

**THAMES VALLEY UNIVERSITY**

London College of Music Examinations

# Syllabus for Diplomas in Music Performance and Teaching

DipLCM, ALCM, LLCM and FLCM

**Piano, Piano Duet\***, **Piano Accompaniment\***, **Jazz Piano†**, **Electronic Keyboard, Electronic Organ, Pipe Organ, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Recorder, Flute, Jazz Flute†, Oboe, Clarinet, Jazz Clarinet†, Saxophone, Jazz Saxophone†, Bassoon, Horn, Trumpet, Jazz Trumpet†, Trombone, Jazz Trombone†, Bass Trombone, Baritone / Euphonium, Tuba, Classical Singing, Percussion, Popular Music Vocals†, Irish Traditional Music†, Scottish Traditional Music†, Music Theatre†**

**\*Performance only    †Teaching only**

2008 – 2010

# Thames Valley University

## London College of Music Examinations

### Syllabus for Diplomas in Music Performance and Teaching

### DipLCM, ALCM, LLCM and FLCM

2008-10

#### Endorsements:

- Piano
- Piano Duet (*Performance only*)
- Piano Accompaniment (*Performance only*)
- Jazz Piano (*Teaching only*)
- Electronic Keyboard
- Electronic Organ
- Pipe Organ
- Violin
- Viola
- Cello
- Double Bass
- Harp
- Classical Guitar
- Recorder
- Flute
- Jazz Flute (*Teaching only*)
- Oboe
- Clarinet
- Jazz Clarinet (*Teaching only*)
- Saxophone
- Jazz Saxophone (*Teaching only*)
- Bassoon
- French Horn
- Trumpet / Cornet / Flugelhorn
- Jazz Trumpet (*Teaching only*)
- Trombone
- Jazz Trombone (*Teaching only*)
- Bass Trombone
- Baritone / Euphonium
- Tuba
- Classical Singing
- Percussion
- Popular Music Vocals (*Teaching only*)
- Irish Traditional Music (*Teaching only*)
- Scottish Traditional Music (*Teaching only*)
- Music Theatre (*Teaching only*)

# LCM Examinations

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# Contents

	<b>Page</b>
London College of Music Examiners .....	4
London College of Music / London College of Music Examinations .....	5
<b>1. Syllabus Introduction</b>	
1.1 Introduction to the Revised Diploma Syllabus .....	6
1.2 Overview of LCM Diploma Structure .....	6
1.3 Validity of this Syllabus .....	8
1.4 Rationale .....	8
1.5 Syllabus Aims .....	8
1.6 Syllabus Objectives .....	9
1.7 Availability of Examinations and Entry Details .....	9
1.8 Duration of Examinations .....	9
1.9 Target Groups .....	10
1.10 Candidates with Particular Needs .....	10
1.11 QCA Accreditation and the National Qualifications Framework .....	10
1.12 Progression .....	11
<b>2. Syllabus Content</b>	
2.1 Syllabus Overview .....	12
2.2 Attainment Levels .....	12
2.3 Pre-requisite Qualifications .....	13
2.4 Summary of Subject Content .....	15
2.5 Diplomas in Performance: Further Guidelines for Performance Component .....	21
2.6 Description of Examination Components .....	22
2.7 Mark Weightings for Examination Components .....	34
<b>3. Assessment</b>	
3.1 How Marks are Awarded .....	36
3.2 Attainment Descriptions .....	44
<b>4. Awarding and Reporting</b>	
4.1 Issue of Results .....	47
4.2 Awards .....	47
4.3 Repeats of Examinations .....	47
<b>5. Regulations and Information</b> .....	49

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\* denotes Senior Examiner in Music † denotes Senior Examiner in Drama and Communication

[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 was founded in 1887 as an establishment devoted to musical education. In 1991 it became part of Thames Valley University, one of the largest universities in the UK, spread across three campuses in Ealing, Slough and Reading.

Today, Music joins the Media and Art & Design departments to form the university's Faculty of the Arts (previously known as the London College of Music & Media). Within the Faculty, the London College of Music continues to give outstanding provision for both performance and composition; it has embraced innovations and advances, creating one of the country's most prestigious and sought-after degrees in Music Technology.

In addition to full-time programmes for undergraduate and postgraduate students, there is a Junior College and a Part-Time Studies Department. Prospectuses for each of these divisions are available from:

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

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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 accredited by the QCA (Qualifications and Curriculum Authority), 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 NQF (National Qualifications Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at grades 6-8 in accredited subjects.

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, singing, theory (both classical and popular), music theatre, guitar, electronic keyboard, electronic organ, drum kit, percussion, jazz piano, wind and brass, popular music vocals, Irish and Scottish traditional music, composition, Key Stage 3 certificate, chamber ensemble, and early learning. 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, jazz, thesis & theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

We offer a number of pre-Grade 1 exams (Preliminary and Steps). 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 popular Leisure Play option, where candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

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

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# **1. Syllabus Introduction**

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## **1.1 Introduction to the Revised Diploma Syllabus**

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This syllabus represents a consolidation of the diplomas in music Teaching and Performance previously published by LCM Examinations in 2005 and 2006 respectively. All the examinations and progression routes contained in those syllabuses are retained in this new one. However, in addition, we have introduced a number of additional options and pathways, resulting in a suite of qualifications which offers considerable variety and choice for candidates with different strengths and priorities.

The basic scheme is set out in Section 1.2 below. If this diagram initially looks complicated, this is only because the range of options and pathways is so extensive. For example, it is now possible to progress through the four levels of diploma, taking diplomas in either Performance or Teaching at any stage, apart from FLCM where only Performance is offered (teachers, however, may wish to consider entering for FLCM by Thesis, where educational subjects are now acceptable – details of this are contained in a separate syllabus). Alternatively, direct entry to a diploma at any level is possible, providing that certain conditions as described in the syllabus are met.

For example, direct entry to ALCM in Performance (Option 1) is now acceptable, provided that the candidate already has a minimum of Grade 5 theory. Alternatively, candidates who wish to extend their theory studies to ALCM / Grade 8 level may enter for Option 2, where fewer components in the practical exam are required. On the Teaching side, candidates who do not have, or do not wish to take, the pre-requisite of DipLCM in Performance may enter for ALCM in Teaching Option 2, where performance is required as an additional part of the exam.

Additional changes include the introduction of 'Recital' options at ALCM and LLCM in Performance, where candidates may elect to offer an extended Performance component and fewer or alternative supporting components; and the introduction of a DipLCM in Teaching qualification, which, like its counterpart in performance, is intended to act as a 'staging post' for candidates who do not yet feel fully ready to enter for the ALCM.

Guidelines for diplomas in Performance should be read in conjunction with the relevant repertoire list; copies are available free of charge from the LCM Examinations office and from local representatives.

Dr Andrew McBirnie, Chief Examiner in Music

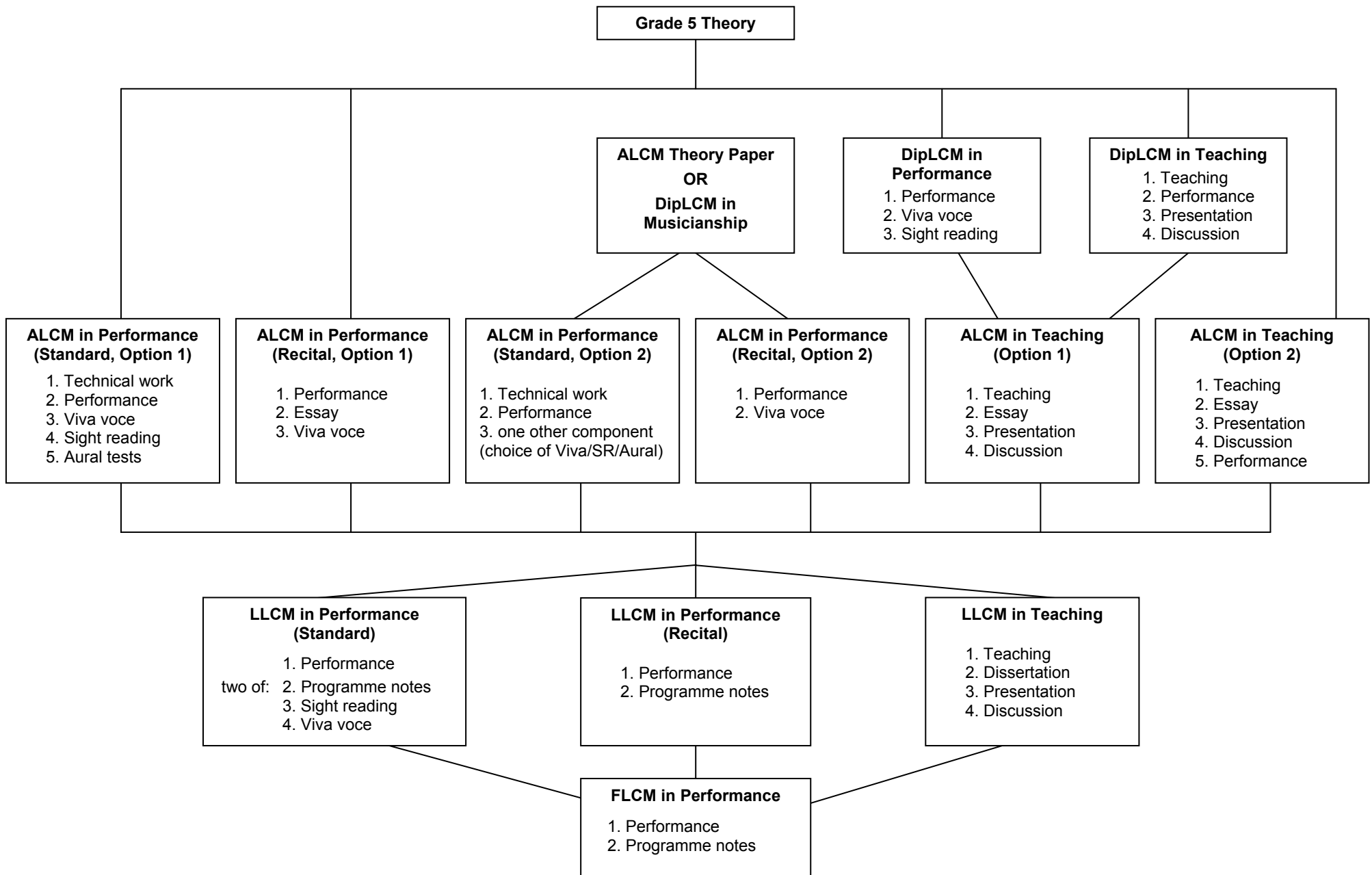
April 2007

## **1.2 Overview of the LCM Diploma Structure**

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Please see diagram opposite.

Requirements for diplomas in jazz performance (piano, flute, clarinet, saxophone, trumpet and trombone), Irish and Scottish traditional music performance, music theatre performance, conducting, composition, thesis and church music are available in separate syllabuses.



## 1.3 Validity of this Syllabus

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This syllabus is valid from 1 January 2008 until 31 December 2010. However, it is anticipated that the 2011 syllabus and repertoire lists for most instruments will remain fundamentally unaltered.

From 1 January 2008, this syllabus replaces the 2007-8 Performance Diploma syllabus previously issued by LCM Examinations. However, the basic requirements of the 2007-8 syllabus are carried forward in this new syllabus, and hence the 2007-8 syllabus may still be used until 31 December 2008.

During 2008, candidates for diplomas in music theatre teaching, and Irish or Scottish traditional music teaching, may follow *either* the requirements of the previous syllabuses in those subjects, *or* those of this syllabus. The choice of syllabus used should be indicated on the entry form.

## 1.4 Rationale

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

## 1.5 Syllabus Aims

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A course of study based on TVU'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.

## 1.6 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 performers or instrumental teachers at an advanced and 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 published for each diploma level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

## 1.7 Availability of Examinations and Entry Details

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Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published 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.

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

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

## 1.8 Duration of Examinations

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

### Diplomas in Performance:

DipLCM	35 minutes
ALCM (Standard)	55 minutes
ALCM (Recital)	65 minutes
LLCM	60 minutes
FLCM	70 minutes

### Diplomas in Teaching:

	Option A; Option B where video is available at Centre	Option B where video is not available at Centre
DipLCM	55 minutes	40 minutes
ALCM (Option 1)	90 minutes	70 minutes
ALCM (Option 2)	100 minutes	80 minutes
LLCM	105 minutes	75 minutes

## 1.9 Target Groups

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**Diplomas in Performance:** These are open to all, and 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	14
ALCM	15
LLCM	17
FLCM	18

**Diplomas in Teaching:** Candidates must have attained the ages specified below by the date of entry.

Diploma:	Minimum age:
DipLCM	16
ALCM	17
LLCM	18

## 1.10 Candidates with Particular Needs

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

## 1.11 QCA Accreditation and the National Qualifications Framework

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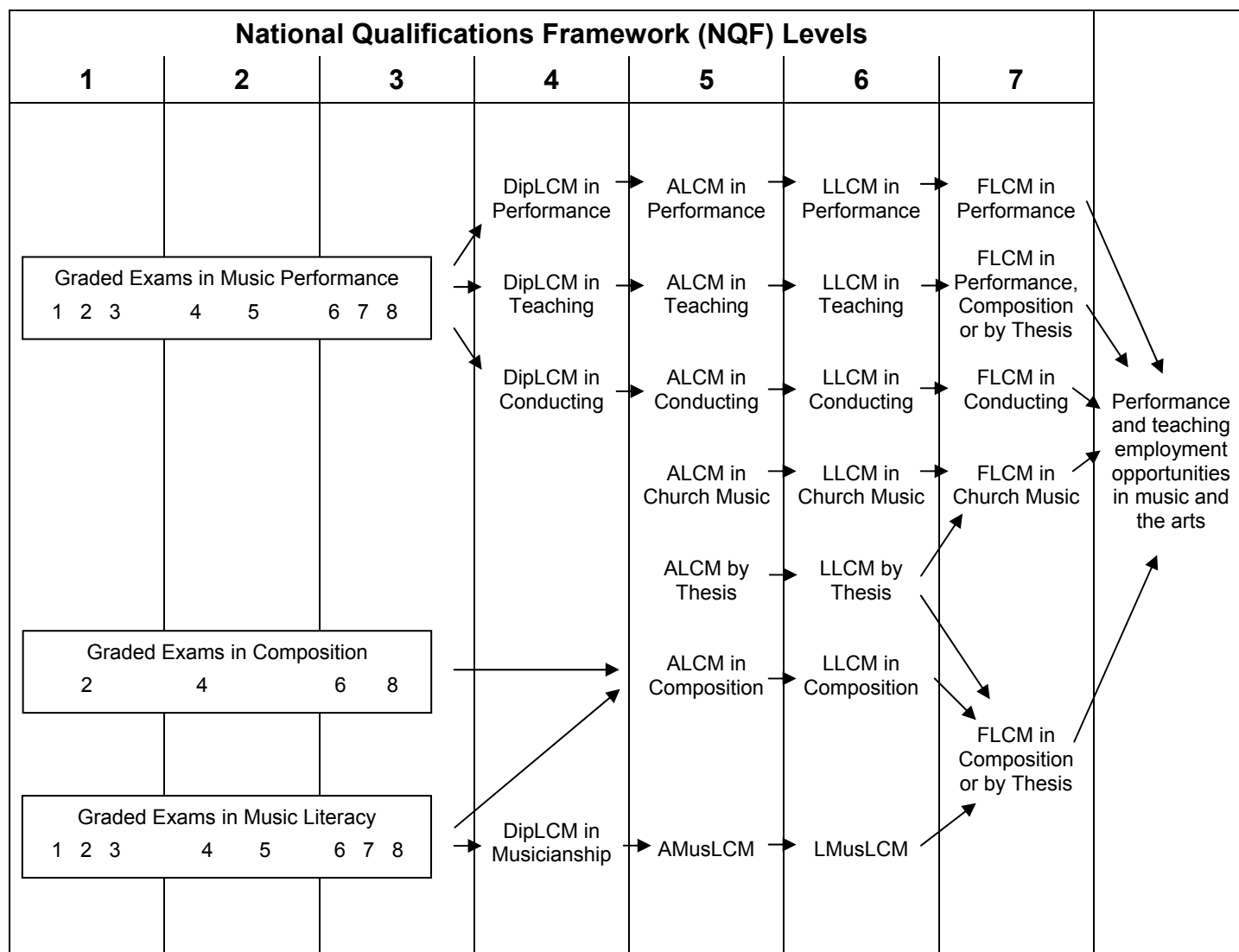
TVU's diploma examinations in music performance and music teaching are fully accredited in England by the Qualifications & Curriculum Authority (QCA), and by the corresponding authorities in Wales (DCELLS) and Northern Ireland (CCEA). They have been placed on the National Qualifications Framework (NQF) at Levels 4, 5, 6 and 7. Accreditation details are as follows:

**Awarding Body: Thames Valley University (TVU)**

Qualification Title	Accreditation Number
TVU Level 4 Diploma in Music Performance (DipLCM)	500/3335/9
TVU Level 4 Diploma in Music Teaching (DipLCM)	500/3455/8
TVU Level 5 Associate in Music Performance (ALCM)	500/3376/1
TVU Level 5 Associate in Music Teaching (ALCM)	500/3456/X
TVU Level 6 Licentiate in Music Performance (LLCM)	500/3377/3
TVU Level 6 Licentiate in Music Teaching (LLCM)	500/3459/5
TVU Level 7 Fellowship in Music Performance (FLCM)	500/3378/5



## 1.12 Progression



### Progression from Music Performance Grades:

- Performance route: DipLCM in Performance (NQF 4), ALCM in Performance (NQF 5), LLCM in Performance (NQF 6), FLCM in Performance (NQF 7)
- Teaching route: DipLCM in Teaching (NQF 4), ALCM in Teaching (NQF 5), LLCM in Teaching (NQF 6), FLCM in Performance or Composition or by Thesis (NQF 7)
- Conducting route: DipLCM in Conducting (NQF 4), ALCM in Conducting (NQF 5), LLCM in Conducting (NQF 6), FLCM in Conducting (NQF 7)

### Progression from Music Literacy Grades:

- Theory route: AMusLCM (NQF 5), LMusLCM (NQF 6), FLCM in Composition or by Thesis (NQF 7)
- Composition route: ALCM in Composition (NQF 5), LLCM in Composition (NQF 6), FLCM in Composition or by Thesis (NQF 7)

### Progression from Drama & Communication Grades:

- Performance route: DipLCM (NQF 4), ALCM (NQF 5), LLCM (NQF 6), FLCM (NQF 7)
- Teaching route: ALCM in Teaching (NQF 5), LLCM in Teaching (NQF 6), FLCM (NQF 7)

*The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not accredited by the OCA; please contact LCM Examinations for details.*

*Music diplomas are mapped against the Thames Valley University 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 help prepare students for the four levels of performance and three levels of teaching diplomas awarded by Thames Valley University. It provides a structured approach, incorporating a choice of progression routes, which enables students to develop their capability and expertise as a performer at an advanced level, or to learn to teach instrumental or vocal music in a studio context with confidence and authority. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in an examination. Examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners. Further information and advice on all aspects of this syllabus is available from the Chief Examiner in Music, Dr Andrew McBirnie, c/o the LCM Examinations Office (see page 2 for contact details).

### 2.2 Attainment Levels

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

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

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

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

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

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

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

## 2.3 Pre-requisite Qualifications

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**DipLCM in Performance; DipLCM in Teaching (all endorsements apart from Irish and Scottish traditional music and music theatre):** Candidates must have already passed one of the following:

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

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

**DipLCM in Teaching (Irish and Scottish Traditional Music, Music Theatre):** Candidates must have passed Grade 8 (performance) in the appropriate discipline.

**ALCM in Performance: Option 1 (Standard or Recital):** Candidates must have already passed one of the following:

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

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

**ALCM in Performance: Option 2 (Standard or Recital):** Candidates must have already passed one of the following:

- ALCM Theory paper (see below);
- DipLCM in Musicianship (scheduled for implementation in 2009), OR an alternative theory qualification (see below);
- Grade 8 Music Theory from any QCA-accredited examination board;
- A2 level Music (Grades A-C);
- Scottish Higher grade in Music (Grades A-C);
- Irish Leaving Certificate, including Music (Grades A-C);
- Theoretical diploma (eg. AMusLCM);
- Open University module A214;
- Bachelors' degree or Graduate Diploma in Music.

Other qualifications may be considered on application to the Chief Examiner in Music. Further pre-requisite qualifications which may be approved include: Certificate or Diploma of Higher Education; part-completed degree in Music.

**ALCM in Teaching (Option 1):** Candidates must have already passed the DipLCM in Performance or DipLCM in Teaching in the same instrument. Alternative pre-requisite qualifications may be considered on application to the Chief Examiner in Music. However, any such alternative pre-requisites **MUST** be qualifications which include music performance at NOF Level 4 or higher; eg. a diploma in performance (eg. ALCM), HND, or honours degree or part thereof. Additionally, where a theoretical element is not included in the qualification, Grade 5 theory (or alternative) must also have been passed.

**ALCM in Teaching (Option 2) (all endorsements except Irish and Scottish Traditional Music and Music Theatre):** Candidates must have already passed one of the following:

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

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

## **ALCM Theory paper:**

*One question to be answered from each section.*

### **1. Rudiments/Harmonic Analysis (40 marks)**

Candidates will be asked questions based upon a musical extract, which may be taken from an orchestral full score or a vocal work (vocal line and accompaniment), or a chamber work (up to and including a sextet), or a hymn tune, of not less than 16 bars.

Questions will cover the following topics: Italian, German and French terms; musical signs; recognition of intervals; cadences; melodic decorations; sequences; motives; all chords (both diatonic and chromatic); elementary modulations; Dominant and Diminished 7ths; Secondary 7ths; Neapolitan and Augmented 6ths. A wide range of questions will be set.

### **2. Harmony/Contrapuntal Writing (30 marks)**

Candidates will be required to answer one question chosen from the following styles/options:

- to harmonise as SATB, a chorale or hymn-style melody
- to harmonise for 4 voices, a melody in traditional folk-song style
- 2-part contrapuntal texture for keyboard or other instruments (eg. 2 violins)
- simple keyboard writing, including options for piano (complete a piece where there will be a given melody line and elements of the left hand part); for electronic keyboard and electronic organ (the opening and the top part will be given, and chord symbols indicated throughout). The response will be expected to be presented in conventional notation.
- writing for guitar: either continue a given melodic fragment to given chord symbols, or write a 16 bar chord sequence, including modulations and a melodic outline.

*The question will be no longer than 16 bars and will contain various 'pointers' to aid the candidates.*

### **3. Musical Perception and Awareness (choice of 2 extract, 30 marks)**

*This section will test the ability of the candidate to comprehend the compositional devices of a given extract.*

*The extract may be taken from an orchestral, vocal or chamber work. Questions will cover the following topics:*

- phrase structure. Candidates may be asked to comment upon the phrase structure or add phrasing to the given extract.
- the thematic material
- thematic recapitulation
- the structure of the extract
- rhythmic devices, including syncopation, hemiola, augmentation, diminution
- dynamics. Candidates may be required to comment upon or add dynamics to the given extract.

All questions will be based on the work covered in all the graded Theory Handbooks, and revised in the ALCM Theory Handbook (LL138).

**ALCM in Teaching (Option 2) (Irish and Scottish Traditional Music, Music Theatre):** Candidates must have already passed Grade 8 (performance) in the same discipline.

**LLCM in Performance; LLCM in Teaching:** Candidates must have already passed the ALCM in Performance or ALCM in Teaching in the same instrument. Other qualifications will be considered on application to the Chief Examiner in Music. ARCT (Canada) and AMEB Associate Diploma (Australia) are accepted in lieu of ALCM.

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

**FLCM in Performance:** Candidates must have passed the LLCM in Performance or LLCM in Teaching in the same instrument. Other qualifications may be considered on application to the Chief Examiner in Music. Accepted pre-requisites for FLCM include LTCL, LGSMD, and LRSM.

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

### Which diploma can I enter for?

Qualification held:	DipLCM Perf.	DipLCM Teach.	ALCM Perf. (Opt.1)	ALCM Perf. (Opt.2)	ALCM Teach. (Opt.1)	ALCM Teach. (Opt.2)	LLCM Perf.	LLCM Teach.	FLCM Perf.
Grade 5 theory <sup>1</sup>	✓	✓	✓			✓			
ALCM Theory Paper <sup>2</sup>				✓					
DipLCM in Performance					✓				
DipLCM in Teaching					✓				
ALCM in Performance							✓	✓	
ALCM in Teaching							✓	✓	
LLCM in Performance									✓
LLCM in Teaching									✓

<sup>1</sup> For Irish and Scottish traditional music and music theatre, Grade 8 performance is required in place of Grade 5 theory.

<sup>2</sup> Or DipLCM in Musicianship.

## 2.4 Summary of Subject Content

Candidates preparing for a diploma need to ensure that they are able to demonstrate appropriate levels of mastery as described below. See Section 2.6 for detailed descriptions of examination components.

### 2.4.1 DipLCM in Performance

#### Performance (Assessed in Component 1)

Candidates should be able to:

1. compile and perform a 15-20 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to diploma level.

### **Viva voce** (Assessed in Component 2)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

### **Sight reading** (Assessed in Component 3)

*NB. Electronic keyboard and organ candidates take Chord Sequence Test or Accompanying Test in lieu of this component. Pipe organ candidates take Keyboard Tests in lieu of this component.*

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

## **2.4.2 DipLCM in Teaching**

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### **Teaching** (Assessed in Component 1)

Candidates should be able to:

1. teach a fifteen-minute lesson to a pupil;
2. demonstrate secure and competent teaching skills.

### **Performance** (Assessed in Component 2)

Candidates should be able to:

1. perform a work or works of the appropriate standard of approx. 5 minutes' duration;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Diploma level.

### **Presentation and demonstration** (Assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate knowledge and understanding of the teaching process;
3. speak with confidence and verbal articulacy;
4. use the instrument or voice for demonstration as appropriate;
5. perform graded pieces in full, as specified by the syllabus and as requested by the examiner.

### **Discussion** (Assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

*NB. Candidates entering for diplomas in teaching jazz subjects (piano, flute, clarinet, saxophone, trumpet, trombone) should focus on jazz tuition in all components of the exam. Other candidates may refer to the teaching of jazz, but this should not form the overall focus in the exam.*

### **2.4.3 ALCM in Performance (Standard, Option 1)**

#### **Technical work** (Assessed in Component 1)

Candidates should be able to:

1. perform from memory a selection of scales, arpeggios and/or technical exercises, as requested by the examiner, OR (where available as an option) perform a study or studies, as specified in the repertoire list for the instrument;
2. demonstrate secure technique and musicianship appropriate to Associate level.

#### **Performance** (Assessed in Component 2)

Candidates should be able to:

1. compile and perform a 20-25 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Associate level.

#### **Viva voce** (Assessed in Component 3)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

#### **Sight reading** (Assessed in Component 4)

*NB. Piano accompaniment and pipe organ candidates take Keyboard Tests in lieu of this component. Electronic keyboard and organ candidates take Chord Sequence or Accompanying Test in lieu of this component.*

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

#### **Aural tests** (Assessed in Component 5)

Candidates should be able to:

1. provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types [see repertoire lists and *Specimen Aural Tests* (LL189)];
2. communicate these answers to the examiner by means of appropriate terminology.

### **2.4.4 ALCM in Performance (Standard, Option 2)**

As above, taking Components 1, 2, and ANY ONE of Components 3, 4 and 5.

### **2.4.5 ALCM in Performance (Recital)**

#### **Performance** (Assessed in Component 1)

Candidates should be able to:

1. compile and perform a 40-45 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Associate level.

### **Critical and analytical essay** (*Option 1 only: Assessed in Component 2*)

Candidates should be able to:

1. write an extended essay of approximately 3000 words on the music being performed in Component 1;
2. demonstrate analytical and critical understanding of the repertoire, through means of clarity of expression and written style.

### **Viva voce** (*Option 1: Assessed in Component 3; Option 2: Assessed in Component 2*)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

## **2.4.6 ALCM in Teaching**

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### **Teaching** (Assessed in Component 1)

Candidates should be able to:

1. teach a twenty-minute lesson to a pupil;
2. demonstrate secure and competent teaching skills.

### **Essay** (Assessed in Component 2)

Candidates should be able to:

1. write an extended essay of approximately 4000 words on a subject chosen from a list of prescribed titles;
2. demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style.

### **Presentation and demonstration** (Assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate knowledge, understanding and insight into the teaching process;
3. speak with confidence and verbal articulacy;
4. use the instrument or voice for demonstration as appropriate;
5. perform graded pieces in full, as specified by the syllabus and as requested by the examiner.

### **Discussion** (Assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, and clarity of verbal articulation.

### **Performance** (*Option 2 only: assessed in Component 5*)

Candidates should be able to:

1. perform a work or works of 5-10 minutes' duration of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Diploma level.

*NB. Candidates entering for diplomas in teaching jazz subjects (piano, flute, clarinet, saxophone, trumpet, trombone) should focus on jazz tuition in all components of the exam. Other candidates may refer to the teaching of jazz, but this should not form the overall focus in the exam.*

## **2.4.7 LLCM in Performance (Standard)**

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### **Performance** (Assessed in Component 1)

Candidates should be able to:

1. compile and perform a 30-35 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Licentiate level.

**In addition to Component 1, candidates should select ANY TWO of Components 2-4:**

### **Programme notes** (Assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, knowledge and understanding of the historical background to, and the basic analytical structure of, the repertoire.

### **Sight reading** (Assessed in Component 3)

*NB. Piano accompaniment and pipe organ candidates take Keyboard Tests in lieu of this component.*

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

### **Viva voce** (Assessed in Component 4)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed;
3. articulate answers clearly and confidently, employing appropriate terminology.

## **2.4.8 LLCM in Performance (Recital)**

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### **Performance** (Assessed in Component 1)

Candidates should be able to:

1. compile and perform a 45-50 minute programme of music of the appropriate standard and according to the syllabus criteria;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Licentiate level.

### **Programme notes** (Assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, knowledge and understanding of the historical background to, and the basic analytical structure of, the repertoire.

## **2.4.9 LLCM in Teaching**

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### **Teaching** (Assessed in Component 1)

Candidates should be able to:

1. teach a thirty-minute lesson to a pupil;
2. demonstrate proficient and authoritative teaching skills.

### **Dissertation** (Assessed in Component 2)

#### **2a: Case studies**

Candidates should be able to:

1. write case studies (2500 - 3500 words) detailing the progress and assessment of three pupils, and assessing their own teaching in response to the pupils' progress;
2. demonstrate thorough knowledge and understanding of the teaching process, through means of clarity of expression and written style.

#### **2b: Analysis**

Candidates should be able to:

1. write a comparative analysis (2500 - 3500 words) of the four pieces performed in Component 3;
2. demonstrate thorough knowledge and understanding of the pieces under discussion, relating the perspectives of analysis and performance.

#### **2c: Essay**

Candidates should be able to:

1. write an essay of approximately 1000 - 1500 words on a subject chosen from a list of prescribed titles;
2. demonstrate knowledge and understanding of the subject, through means of clarity of expression and written style.

### **Presentation and demonstration** (Assessed in Component 3)

Candidates should be able to:

1. give a presentation on aspects of teaching skills as prescribed by the syllabus;
2. demonstrate thorough knowledge, understanding and insight of the teaching process;
3. speak with confidence, authority and verbal articulacy;
4. use the instrument or voice for demonstration as appropriate;
5. perform graded pieces in full, as specified by the syllabus and as requested by the examiner.

### **Discussion** (Assessed in Component 4)

Candidates should be able to:

1. discuss with the examiner any issues arising from Components 1-3;
2. demonstrate knowledge, understanding, confidence, authority, and clarity of verbal articulation.

*NB. Candidates entering for diplomas in teaching jazz subjects (piano, flute, clarinet, saxophone, trumpet, trombone) should focus on jazz tuition in all components of the exam. Other candidates may refer to the teaching of jazz, but this should not form the overall focus in the exam.*

## 2.4.10 FLCM in Performance

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### **Performance** (Assessed in Component 1)

Candidates should be able to:

1. compile and perform a 50-55 minute programme of music of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Fellowship level.

### **Programme notes** (Assessed in Component 2)

Candidates should be able to:

1. produce, and bring with them to the examination, detailed programme notes on the music they are performing in Component 1;
2. demonstrate, in the programme notes, knowledge and understanding of the historical background to, and the analytical structure of, the repertoire.

## 2.5 Diplomas in Performance: Further Guidelines for Performance Component

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**Presentation:** At all four levels of diploma, examiners will take the presentation of the performance component into account in awarding marks. Candidates should be appropriately dressed, and should conduct themselves with suitable concert etiquette and regard for platform techniques throughout. However, they will not be expected to bow either before or after their performance.

**Choice of repertoire:** Candidates should select their repertoire with care, in order to produce an interesting, balanced and varied programme, which demonstrates a wide range of performance techniques and elements of musicianship. This will normally be achieved by selecting music from different composers and historical periods; but programmes consisting of music of one style (eg. Romantic), genre of composition (eg. the prelude) or even of one composer, are acceptable, so long as the considerations detailed above are applied. In such instances, it will be essential to include a wide range of expressive and technical contrast in the programme. Candidates are encouraged to choose music with which they have a natural affinity and empathy. Original and creative approaches to programme-building are encouraged.

**Programme:** Where programme notes are not a requirement of the particular syllabus option being followed, candidates are nonetheless encouraged to provide them if they so wish; alternatively they may provide a written programme of titles and composers only; or they may announce their pieces. Candidates at LLCM and FLCM, however, should not announce their pieces (except electronic keyboard and organ and classical singing).

**Repeats:** The decision to include or not to include repeats, tutti sections, cadenzas etc. rests entirely with the candidate. Examiners will be looking for a rounded, musical performance.

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

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

**FLCM examinations:** These may take place in front of an audience, provided that (a) this does not affect the normal examination procedure (ie. intervals, breaks, and the use of a compère are not permitted); and (b) this has been agreed in advance with the Chief Examiner in Music.

**Scores:** Candidates should ensure that additional copies of scores are available for the use of the examiner. (See Regulation 17.)

**The use of digital pianos or recorded backing tracks is not permitted under ANY circumstances.** (This does not apply to sequenced backing tracks prepared by electronic keyboard and organ candidates.)

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

## **2.6 Description of Examination Components**

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*NB. Throughout this section, references to 'instrument' or 'instrumental teaching' should also be taken to refer to voice for classical singing, music theatre or pop vocals candidates.*

### **2.6.1 DipLCM in Performance**

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

Candidates should compile and perform a recital of 15-20 minutes' duration. The repertoire should be chosen from the list of pieces in the DipLCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard.

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

Where a sonata, suite or a similar work in more than one movement is listed, candidates may decide to perform the whole work, or a movement or selection of movements from it, as they wish, *unless* indicated to the contrary. Where a selection of movements from a work is listed, candidates may perform one, more or all of the movements specified, *unless* indicated to the contrary.

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

#### **Component 2: Viva voce**

The examiner will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- basic formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music.

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

#### **Component 3: Sight reading**

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

*NB. Electronic keyboard and organ candidates take Chord Sequence Test or Accompanying Test in lieu of this component. Pipe organ candidates take Keyboard Tests in lieu of this component.*

## 2.6.2 DipLCM in Teaching

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### Component 1: Teaching

Candidates elect to take Option A or Option B.

Option A: Candidates will be required to teach a 15-minute lesson to a pupil in the examination.

Option B: Candidates should submit a recording of themselves teaching a 15-minute lesson to a pupil. The recording should be submitted at the time of application. It must be presented in **both VHS video and DVD** format. Depending on facilities at the Centre, the examiners may assess the video either prior to, or during, the examination.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates **MUST** have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination. (For the purposes of this syllabus, pupils preparing for a grade are assumed to 'be' the standard of that grade).

The lesson should incorporate the following, in roughly two-thirds to one-third proportion:

- a) work on a graded or repertoire piece (or two pieces if short); and
- b) any ONE of the following additional areas:
  - scales and arpeggios
  - sight reading
  - viva voce
  - aural tests
  - aspects of technique and interpretation
  - other tests as appropriate to the relevant LCM graded syllabus for the instrument

Please note that where the lesson is under 12 minutes in duration, the candidate may be penalised. Where the lesson is over 15 minutes, the examiners will stop assessing the lesson after 15 minutes have passed.

### Component 2: Performance

Candidates should perform a work or works of approximately 5 minutes' duration taken from the DipLCM in Performance list for the instrument. This may be in the form of a movement or movements taken from a work such as a sonata or suite.

### Component 3: Presentation and demonstration

Candidates will be required to give a presentation of approximately 20 minutes in length, focusing principally on either two or three pieces taken from the current LCM Examinations lists for the instrument (Grades 1-8). This may include a piece (or pieces) used in Component 1. The presentation should also include some more general observations on the teaching of their instrument.

The standard and number of pieces to be included is determined by the standard of pupil used in Component 1, as shown in the table below.

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

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

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

<b>Standard of pupil in Component 1:</b>	<b>Grades from which pieces in Component 3 should be taken:</b>	<b>Number of pieces to be prepared (total):</b>
Grade 1	One piece of Grade 1 standard One piece of Grade 1 or Grade 2 standard One piece of Grade 2 standard	3
Grade 2	One piece of Grade 1 standard One piece of Grade 2 standard One piece of Grade 3 standard or higher	3
Grade 3	One piece of Grade 1 or 2 standard One piece of Grade 3 standard One piece of Grade 4 standard or higher	3
Grade 4	One piece of Grade 1, 2 or 3 standard One piece of Grade 4 standard One piece of Grade 5 standard or higher	3
Grade 5	One piece of Grade 5 standard One piece of any other standard	2
Grade 6	One piece of Grade 6 standard One piece of any other standard	2
Grade 7	One piece of Grade 7 standard One piece of any other standard	2
Grade 8	One piece of Grade 8 standard One piece of any other standard	2

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

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

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

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

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

The examiner will lead the candidate in a wide-ranging discussion which will be based on issues arising from either or both of Components 1 and 3. Some wider issues may also be introduced. However, the discussion will focus primarily on the standard or level of pupil which was used in Component 1.

## **2.6.3 ALCM in Performance (Standard, Option 1)**

### **Component 1: Technical Work**

Candidates will be required to perform from memory a selection of scales, arpeggios and other technical exercises requested by the examiner, according to the requirements detailed in the repertoire list. Some repertoire lists include an alternative option to perform one or more technical studies.

### **Component 2: Performance**

Candidates should compile and perform a recital of 20-25 minutes' duration. The repertoire should be chosen from the list of pieces in the ALCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard.

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

Where a sonata, suite or a similar work in more than one movement is listed, candidates may decide to perform the whole work, or a movement or selection of movements from it, as they wish, *unless* indicated to the contrary. Where a selection of movements from a work is listed, candidates may perform one, more or all of the movements specified, *unless* indicated to the contrary.

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

### **Component 3: Viva voce**

The examiner(s) will lead the candidate in a discussion about the music performed in Component 2. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music.

A more detailed understanding will be expected than for DipLCM.

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

### **Component 4: Sight reading**

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

*NB. Piano accompaniment and pipe organ candidates take Keyboard Tests in lieu of this component. Electronic keyboard and organ candidates take Chord Sequence or Accompanying Test in lieu of this component.*

### **Component 5: 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 (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).

### **2.6.4 ALCM in Performance (Standard, Option 2)**

As above, taking Components 1, 2, and ANY ONE of Components 3, 4 and 5. (NB. In Component 5, the Aural Tests are marked out of a total of 16, with the given markscheme adjusted accordingly).

## **2.6.5 ALCM in Performance (Recital)**

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### **Component 1: Performance**

Candidates should compile and perform a recital of 40-45 minutes' duration. The repertoire should be chosen from the list of pieces in the ALCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard, or TWO own-choice works where one (or both) of these is by a living composer.

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

Where a sonata, suite or a similar work in more than one movement is listed, candidates may decide to perform the whole work, or a movement or selection of movements from it, as they wish, *unless* indicated to the contrary. Where a selection of movements from a work is listed, candidates may perform one, more or all of the movements specified, *unless* indicated to the contrary.

The recital must include at least one work by a living composer.

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

### **Component 2 (*Option 1 only*): Critical and analytical essay**

Candidates should submit an extended essay consisting of a critical and analytical survey of the music performed in Component 1. The length should be approximately 3000 words. Three copies of the essay must be submitted to the LCM Examinations office at the time of entry.

Essays must be well-presented, clear and legible, preferably produced by means of a word-processor or computer. The text should be divided into sections, with headings and/or sub-headings. Essays should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix.

The essay should cover the following topics *for each work performed in Component 1*:

- Brief biographical information on the composer, and consideration of their significance in a historical context;
- The place of the work within the context of the composer's entire output;
- An analysis of the music, considering formal, thematic and stylistic aspects;
- Approaches to performance of the music;
- A critical evaluation of the music's overall significance and value.

These guidelines are intended to give a broad indication of what is expected; it is not necessary to follow the scheme above exactly.

### **Component 3 (*Option 1*); Component 2 (*Option 2*): Viva voce**

The examiner(s) will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music;
- the essay submitted in Component 2 above (*Option 1 only*).

A more detailed understanding will be expected than for DipLCM.

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

## 2.6.6 ALCM in Teaching

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### Component 1: Teaching

Candidates elect to take Option A or Option B.

Option A: Candidates will be required to teach a 20-minute lesson to a pupil in the examination.

Option B: Candidates should submit a recording of themselves teaching a 20-minute lesson to a pupil. The recording should be submitted at the time of application, along with the Essay. It must be presented in **both** VHS video **and** DVD format. Depending on facilities at the Centre, the examiners may assess the video either prior to, or during, the examination.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates **MUST** have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination. (For the purposes of this syllabus, pupils preparing for a grade are assumed to 'be' the standard of that grade).

The lesson should incorporate the following, in roughly equal proportion:

- a) work on a graded or repertoire piece (or two pieces if short); and
- b) any ONE of the following additional areas:
  - scales and arpeggios
  - sight reading
  - viva voce
  - aural tests
  - aspects of technique and interpretation
  - other tests as appropriate to the relevant LCM graded syllabus for the instrument

Please note that where the lesson is under 18 minutes in duration, the candidate may be penalised. Where the lesson is over 20 minutes, the examiners will stop assessing the lesson after 20 minutes have passed.

### Component 2: Essay

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

In writing the essay, the candidate should aim to focus largely (but not exclusively) on the same standard of pupil (in terms of level) as is used in Component 1.

Essays must be well-presented, clear and legible, preferably produced by means of a word-processor or computer. The text should be divided into sections, with headings and/or sub-headings. Essays should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix.

Essay titles for 2008-10:

1. Outline what you might expect to achieve from a student during a given 10-week period of study, and explain some of the teaching methods you might adopt.
2. Explore some of the issues surrounding the teaching of children, as compared to adults.
3. Provide a critical comparison of THREE tutor books for your instrument which are currently available on the market.
4. How important is the development of sight-reading skills? To what extent can 'playing by ear' be regarded as a comparably important skill?
5. Outline those aspects of technique which you consider to be of fundamental importance to the student on your instrument, and explain how you would teach and develop these.
6. What are the advantages and disadvantages of group teaching, as opposed to individual tuition?

### Component 3: Presentation and demonstration

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

In the course of their presentation, candidates should make reference to pieces taken from the current LCM Examinations lists for the instrument (Grades 1-8). This may include a piece (or pieces) used in Component 1. The standard and number of pieces is determined by the standard of pupil used in Component 1, as shown in the table below:

<b>Standard of pupil in Component 1:</b>	<b>Grades from which pieces in Component 3 should be taken:</b>	<b>Number of pieces to be prepared (total):</b>
Grade 1	One piece of Grade 1 standard or lower One piece of Grade 2 standard One piece of Grade 3 standard One piece of Grade 7 or 8 standard	4
Grade 2	One piece of Grade 1 standard One piece of Grade 2 standard One piece of Grade 3 standard One piece of Grade 7 or 8 standard	4
Grade 3	One piece of Grade 2 or 3 standard One piece of Grade 4 standard One piece of Grade 7 or 8 standard	3
Grade 4	One piece of Grade 3 or 4 standard One piece of Grade 5 standard One piece of Grade 7 or 8 standard	3
Grade 5	One piece of Grade 4 or 5 standard One piece of Grade 5 or 6 standard One piece of Grade 7 or 8 standard	3
Grade 6	One piece of Grade 5, 6 or 7 standard One piece of Grade 7 or 8 standard	2
Grade 7	One piece of Grade 6 standard One piece of Grade 7 or 8 standard	2
Grade 8	One piece of Grade 6 or 7 standard One piece of Grade 8 standard	2

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

Where the standard of pupil in Component 1 is between Grade 1 and Grade 5 standard, candidates are not expected to discuss approaches to teaching the Grade 7 or 8 piece in any detail, but they will be expected to perform it.

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

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

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

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

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

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

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

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

#### **Component 5: Performance (Option 2 only)**

Candidates should perform a work or works of 5-10 minutes' duration taken from the ALCM in Performance list for the instrument. This may be in the form of a movement or movements taken from a multi-movement work such as a sonata or suite.

Candidates may prefer to present this component at an earlier point in the exam. In this event, the examiner should be informed at the start of the exam, and an overall running order agreed.

### **2.6.7 LLCM in Performance**

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

Candidates should compile and perform a recital of:

**LLCM (Standard):** 30-35 minutes' duration;

**LLCM (Recital):** 45-50 minutes' duration.

The repertoire should be chosen from the list of pieces in the LLCM list for the instrument. As part of the recital, candidates may choose ONE own-choice work of a similar standard, or, for LLCM (Recital) only, TWO own-choice works where one (or both) of these is by a living composer.

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

At this level, a sonata, suite or similar work is expected to be performed complete. However, for certain works in more than one movement, such as collections of individual pieces (eg. preludes, studies, songs, etc.), candidates may wish to select individual movements, or pairs or groups of contrasting movements, for examination, *unless* indicated to the contrary in the repertoire lists.

**LLCM (Recital) only:** The programme must include at least one work by a living composer.

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

**LLCM (Standard):** In addition to Component 1, candidates should select **ANY TWO** of Components 2-4. This selection should be indicated to the examiners at the time of the exam. *NB. Piano accompaniment and pipe organ candidates MUST take Keyboard Tests and one other component.*

**LLCM (Recital):** In addition to Component 1, candidates take Component 2 (Programme Notes) only.

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

Candidates should produce, and bring with them to the examination, programme notes for the music performed in Component 1.

These programme notes **MUST** be typewritten or word-processed. Handwritten notes are **NOT** acceptable. They should comprise brief biographical information about the composers, together with an outline commentary on the pieces being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, but not overly academic. In all, it is expected that candidates will write between 500 and 1000 words.

### **Component 3: Sight reading**

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

*NB. Piano accompaniment and pipe organ candidates take Keyboard Tests in lieu of this component. They MUST take this component along with one other.*

### **Component 4: Viva voce**

The examiner(s) will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context, including other works written by the same composer;
- the candidate's personal response and approach to learning and performing the music.

A more detailed understanding will be expected than for ALCM.

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

## **2.6.8 LLCM in Teaching**

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### **Component 1: Teaching**

Candidates elect to take Option A or Option B.

Option A: Candidates will be required to teach a 30-minute lesson to a pupil in the examination.

Option B: Candidates should submit a recording of themselves teaching a 30-minute lesson to a pupil. The recording should be submitted at the time of application, along with the dissertation. It must be presented in **both VHS video and DVD** format. Depending on facilities at the Centre, the examiners may assess the video either prior to, or during, the examination.

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates **MUST** have been teaching the pupil for a period of at least six months. The pupil may be of any standard from beginner to Grade 8.

The lesson should incorporate the following, in roughly equal proportion:

- a) work on a graded or repertoire piece (or two pieces if short); and

b) any TWO of the following additional areas:

- scales and arpeggios
- sight reading
- viva voce
- aural tests
- aspects of technique and interpretation
- other tests as appropriate to the relevant LCM graded syllabus for the instrument

Please note that where the lesson is under 25 minutes in duration, the candidate may be penalised. Where the lesson is over 30 minutes, the examiners will stop assessing the lesson after 30 minutes have passed.

## Component 2: Dissertation

### 2a: Case Studies

Candidates should submit case studies of three pupils. The period of observation and assessment should be a minimum of six months and a maximum of one year. Pupils should be of contrasting standards and abilities. (There is no requirement to use the same pupil from Component 1; neither is this discouraged). The case studies should comprise:

- a) brief details of the pupils' background and characteristics, both musical and personal;
- b) assessment of the ability and potential of each pupil at the beginning of the case study period;
- c) details of the course of study followed, outlining pupils' technical and musical strengths and weaknesses, and how they were managed;
- d) choice of teaching material;
- e) assessment of the pupils' development and progress at the end of the case study period;
- f) self-appraisal of the candidate's own achievement in terms of his/her success both in building a working relationship with a pupil, and in communicating and applying teaching ideas and principles.

The case studies should be written in continuous prose, not note form. Each pupil should be considered separately, although introductory and concluding sections may take the form of an overview. The case studies should not take the form of a lesson-by-lesson commentary, but should present an overall, though detailed, picture of the points listed above. The length should be approximately 2500 - 3500 words.

### 2b: Analysis

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

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

### 2c: Essay

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

Essay titles for 2008-10:

1. What rôle should graded examinations play in the teaching and learning process?
2. What kinds of additional, creative approaches to music-making can be incorporated into the instrumental lesson? What are the advantages and disadvantages of such approaches?
3. The teaching of jazz is becoming ever more popular. How do you account for this? What are your own views and experiences on this subject?
4. Give a brief overview of the various 'standard' types of repertoire for your instrument, including examples of specific pieces. How can the teacher enthuse a student about repertoire for which they show little natural affinity?
5. Using your own experience as a starting point, outline some of the basic issues surrounding teacher/pupil psychology.
6. Why should someone learn to play a musical instrument?

## **General guidelines**

Three copies of Component 2, the Dissertation (comprising Case Studies, Analysis and Essay), must be submitted to the LCM Examinations office at the time of application, along with the video & DVD (if submitted).

The Dissertation should be well-presented, clear and legible, preferably produced by means of a word-processor or computer. The text of each part should be divided into sections, with headings and/or sub-headings. Dissertations should be covered and bound, and title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix.

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

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

In the course of their presentation, candidates should make reference to at least FOUR pieces taken from the current LCM Examinations lists for the instrument. This may include a piece (or pieces) used in Component 1. One piece should be taken from pre-Grade 1 to Grade 2; one piece from Grade 3 or 4; one piece from Grade 5 or 6; and one piece from Grade 7 or 8.

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

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

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

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

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

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

Candidates are welcome to use audio-visual aids, but are responsible for setting these up themselves.

## **Component 4: Discussion**

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

## 2.6.9 FLCM in Performance

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### Component 1: Performance

Candidates should compile and perform a recital of approximately 50-55 minutes' duration. The programme should be interesting, balanced and varied, and should be comprised of technically and musically demanding works, all of which should be fully inside the spectrum of professional repertoire. Original and creative approaches to programme-building are encouraged. At least one of the works must have been composed in or after 1945.

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

At this level, a sonata, suite or similar work is expected to be performed complete. However, for certain works in more than one movement, such as collections of individual pieces (eg. preludes, studies, songs, etc.), candidates may wish to select individual movements, or pairs or groups of contrasting movements.

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

There is no formal requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner in Music. (See Section 2.5, 'Further Guidelines for Performance Component'.)

### Component 2: Programme notes

Candidates should produce, and bring with them to the examination, programme notes for the music performed in Component 1.

These programme notes **MUST** be typewritten or word-processed. Handwritten notes are **NOT** acceptable. They should comprise biographical information about the composers, together with a commentary on the pieces being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, and may assume an educated readership. In all, it is expected that candidates will write between 1000 and 1500 words.

## 2.7 Mark Weightings for Examination Components

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### DipLCM in Performance:

Performance	Viva voce	Sight reading
70%	15%	15%

### DipLCM in Teaching:

Teaching	Performance	Presentation and demonstration	Discussion
30%	20%	30%	20%

### ALCM in Performance (Standard, Option 1):

Technical work	Performance	Viva voce	Sight reading	Aural tests
12%	60%	10%	10%	8%

**ALCM in Performance (Standard, Option 2):**

Technical work	Performance	Viva / SR / Aural
24%	60%	16%

**ALCM in Performance (Recital, Option 1):**

Performance	Essay	Viva voce
70%	15%	15%

**ALCM in Performance (Recital, Option 2):**

Performance	Viva voce
80%	20%

**ALCM in Teaching (Option 1):**

Teaching	Essay	Presentation and demonstration	Discussion
30%	20%	30%	20%

**ALCM in Teaching (Option 2):**

Teaching	Essay	Presentation and demonstration	Discussion	Performance
30%	15%	25%	15%	15%

**LLCM in Performance (Standard):**

Performance	Programme notes*	Viva voce*	Sight reading*
70%	15%	15%	15%

\*Two out of three to be selected by the candidate.

**LLCM in Performance (Recital):**

Performance	Programme notes
80%	20%

**LLCM in Teaching:**

Teaching	Dissertation	Presentation and demonstration	Discussion
30%	20%	30%	20%

**FLCM in Performance:**

Both components must be approved in order to qualify for an award.

## 3. Assessment

### 3.1 How Marks are Awarded

With the exception of the FLCM (see Section 4.2, 'Awards'), the examiner will award a mark for each component of the examination. For Diplomas in Performance, at the discretion of the examiners, the mark for Performance components may be subdivided into marks for individual pieces played. The following criteria will be taken into account:

#### 3.1.1 DipLCM in Performance

##### Component 1: Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

##### Component 2: Viva voce

Assessment Domains	Approximate weighting
<b>Rudiments:</b> a thorough understanding of all notational aspects of the printed scores performed in Component 1.	25%
<b>Analysis:</b> a basic understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in Component 1.	25%
<b>Background knowledge</b> of the composer and the historical context of the music performed in Component 1.	25%
<b>Personal response</b> of the candidate to learning and performing the music.	25%

### Component 3: Sight reading

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to perform the given extract accurately, with secure technique as appropriate to the instrument.	30%
<b>Musicality:</b> the ability to make sensitive and musical performance choices in relation to the given extract.	30%
<b>Communication:</b> the ability to give a convincing and confident overall account of the extract.	40%

### 3.1.2 DipLCM in Teaching

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#### Component 1: Teaching

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

#### Component 2: Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tone, dexterity, tempo, dynamics (as appropriate to the instrument and the repertoire being performed).	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

#### Component 3: Presentation and demonstration

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

## Component 4: Discussion

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

### 3.1.3 ALCM in Performance

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#### Technical work

##### ALCM (Standard): Component 1

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> accuracy, fluency, variation in articulation, intonation, breath control, fingering, consistency and quality of tone, dexterity, appropriate tempo, variation in dynamics (all as appropriate to instrument); prompt response to examiner's instruction.	65%
<b>Musicality:</b> musical shape, phrasing.	15%
<b>Musical Knowledge:</b> pitch content of specified scales/chords.	20%

#### Performance

##### ALCM (Standard): Component 2; ALCM (Recital): Component 1

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

**Viva voce****ALCM (Standard) and (Recital) Option 1: Component 3; ALCM (Recital) Option 2: Component 2**

<b>Assessment Domains</b>	<b>Approximate weighting</b>
<b>Rudiments:</b> a thorough understanding of all notational aspects of the printed scores performed in the Performance component.	<b>25%</b>
<b>Analysis:</b> an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in the Performance component, and to the critical and analytical essay (Recital Option 1 only).	<b>25%</b>
<b>Background knowledge</b> of the composer and the historical context of the music performed in the Performance component, and in relation to the critical and analytical essay (Recital Option 1 only).	<b>25%</b>
<b>Personal response</b> of the candidate to learning and performing the music.	<b>25%</b>

**Component 4: Sight reading****(Standard: Component 4)**

<b>Assessment Domains</b>	<b>Approximate weighting</b>
<b>Technical accomplishment:</b> the ability to perform the given extract accurately, with secure technique as appropriate to the instrument.	<b>30%</b>
<b>Musicality:</b> the ability to make sensitive and musical performance choices in relation to the given extract.	<b>30%</b>
<b>Communication:</b> the ability to give a convincing and confident overall account of the extract.	<b>40%</b>

**Aural tests****(Standard: Component 5)**

<b>Assessment Domains</b>	<b>Approximate weighting</b>
<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.	<b>80%</b>
<b>Communication:</b> the ability to understand the question formats, and articulate answers clearly, using appropriate terminology.	<b>20%</b>

**Critical and analytical essay****(Recital Option 1: Component 2)**

<b>Assessment Domains</b>	<b>Approximate weighting</b>
<b>Knowledge and understanding:</b> the demonstration of appropriate knowledge relating to the music under discussion and its context, and of analytical and critical understanding of the music.	<b>70%</b>
<b>Communication:</b> the ability to construct and communicate a clear and well-structured argument.	<b>10%</b>
<b>Clarity:</b> of language and vocabulary.	<b>10%</b>
<b>Presentation:</b> of written work.	<b>10%</b>

### 3.1.4 ALCM in Teaching

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#### Component 1: Teaching

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

#### Component 2: Essay

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

#### Component 3: Presentation and demonstration

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

#### Component 4: Discussion

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

## Component 5 (Option 2 only): Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tone, dexterity, tempo, dynamics (as appropriate to the instrument and the repertoire being performed).	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

### 3.1.5 LLCM in Performance

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#### Component 1: Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and a clear and confident sense of musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire with subtlety and authority, through the performance of a contrasted and balanced programme.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

#### Component 2: Programme notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	60%
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	40%

**Component 3: Sight reading**  
LLCM (Standard) only

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to perform the given extract accurately, with secure technique as appropriate to the instrument.	30%
<b>Musicality:</b> the ability to make sensitive and musical performance choices in relation to the given extract.	30%
<b>Communication:</b> the ability to give a convincing and confident overall account of the extract.	40%

**Component 4: Viva voce**  
LLCM (Standard) only

Assessment Domains	Approximate weighting
<b>Rudiments:</b> a thorough understanding of all notational aspects of the printed scores performed in Component 1.	25%
<b>Analysis:</b> an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in Component 1.	25%
<b>Background knowledge</b> of the composer and the historical context of the music performed in Component 1.	25%
<b>Personal response</b> of the candidate to learning and performing the music.	25%

**3.1.6 LLCM in Teaching**

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**Component 1: Teaching**

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

**Component 2a: Case studies**

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

## Component 2b: Analysis

<b>Assessment Domains</b>	<b>Approximate weighting</b>
Quality and perception of analytical comments in relation to the structure of the repertoire under discussion, and to the teaching / performing perspective	<b>60%</b>
The ability to construct and communicate a clear and well-structured thesis	<b>20%</b>
Clarity of language and vocabulary	<b>10%</b>
Presentation of written work	<b>10%</b>

## Component 2c: Essay

<b>Assessment Domains</b>	<b>Approximate weighting</b>
Understanding and knowledge of the issues raised by the question	<b>60%</b>
The ability to construct and communicate a clear and well-structured argument	<b>20%</b>
Clarity of language and vocabulary	<b>10%</b>
Presentation of written work	<b>10%</b>

## Component 3: Presentation

<b>Assessment Domains</b>	<b>Approximate weighting</b>
Understanding and knowledge of the relevant issues	<b>30%</b>
A discernible sense of enthusiasm, commitment and involvement	<b>25%</b>
Clarity and verbal articulacy	<b>15%</b>
Quality of performance of musical examples	<b>30%</b>

## Component 4: Discussion

<b>Assessment Domains</b>	<b>Approximate weighting</b>
Knowledge and understanding of relevant issues and concepts	<b>40%</b>
A discernible sense of enthusiasm, commitment and involvement	<b>40%</b>
Clarity of language and vocabulary	<b>20%</b>

### 3.1.7 FLCM in Performance

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#### Component 1: Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30%
<b>Musicality:</b> the ability to make sensitive and musical performance decisions, resulting in a clear individual interpretative skill, so that the music is performed in a sensitive and empathetic manner, and with a clear, confident and authoritative sense of musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire with subtlety and authority, through the performance of a contrasted and balanced programme.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

#### Component 2: Programme notes

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> accuracy, appropriateness and depth of information.	60%
<b>Communication:</b> clarity, style, grammar, spelling and presentation.	40%

## 3.2 Attainment Descriptions

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

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

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

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

**Approved (75-84%)**

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

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

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

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

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

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

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

**Approved (75-84%)**

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

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

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

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

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

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

### 4.2 Awards

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For DipLCM, ALCM and LLCM, candidates must attain an overall minimum mark of 75% in order to pass the examination. In the case of FLCM, both components must be passed in order to qualify for an award, each being assessed as 'Approved' or 'Not Approved'. See Section 4.3 ('Repeats of Examinations') and Regulation 30 ('Diploma Completion Period').

Candidates who successfully complete a diploma are permitted to append the letters 'DipLCM', 'ALCM', 'LLCM' or 'FLCM', as appropriate, to their name. Alternatively, candidates who successfully complete a Diploma in Teaching may use the form of letters 'DipLCM(TD)', 'ALCM(TD)' or 'LLCM(TD)', as appropriate. Successful candidates are also permitted to wear academic dress as specified in Regulation 31.

### 4.3 Repeats of Examinations

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

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

#### **DIPLOMAS IN PERFORMANCE:**

**DipLCM, ALCM (Standard) and ALCM (Recital, Option 2):** all examination components must be completed on re-examination.

**ALCM (Recital, Option 1):** the result of Component 2 (Essay) may be carried forward for a specified period, if 75% or more of the available marks have been awarded, and provided the performance programme is unchanged from the previous examination. (See Regulation 30, 'Diploma Completion Period'). All other examination components must be repeated on re-examination. Three copies of the essay must be submitted when re-entering for the examination.

Conversely, the results of Components 1 (Performance) and 3 (Viva Voce) may be carried forward for a specified period, if 75% or more of the available marks have been awarded *for both components*. (See Regulation 30, 'Diploma Completion Period'). Three copies of the essay must be re-submitted. These may be submitted at any time directly to the LCM Examinations office for re-examination, accompanied by an entry form and the current fee.

**LLCM (Standard):** the result of Component 2 (Programme Notes) may be carried forward for a specified period, if 75% or more of the available marks have been awarded, and provided the performance programme is unchanged from the previous examination. (See Regulation 30, 'Diploma Completion Period'). All other examination components must be completed on re-examination.

**LLCM (Recital):** the result of either component may be carried forward for a specified period, if it is awarded 75% or more of the available marks (See Regulation 30, 'Diploma Completion Period'). Where the mark for Programme notes is carried forward, the performance programme must be unchanged from the previous examination. Programme notes which have been previously approved do not need to be brought to the examination. Programme notes may be re-submitted at any time directly to the LCM Examinations office for re-examination, accompanied by an entry form and the current fee.

**FLCM:** the result of either component may be carried forward for a specified period, if one of the two components is assessed as 'Approved', and the other 'Not Approved'. (See Regulation 30, 'Diploma Completion Period'). Where the Programme notes are carried forward, the performance programme must be unchanged from the previous examination. Programme notes which have been previously approved do not need to be brought to the examination. Programme notes may be re-submitted at any time directly to the LCM Examinations office for re-examination, accompanied by an entry form and the current fee.

### **DIPLOMAS IN TEACHING (all levels):**

The results of Component 1 (Teaching) of the DipLCM, ALCM and LLCM, Component 2 (Essay) of the ALCM, and Component 2 (Dissertation) of the LLCM, may be carried forward for a specified period, if they have been awarded 75% or more of the available marks. (See *Regulation 30*). All other examination components must be completed on re-examination.

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## 5. Regulations and Information

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

1. **Validity of syllabus:** Please refer to individual syllabuses and repertoire lists for the dates when each syllabus or repertoire list may be used.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations Office or consult the website (<http://mercury.tvu.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 March, June and December 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 Thames Valley University. 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 Considerations policy (see Regulation 34), will forfeit their fees.  
*Popular Music Theory: A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the Examinations Registry.*
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination without having taken any preceding examination, except candidates entering for Practical Grade 8 (all endorsements except Pop Vocals, Music Theatre, and Irish and Scottish Traditional Music) who must hold Grade 5 or higher in Music Theory from LCM Examinations, ABRSM, or Trinity/Guildhall. Acceptable alternatives to Grade 5 theory are as follows: A, B or C pass in music in the GCSE (or GCE O Level); CSE Grade 1; Scottish Certificate of Education (Ordinary or Higher Grade); Junior or Leaving Certificate in the Republic of Ireland; RCT

Grade 2 Rudiments in Canada. There is no theory pre-requisite for Proficiency Leisure Play. Details of pre-requisite qualifications for diplomas are outlined in full in the relevant syllabuses.

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. **Digital pianos:** 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.
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:*
  - (a) an accompanist, who may be present *only* for those parts of the examination where they are required;
  - (b) 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);
  - (c) an approved person, such as a parent or teacher, in Early Learning or Pre Preparatory examinations;
  - (d) 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 particular needs (see Regulation 35);
  - (e) a chaperone for Music Theatre candidates (see Music Theatre syllabus guidelines);
  - (f) an audience for FLCM recitals (see individual syllabuses for further guidelines);
  - (g) an instrumental or vocal ensemble for Conducting examinations.Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from LCM Examinations. (Please see Regulation 22a below).
17. **Use of music in examinations:** With the exception of certain examinations (see below), candidates must use published editions of all music performed in the examination, whether published by LCM Examinations or by other publishers. Where a certain published edition is listed in the syllabus repertoire, candidates may use any alternative published edition of the music, provided that this is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes, or is required, to perform from memory (e.g. in Music Theatre exams), published editions of the music must still be available for the examiner's reference. Diploma candidates must bring additional copies of the music for the examiners' reference; photocopies may be used for this purpose. NB. Candidates are not required to use or provide published editions in the following examinations: Popular Music Vocals, Irish and Scottish Traditional Music.

18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: see *Regulation 19*). Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus, or where the performance convention allows (e.g. Music Theatre, Electronic Keyboard and Organ, popular and jazz styles).
19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *Da Segno* signs should be observed.
20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.
22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions*:
- a photocopy of a page of a work for ease of performance due to a difficult page turn;
  - a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
  - an enlarged or modified photocopy for candidates with particular needs, provided the original edition is also brought to the examination and presented to the examiner (see *Regulation 35*).
- All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate. However, failure to comply will lead to disqualification and no marks or certificate being awarded.
- NB. Printouts of *legal* internet downloads are acceptable.
23. **Accompaniment:** It is the candidate's responsibility to provide a suitable accompanist, if required, for the examination. LCM Examinations cannot provide or recommend accompanists. Pre-recorded backing tracks may NOT be used except in the following circumstances:
- in Music Theatre, Popular Music Vocals, Drum kit or Jazz examinations;
  - where a piece specified in the syllabus is published with a pre-recorded backing track;
  - with the prior approval of LCM Examinations.
- Where pre-recorded backing tracks are used, candidates are responsible for bringing and operating their own equipment. For young candidates (aged 12 and below), an adult may be present to operate the equipment (see *Regulation 16b*).
24. **Stopping candidates:** Examiners may, at their discretion, stop a candidate at any part of a practical examination if the candidate has exceeded the time allowed for that part of the examination.
25. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded. However, with the exception of aural tests and viva voce components, where all elements of a component are at least attempted, a mark of at least 33% will be awarded for that component.
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: 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, William Northam Ltd., PO Box 367, Waterbeach, Cambridge, CB5 9QY (tel. 01223 863022). 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, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance notice, to the LCM Examinations Office (or, in the case of Popular Music Theory, to the Examinations Registry). The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. 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 particular needs):** LCM Examinations is particularly sensitive to the requirements of candidates with particular 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.
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 from LCM Examinations, and from local representatives.