assured in terms of rudimentary and contextual knowledge.	**Pass (65-74%)** Some understanding of rudimentary and contextual knowledge.
Below Pass, upper (55-64%) A degree of inaccuracy and suggesting that areas of the required knowledge and understanding have not been fully covered.	**Below Pass, lower (0-54%)** A significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge.	

5.3 Issue of results

The candidate's portfolio indicates the completion of the requirements of the examination. Once LCM Examinations has validated the entry the award will be signified in the candidate's portfolio.

Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this.

This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. *(See Section 6, Regulations.)*

6. Regulations and information

These regulations cover only the School Music Performance Award for guitar, bass, keyboard and drums.

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. **Entry procedure:** *The entry for the School Music Award is via http:// where instructions and entry is provided online.*

3. **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.

4. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to University of West London. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy, will forfeit their fees.

5. **Pre-requisite qualifications (approved prior learning):** There are no pre-requisites for these exams.

6. **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.

7. **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.

8. **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.

9. **Electronic/digital instruments:** Good quality digital instruments may be used for examinations up to Grade 8 level.

10. **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.*

11. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: *see Regulation 12).* Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus, or where the performance convention allows (e.g. Music Theatre, Electronic Keyboard and Organ, popular and jazz styles).

12. **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.

13. **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.

14. **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.

15. **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.

16. **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.

17. **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.

18. **Examination results and certificates:** The candidate's portfolio indicates the completion of the requirements of the examination. Once LCM have validated the entry the award will be signified in the candidates portfolio. Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. 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.

19. **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.

20. **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.

21. **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 Exams office.

22. **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.

23. **Language:** All examinations are conducted in English. A translator may be used, with prior approval from the Chief Examiner in Music.

24. **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.

25. **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.

26. **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.