



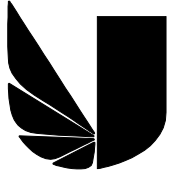
UNIVERSITY OF  
**WEST LONDON**

LONDON COLLEGE OF MUSIC EXAMINATIONS

# Irish & Scottish Traditional Music Syllabus

Step, Graded, Leisure Play, Ensemble and Performance Diploma Examinations

2009 - 2017



UNIVERSITY OF  
**WEST LONDON**

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LONDON COLLEGE OF MUSIC EXAMINATIONS

**Syllabus for**  
**Step, Graded, Leisure Play, Ensemble**  
**and Performance Diploma Examinations**  
**in**  
**Irish and Scottish Traditional Music**

2009 - 2017

For information about Diplomas in Teaching, please refer to the  
*Syllabus for Diplomas in Music Performance and Teaching*

# LCM Examinations

## Director of Examinations

John Howard BA PhD

## Chief Examiner in Music

Philip Aldred BEd FLCM

## **LCM Examinations**

University of West London  
St Mary's Road  
Ealing  
London W5 5RF

tel: +44 (0)20 8231 2364

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)

[www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams)

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# London College of Music Examiners

**Achini Abeygunawardene** FLCM FVCM LTCL ALAM  
**Philip Aldred** BEd FLCM [*Chief Examiner in Music*]  
**William Alexander** BSc BMus MBA MMus PhD GRIC FTCL ARCM ATCL CertFAE \*  
**Helen Arthur**  
**Marie Barry** BA FLCM ALSM ALAM  
**David Beer** BA PGCE FLCM  
**John Beilby** BMus PhD MTC(Lond) GLCM FLCM LRAM LTCL HonFIEMS †  
**Paul Brady**  
**John Branton** FVCM LVCM(TD) AMusVCM CT(VCM) ATM(SMTC) HonVCM  
**Joshua Brown** BA LTCL PGCE  
**Keith Brown** BMus ALCM PGCE  
**Catherine Burnham** BMus LTCL PGCE  
**Dorothy Carnegie** BMus PGCE  
**Paul Carter** BMus MA DASM ALCM PGCE FRSA  
**Rebecca Chambers** GRNCM PGRNCM  
**Alice Chua** MA FLCM ATCL  
**Gerald Collins** LLCM(TD)  
**Justin Connolly** BMus ARCM FLCM  
**Peter Cook** GLCM FLCM FVCM PGCE \*  
**Stuart Corbett** BA FDipMus FVCM(Hons) LTCL LLCM PGCE \*  
**Jamie Cordell** BMus PGDip  
**Hannah Cott** BMus  
**Barbara Courtney-King** LRAM ARCM  
**Sandra Cromie** BA LLCM(TD) ALCM PGCE  
**Bronagh Davey**  
**Patrick Davey** BMus MA TTCT  
**Katherine Denton** BMus LRAM DipABRSM  
**Janet Dowsett** FLCM \*  
**Barry Draycott** MusB FTCL FLCM ARCM ARCO HonLCM \*  
**David Edwards** BEd LGSM  
**Ivor Flint** ALCM LLCM(TD)  
**Malread Forde**  
**Sheila Gaskell** FTCL LRAM LLCM  
**Aidan Geary** GLCM  
**Kathleen Gilbert** LRAM ARCM DipEd  
**Kevin Gill** FRCO GBSM LTCL  
**Nicola Gillan**  
**Coral Gould** MBE LRAM ARCM LTCL CertEd  
**Moira Gray** FLCM LRAM LTCL ARCM DipMus(Open)  
**Yolande Gregor-Smith** LRSM ARCM DipTESOL  
**Nigel Groome** GLCM ARSCM FLCM \*  
**Peter Hallam** BEd MA LTCL  
**Mary Hamilton** GTCL LTCL Dip.Acad.di Sta.Cecilia Rome  
**Mary Hardy-Green** LLCM  
**Paul Harrison** MA GLCM FLCM LLCM(TD) LTCL PGCE  
**Andrew Hatt** BA HonLCM  
**Stephen Hazell** BA PhD [*Chief Examiner in Drama and Communication*]  
**Sheila Hemming** LLCM ARCM HonLCM  
**Ann Hohenkerk** ALCM  
**John Hooper** BMus MMus DMA  
**John Howard** BA PhD [*Director of Examinations*]  
**Vic Hyland**  
**Daithi Kearney** BA HDipEd TTCT PhD  
**Chris Kimber** GGSM  
**Richard Lambert** BEd MA ALCM FRSA \*  
**Robert Langston**  
**Elizabeth Lannigan** ALCM  
**Tara Leiper** BEd MA LTCL LLCM(TD) ARCM DipABRSM  
**Jayne Lewis** BA PGCE  
**Jayne Lindgren** LLAM †  
**Jocelyn Lord** MA FLCM LGSM LLAM ACSD †  
**Helen Madden** GLCM  
**Susan Maguire** BA HDipEd DipItal LLCM(TD) ALCM EFLCert  
**Robert Marsh** MA FRSA FRCO ARCM  
**Andrew McBirnie** BA MMus PhD LTCL \*  
**Avril McCusker** BA PGDE DRSAM  
**Ray McGinley** ALCM  
**Paula McKernan** LLB ALCM(TD)  
**Andrew McManus** BMus GBSM FLCM ABSM(TD) ACertCM TEFL(Dip)  
**Emer McParland** GTCL(Hons) LTCL  
**Neil Millensted** MA FTCL LRAM ARCM  
**Michael Milner** LGSM ALCM  
**John Mitchell** LLCM ALCM DipTCL PGCE  
**Joyce Mitchell** FLCM LLCM ALCM  
**Susan Olden** LRAM LLCM(TD) ARCM AMusTCL  
**Ates Orga** BMus FTCL LMusTCL ATCL  
**Gordon Pearce** MA PhD FRSA FLCM LTCL ARCM  
**Christine Peet** BA MEd CertEd  
**Tony Pegler** FLCM  
**Maxwell Pettitt** BMus MMus ARCM ALCM FRSA  
**Kathleen Phillips** LGSM ALCM  
**Elizabeth Pipe** FLCM MMus  
**Peter Precious** GradDipMus  
**Jenifer Pressdee** LGSM ANEA  
**Yvette Price** BMus ALCM(TD)  
**Nigel Ramage** MA DipEd †  
**Peter Reder** MA GLCM ACSD †  
**Michael Regan** BMus MMus LGSM HonFLCM  
**Nathan Rose** BMus PGDip ALCM  
**Claire Rubman** PhD FLCM LLCM(TD)  
**Gibson Russell** GRSM LRAM ARCM HonFLCM  
**Ian Seddon** FLCM ATCL ARCO  
**Tony Skinner** FRSA  
**Elaine Smith** GLCM LLCM HonFLCM \*  
**Alison Sparrow** BA  
**Jennifer Speculand** FLCM FSTD LLCM(TD) LGSM ALAM †  
**Christopher Stanbury** BMus MMus FLCM  
**Felicity Stubbs** MA FLCM GLCM  
**Paul Swain** BSc LLCM HonLCM  
**Christopher Tinker** PhD GRSM ARCM PGCE  
**J Godfrey Turner** FLCM LTCL LRAM ARCM MCoIP  
**Christopher Tutin** BMus MA LRSM ALCM CertRCO  
**Fintan Vallely** PhD MA BSc  
**Michael Venables** BA PGCE  
**Jill Wallis** BEd FLCM LTCL  
**Richard Walsh** BA MPhil FLCM  
**John Warren** BMus GMus FLCM LGSM LTCL ACertCM CertEd  
**Tonni Wei** LMusVCM ARCM  
**David Whittaker** GLCM FLCM LLCM(TD) \*  
**Peter J Williams** GLCM MBA FLCM LLCM(TD) NPQH  
**Wei Wong** GLCM LLCM(TD) PGCE HonLCM  
**Carol Woods** MA GRSM ARMCM

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

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

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

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

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## London College of Music Examinations

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

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

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

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

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

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

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# 1. Syllabus introduction

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## 1.1 Coverage of this syllabus

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This London College of Music Examinations syllabus is designed to prepare students for the Graded and Performance Diploma Examinations in Irish and Scottish Traditional Music awarded by University of West London Qualifications.

Graded examinations are also offered in the subjects listed below. Because of differences in content and/or markschemes, syllabuses and repertoire lists for these subjects are published separately. Please contact the LCM Examinations office (tel: 020 8231 2364) or your local representative for details.

Piano, Electronic Keyboard, Electronic Organ, Flute, Clarinet, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trumpet, Cornet, Flugel Horn, Trombone, Baritone, Euphonium, Tuba, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Acoustic Guitar, Rock Guitar, Electric Guitar, Bass Guitar, Drum Kit, Tuned Percussion, Snare Drum, Timpani, Percussion, Classical Singing, Jazz Piano, Jazz Flute, Jazz Clarinet, Jazz Saxophone, Jazz Trumpet, Jazz Trombone, Music Theatre, Popular Music Vocals, Church Music, Ensemble, Theory of Music, Popular Music Theory, Church Music, Composition

## 1.2 Validity of this syllabus

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The Scottish Traditional syllabus is valid from 1 January 2009 until 31 December 2017. Please note that due to the release of a new Irish Traditional Syllabus, this part of the syllabus is valid until 31 December 2016. The new syllabus is available as a separate download on the website or from the LCM Exams office.

## 1.3 Rationale

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

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

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

## **1.4 Syllabus aims**

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

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

## **1.5 Syllabus objectives**

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

- a balanced combination of performing skills and the supporting knowledge and understanding;
- 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 tasks and criteria published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts;
- a learning basis for candidates to fulfil their potential as performers or teachers from entry to advanced levels.

## **1.6 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). Examinations in Irish Traditional Music may not be available at some public centres outside the Republic of Ireland; examinations in Scottish Traditional Music may not be available at some centres outside Scotland. Please contact the centre representative, or LCM Examinations, for details.

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. The representative is responsible for devising the timetable.

The DipLCM may be taken at any centre. ALCM, LLCM and FLCM diplomas may only be taken at a diploma centre. Please contact LCM Examinations, or visit the website, for details of your nearest appropriate centre.

In addition, LCM conducts examinations at schools, colleges and teaching studios on a private centre basis, provided the practical grade entries total at least five hours' examining time, and any venue-related costs are covered by the applicant. The co-ordinating teacher is responsible for timetabling the examination day. Some flexibility is possible, and teachers are invited to telephone LCM Examinations on 020 8231 2364 to discuss the arrangements in advance.



## 1.7 Duration of examinations

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Step	Grade 2	Grade 4	Grade 6	Grade 8
10 mins	15 mins	20 mins	25 mins	30 mins

DipLCM in Performance	ALCM in Performance	LLCM in Performance	FLCM in Performance
35 mins	50 mins	50 mins	70 mins

(NB. Durations include writing-up time for examiners.)

## 1.8 Target groups

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### Graded Examinations in Irish and Scottish Traditional Music:

Graded examinations are open to all, and there are no minimum age restrictions. However, in practice, whilst candidates of all ages enter for grades 2 and 4, it is unlikely that candidates below the age of 12 will possess the musical maturity for success at grades 6 and 8.

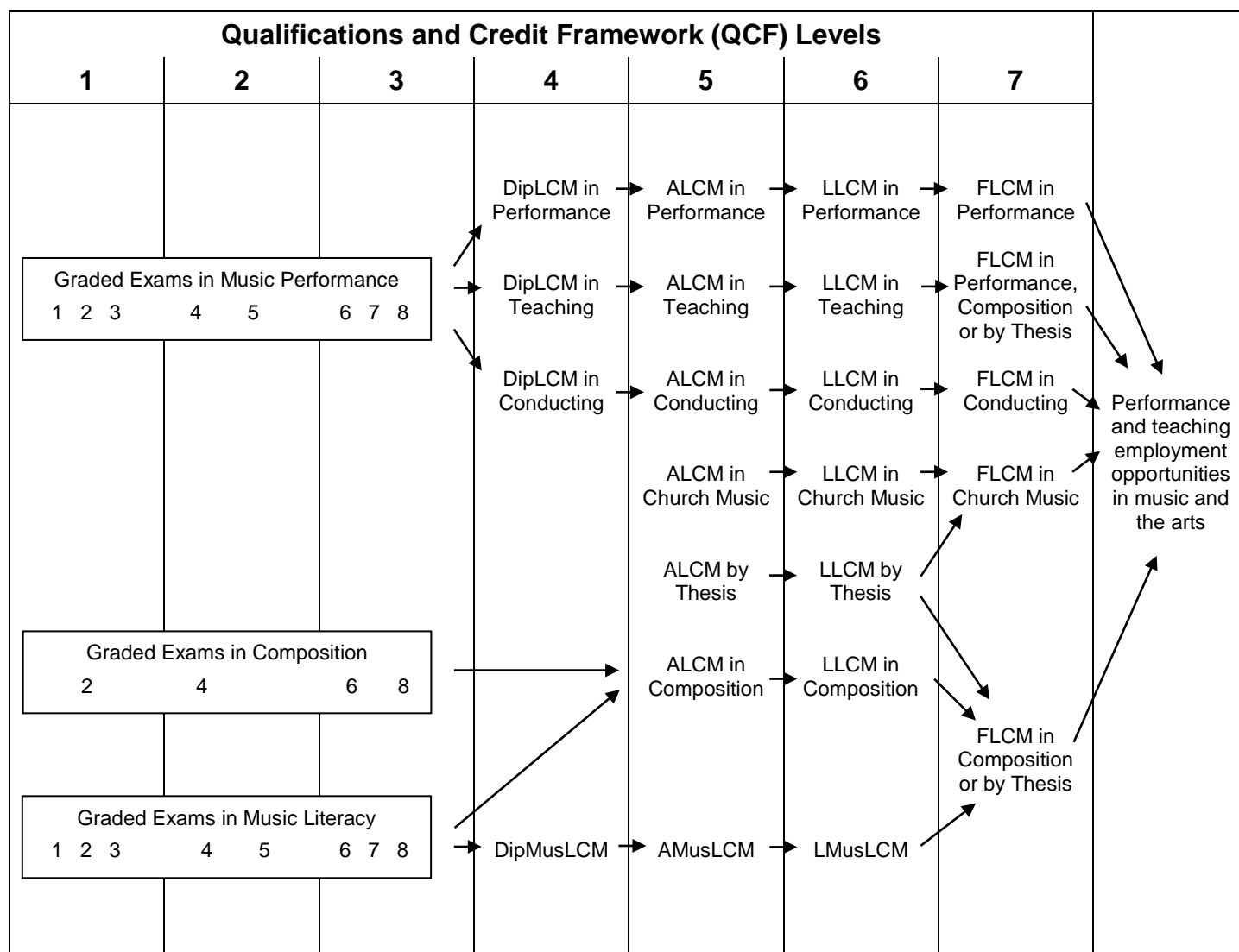
Age or Description	Grade	QCF Level
6 - 10	2	1
9 - 13	4	2
12 - 18+	6	3
Continuing Education	8	3

### Diplomas in Performance:

Diplomas in performance 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 diploma as indicated below.

Diploma	Recommended minimum age
DipLCM	14
ALCM	15
LLCM	18
FLCM	18

## 1.9 Progression routes



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

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

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

## 1.10 Accreditation

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LCM's examinations in Irish and Scottish Traditional Music are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (DfES) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 1-7.

The table below shows the qualification number, QCF title and credit value of each grade. The awarding organisation is **University of West London Qualifications** (UWLO).

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

<b>Qualification Number</b>	<b>Qualification Title</b>	<b>QCF Credits</b>
501/2002/5	UWLO Level 1 Award in Graded Examination in Music Performance (Grade 2) (QCF)	9
501/2003/7	UWLO Level 2 Certificate in Graded Examination in Music Performance (Grade 4) (QCF)	15
501/2083/9	UWLO Level 3 Certificate in Graded Examination in Music Performance (Grade 6) (QCF)	22
501/2066/9	UWLO Level 3 Certificate in Graded Examination in Music Performance (Grade 8) (QCF)	32
600/0639/0	UWLO Level 4 Diploma in Music Performance (DipLCM) (QCF)	90
600/0755/2	UWLO Level 5 Diploma in Music Performance (ALCM) (QCF)	90
600/0756/4	UWLO Level 6 Diploma in Music Performance (LLCM) (QCF)	90
600/0758/8	UWLO Level 7 Diploma in Music Performance (FLCM)(QCF)	225

## 1.11 UCAS tariff points

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The Universities and Colleges Admissions Service (UCAS) includes accredited graded examinations in its tariff. Holders of LCM grade 6-8 music qualifications applying for any course of study at a UK Higher Education institution are entitled to tariff points as detailed below.

UCAS Points	A Levels (Grades A-E)		LCM Practical Examinations (Pass, Merit, Distinction)			LCM Theory Examinations (Pass, Merit, Distinction)		
	AS Level	A2 Level	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
120		A						
110								
100		B						
90								
80		C						
75					D			
70					M			
65								
60	A	D		D				
55				M	P			
50	B							
45			D					
40	C	E	M	P				
35								
30	D							D
25			P					M
20	E						D	P
15						D	M	
10						M	P	
5						P		

## **1.12 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*, available free of charge via our website or on request from the LCM Examinations office.

## **1.13 Opportunities to develop key skills**

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A Programme of Study based on this syllabus offers candidates opportunities to develop attainment in aspects of the Key Skills of *Communication, Improving own Learning and Performance, and Problem Solving*. This syllabus does not require Key Skills to be taught as a formal part of a Programme of Study, and Key Skills will not be formally assessed as part of the examination procedure. Candidates should be encouraged (particularly at Grade 4 and above) to apply Key Skills as part of their development as performing musicians.

Key skills mapping across Components (Grades 1-8):

<b>Key Skill</b>	<b>Performance</b>	<b>Repertoire</b>	<b>Supplementary Tests</b>
Communication			✓
Improving own Learning and Performance	✓	✓	✓
Problem Solving	✓	✓	✓

## **1.14 Spiritual, moral, ethical, social, cultural and related issues**

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A Programme of Study based on this syllabus provides opportunities for candidates to explore and increase their understanding of spiritual, moral, ethical, social and cultural issues. Candidates should be encouraged (particularly at Grade 4 and above) to consider such issues and contexts as part of their development as performing musicians. This syllabus does not require these issues to be taught as a formal part of a Programme of Study. They are implicitly addressed through the Assessment Objectives and Areas of Study, but will not be directly assessed as part of the examination procedure.

This syllabus provides a framework which gives candidates opportunities to:

- consider the expressive nature of music;
- consider the ways in which music may express, or be a response to, a particular culture or tradition;
- consider the ways in which music may spring from a particular system of belief or faith, or may reflect the personal belief or faith of the composer, or may be composed with the express intention of aiding, or forming a part of, organised worship;
- consider the ways in which music forms an integral part of the cultural heritage of a civilization;
- consider the ways in which music may express or explore moral issues, or may in itself act as a moral force for good;
- express their personal response to such considerations, or to express their own beliefs or faith, through performance of such repertoire, and through technical and critical consideration of it.

## 1.15 General guidelines: Irish Traditional Music

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1. LCM examinations in **Irish Traditional Music** are offered in the following subjects: solo instrumental, and ensemble.
2. Only Irish traditional music will be accepted.
3. All performances must be from memory.
4. The examination may be taken in any one of the following instruments: fiddle, button accordion, piano accordion, melodeon, concertina, piano, guitar, uilleann pipes, harp, banjo, mandolin, whistle and flute. A candidate wishing to use an instrument other than those listed above should write to the Chief Examiner in Music for approval.
5. Candidates may choose their examination programme from the following tune categories: Air (slow or lively), Jig (double, slip or single), Reel (double or single), Slide, Polka, Hornpipe, March, Set Dance, Fling, Barndance, Schottische, Mazurka, or pieces by Carolan and other harper composers.
6. For the purpose of examination each tune should be played twice, with each part being repeated where appropriate. Where a selection is required this should contain 2 tunes. An air may be included as the first part of a selection but should be followed by a dance tune.
7. The candidate is allowed to choose the repertoire for each examination.
  - The **Step** examination is seen as an introductory examination and the repertoire for this should be selected from the easier elements of the tradition. Suggestions include easy airs, marches, polkas or single reels - these categories are mentioned as a guide to standard only and should not be considered as obligatory. Credit will be given for basic instrumental control, note and rhythmic security, fluency, phrasing and a sense of style.
  - At **Grade Two** standard the candidate will be expected to present more demanding pieces, including at least one tune from the categories of hornpipe, jig or reel. No ornamentation is expected at this stage but again fluency and a sense of style will be required.
  - At **Grade Four** some easy forms of embellishment will be expected.
  - At **Grade Six** level a more demanding repertoire should be selected and more intricate ornaments included.
  - At **Grade Eight** level an individual performance is anticipated with appropriate use of ornamentation and variation. In all examinations the candidates should endeavour to present a balanced and contrasting programme.
8. All regional styles will be accepted and regarded as equally valid.
9. It is expected that candidates playing instruments with harmonic accompaniment or bass should show some facility in its use even from the earliest stages.
10. Uilleann pipers should display a mastery of the drones by at least grade 8 and demonstrate an ability to use a full set of pipes at diploma level.
11. Accompanists are not allowed for solo grades or diplomas.
12. The repertoire component is included at each grade to encourage the acquisition of a large tune repertoire. Candidates should endeavour to present as wide a variety of tune types in this section as possible. The candidate should give the examiner a list of the chosen repertoire, from which the examiner will choose a number of items to be performed.
13. The supplementary tests are designed to develop aural perception and general awareness of the elements of traditional music. In tests involving beating time the candidate may clap or tap in time to the music. The notation skill test in the diploma examinations is included to encourage candidates to develop music notation reading skills. Irish traditional music is an aural tradition, but a facility in music notation can provide access to the wide repertoire of printed collections and allow for analysis and study.
14. A list of **Readings in Irish Traditional Music** is available from LCM Examinations.

## 1.16 General guidelines: Scottish Traditional Music

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1. LCM examinations in **Scottish Traditional Music** are offered in the following subjects: solo instrumental or voice, and ensemble.
2. Only Scottish traditional music will be accepted.
3. All performances must be from memory.
4. The examination may be taken in any one of the following instruments: fiddle, cello, double bass, button accordion, piano accordion, melodeon, concertina, electronic keyboard, piano, Lowland and Highland pipes, harp, whistle, flute, guitar, and voice. A candidate wishing to use an instrument other than those listed above should write to the Chief Examiner in Music for approval.
5. Candidates may choose their examination programme from the following tune categories: Air (slow or lively), Jig (double or single), Reel (double or single), Hornpipe, Polka, March, Schottische, Strathspey, Slow Strathspey, Pastoral or Lament. Other similar tune types relating to particular instruments or voice are also acceptable.
6. For the purpose of examination, instrumentalists should play each tune twice, with each part being repeated where appropriate. Where a selection or set is required this should contain 2 tunes. An air may be included as the first part of a selection or set but should be followed by a dance tune. Singers need only sing each song once; where a selection or set is required by the syllabus, they should sing two songs.
7. The candidate is allowed to choose the repertoire for each examination.
  - The **Step** examination is seen as an introductory examination and the repertoire for this should be selected from the easier elements of the tradition. Suggestions include easy airs, marches, polkas or single reels – these categories are mentioned as a guide to standard only and should not be considered as obligatory. Credit will be given for basic instrumental or vocal control, note and rhythmic security, fluency, phrasing and a sense of style.
  - At **Grade Two** standard the candidate will be expected to present more demanding pieces, including (for instrumentalists) at least one tune from the categories of hornpipe, jig or reel. No ornamentation is expected at this stage but again fluency and a sense of style will be required.
  - At **Grade Four** some easy forms of embellishment will be expected as appropriate to the repertoire.
  - At **Grade Six** level a more demanding repertoire should be selected and more intricate ornaments included as appropriate.
  - At **Grade Eight** level an individual performance is anticipated with appropriate use of ornamentation and variation as appropriate. In all examinations the candidates should endeavour to present a balanced and contrasting programme.
8. All regional styles will be accepted and regarded as equally valid.
9. It is expected that candidates playing instruments with harmonic accompaniment or bass should show some facility in its use even from the earliest stages.
10. Accompanists are allowed if appropriate for solo grades or diplomas.
11. The repertoire component is included at each grade to encourage the acquisition of a large tune repertoire. Candidates should endeavour to present as wide a variety of tune types or songs in this section as possible. The candidate should give the examiner a list of the chosen repertoire, from which the examiner will choose a number of items to be performed.
12. The supplementary tests at grade and diploma level are designed to develop aural perception and general awareness of the elements of traditional music. In tests involving beating time the candidate may clap or tap in time to the music. The notation skill test in the diploma examinations is included to encourage candidates to develop music notation reading skills. A facility in music notation can provide access to the wide repertoire of printed collections and allow for analysis and study.
13. A list of **Suggested Repertoire** is available from LCM Examinations.

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## 2. Step and Graded examinations: syllabus content

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### 2.1 Syllabus overview

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This London College of Music Examinations syllabus is designed to prepare students for the graded examinations in Irish and Scottish Traditional Music awarded by the University of West London. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary to play a musical instrument or sing, and to develop capability both as a performer and as informed listener. Candidates may choose their own performance repertoire for the examinations, and are encouraged to explore the full range and extent of possibilities, so that they may have the opportunity to perform material which is as appropriate as possible to their own particular performance skills and interests. Component 1 (Performance) gives the candidate an opportunity to demonstrate mastery of the highest level by means of a specific selected programme, while Component 2 (Repertoire) provides an opportunity to demonstrate a broader, more wide-ranging knowledge of the tradition. Assessment criteria for the two components differ accordingly (see Section 3.4, below). The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners who are specialists in the relevant tradition, and are held at approved centres in the UK and overseas.

### 2.2 Summary of subject content and description of examination components

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These summaries should be read in conjunction with the Grade Descriptions (Section 2.4) and the Pass Band Descriptions (Section 4.3). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music at the LCM Examinations office (tel: 020 8231 2364; email: lcm.exams@uwl.ac.uk).

#### Areas of Study

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

#### Component 1: Performance

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform from memory three tunes, selections or sets as specified for the grade, with accuracy and musicality. The principal area of study is the technical mastery of the instrument or voice, which might include fingering, breath control, tone control, articulation, intonation, tonal variety and/or consistency, dexterity and tempo.
2. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. familiarity with playing styles and techniques, including ornamentation and variation, appropriate to the grade.
4. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: choose and perform from memory three tunes, selections or sets as specified for the grade, with accuracy and musicality.

Implied ability: execute a balanced programme of music, demonstrating stylistic awareness, technical accuracy, musicality, communication and musical knowledge, appropriate to the grade (see 3.4, 'How marks are awarded during the examination').



## Component 2: Repertoire

Candidates need to be prepared to demonstrate:

1. the ability to choose an extensive repertoire of five tunes, selections and/or sets as specified for the grade, and to perform from memory those requested by the examiner to an acceptable standard, demonstrating awareness and familiarity with the repertoire and idiom. The principal area of study is as outlined for Component 1 above, although examiners will be looking more for a sense of general understanding of and familiarity with the style, than for a high level of technical accomplishment.
2. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. a wide familiarity with, and understanding of, the relevant idiom and tradition of performance.
4. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability: choose an extensive repertoire of five tunes, selections and/or sets as specified for the grade, and perform from memory those requested by the examiner.

Implied ability: execute a selection of music as requested, demonstrating a wide familiarity with, and understanding of, the relevant idiom, style, and tradition of performance.

## Component 3: Supplementary Tests

Candidates need to be prepared to demonstrate the ability to:

1. provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types. The primary areas of study are the knowledge and understanding of the required parameters of tune types, pulse, melody, ornamentation, and background and contextual knowledge of the tradition.
2. communicate these answers to the examiner by means of appropriate terminology and through practical means (singing, clapping, etc.) as required.
3. understand the specific test formats as published by LCM Examinations.

Explicit ability: provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types, relating to discrimination of such musical aspects as tune types, pulse, melody, ornamentation, and background and contextual knowledge of the tradition.

Implied ability: aurally discriminate between a variety of musical elements and parameters, such as those outlined above; communicate this to the examiner by means of appropriate terminology and practical means (singing, clapping, etc.) as required; demonstrate an understanding of contextual and background issues, and an understanding of the specific test formats as published by LCM Examinations.

## 2.3 Weightings for examination components

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Performance	Repertoire	Supplementary Tests
60%	20%	20%

## 2.4 Grade descriptions

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

### **Grade 2**

The musical material selected for this grade consists of three tunes in Component 1 (Performance), and five tunes in Component 2 (Repertoire). Ornamentation is not essential at this stage, but the performance should be fluent, well-phrased and in style. It should be melodically and rhythmically accurate, and demonstrate a developing sense of swing in a number of tune types. The supplementary tests are designed to allow the candidate an opportunity to demonstrate a basic and sound working knowledge of the tradition, incorporating both technical and contextual elements.

### **Grade 4**

The musical material selected for this grade consists of three selections or sets in Component 1 (Performance), and five tunes in Component 2 (Repertoire). In addition to the requirements for Grade 2, a use of simple embellishment is considered essential at this stage. A greater technical security and fluency is required, in addition to a sense of lift and accent in a wider variety of tune types. The supplementary tests are designed to allow the candidate an opportunity to demonstrate a more advanced working knowledge of the tradition, incorporating both technical and contextual elements.

### **Grade 6**

The musical material selected for this grade consists of three selections or sets in Component 1 (Performance), and five selections or sets in Component 2 (Repertoire). In addition to the requirements for Grade 4, candidates should be able to demonstrate a high level of technical skill and include a range of appropriate intricate ornamentation. A more sophisticated and stylish performance with a strong sense of metre and swing in a range of dance tune types, and an expressive interpretation of airs, is expected. The supplementary tests are designed to allow the candidate an opportunity to demonstrate a sophisticated working knowledge of the tradition, incorporating both technical and contextual elements.

### **Grade 8**

The musical material selected for this grade consists of three selections or sets in Component 1 (Performance), and five selections or sets in Component 2 (Repertoire). In addition to the requirements for Grade 6, the use of simple variation is expected. Examiners will expect to encounter: a high level of technical ability which is used to deliver a musical and artistic performance; an expressive, imaginative, varied and interesting performance displaying a developing personal style; and a clear sense of individual interpretative skill reflecting the emerging musical personality. The supplementary tests are designed to allow the candidate an opportunity to demonstrate a sophisticated and wide-ranging knowledge of the tradition, incorporating both technical and contextual elements.

## 2.5 Graded requirements: Irish Traditional Music

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### Step - Irish Traditional Music

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The candidate will be expected to perform 4 tunes. The tunes should be simple in type (for example, easy marches, airs, polkas, etc). No ornamentation or embellishment will be expected but credit will be given for accuracy, fluency, phrasing and style. 25 marks per piece.

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### Grade 2 - Irish Traditional Music

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#### Component 1: Performance

60 marks

The candidate will be expected to perform 3 tunes of different types, at least one of which must be either a hornpipe, jig or reel. Ornamentation is not essential at this stage but the performance should be fluent, well phrased and in style.

#### Component 2: Repertoire

20 marks

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion.

#### Component 3: Supplementary Tests

20 marks

- To beat time in a single reel, polka or double jig played by the examiner.
- To recognise tune types (polka, march or air) in examples played by the examiner.
- To play, lilt or hum from memory a tune extract (1 bar in simple duple or triple time) when played twice by the examiner. The key and starting note will be given.
- To name the instruments commonly used for traditional music and to describe the candidate's own instrument in more detail.

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### Grade 4 - Irish Traditional Music

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#### Component 1: Performance

60 marks

The candidate will be expected to perform 3 selections of different types. A use of simple embellishment is expected at this stage. A slow air must be included as part of one selection.

#### Component 2: Repertoire

20 marks

Five tunes of different types should be prepared and a number will be heard at the examiner's discretion.

#### Component 3: Supplementary Tests

20 marks

- To beat time in any tune type played by the examiner.
- To recognise tune types (polka, reel, jig, march or air) in examples played by the examiner.
- To play, lilt or hum from memory a tune extract (2 bars in simple duple, triple or quadruple time) when played twice by the examiner. The key and starting note will be given.
- To name the different types of dance tunes and to give their time signatures.

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## Grade 6 - Irish Traditional Music

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### Component 1: Performance

60 marks

The candidate will be expected to perform 3 selections of different types. The performance should be stylish and appropriately embellished. A slow air must be included as part of one selection.

### Component 2: Repertoire

20 marks

Five selections of different types should be prepared and a number will be heard at the examiner's discretion.

### Component 3: Supplementary Tests

20 marks

- To recognise ornaments (only those used by the candidate in performance will be included) when played by the examiner.
- To recognise tune types (polka, reel, jig, hornpipe, slide, march or air) in examples played by the examiner.
- To play, lilt or hum from memory a tune extract (3 bars in simple duple, triple or quadruple time) when played twice by the examiner. The key and starting note will be given.
- To name different regional styles and to give a brief description of each.
- To recognise simple changes in short extracts played by the examiner.

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## Grade 8 - Irish Traditional Music

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### Component 1: Performance

60 marks

The candidate will be expected to perform 3 selections of different types. A stylish performance with use of embellishment and simple variation will be expected. A slow air must be included as part of one selection.

### Component 2: Repertoire

20 marks

Five selections of different types should be prepared and a number will be heard at the examiner's discretion.

### Component 3: Supplementary Tests

20 marks

- To recognise dance tunes, ornaments or variations in extracts played by the examiner.
- To play, lilt or hum from memory a tune extract (4 bars) when played twice by the examiner. The key and starting note will be given.
- To discuss two well-known traditional musicians of the candidate's own instrument and of the candidate's own choice with the examiner. The candidate may be asked to name or play tunes which are/were associated with the chosen musician or to elaborate on elements of his/her style.

## 2.6 Graded requirements: Scottish Traditional Music

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### Step - Scottish Traditional Music

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The candidate will be expected to perform 4 tunes or songs. The tunes or songs should be simple in type (for example, easy marches, airs, polkas, etc). No ornamentation or embellishment will be expected but credit will be given for accuracy, fluency, phrasing and style. 25 marks per piece.

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### Grade 2 - Scottish Traditional Music

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#### Component 1: Performance

60 marks

The candidate will be expected to perform 3 tunes or songs of different types, at least one of which must be either a hornpipe, jig or reel (instrumental performers only). Ornamentation is not essential at this stage but the performance should be fluent, well phrased and in style.

#### Component 2: Repertoire

20 marks

Five tunes or songs of different types should be prepared and a number will be heard at the examiner's discretion.

#### Component 3: Supplementary Tests

20 marks

- To beat time in a single reel, strathspey or double jig played by the examiner.
- To recognise tune types (strathspey, march or air) in examples played by the examiner.
- To play, lilt or hum from memory a tune extract (1 bar in simple duple or triple time) when played by the examiner. The key and starting note will be given. twice
- To name the instruments commonly used for traditional music and (for instrumental candidates) to describe the candidate's own instrument in more detail. to

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### Grade 4 - Scottish Traditional Music

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#### Component 1: Performance

60 marks

The candidate will be expected to perform 3 selections or sets of different types. A use of simple embellishment is expected at this stage. A slow air must be included as part of one selection.

#### Component 2: Repertoire

20 marks

Five tunes or songs of different types should be prepared and a number will be heard at the examiner's discretion.

#### Component 3: Supplementary Tests

20 marks

- To beat time in any tune type played by the examiner.
- To recognise tune types (strathspey, reel, jig, march or air) in examples played by the examiner.
- To play, lilt or hum from memory a tune extract (2 bars in simple duple, triple or quadruple time) when played twice by the examiner. The key and starting note will be given. when
- To name the different types of dance tunes and to give their time signatures.

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## Grade 6 - Scottish Traditional Music

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### Component 1: Performance

60 marks

The candidate will be expected to perform 3 selections or sets of different types. The performance should be stylish and appropriately embellished. A slow air must be included as part of one selection.

### Component 2: Repertoire

20 marks

Five selections or sets of different types should be prepared and a number will be heard at the examiner's discretion.

### Component 3: Supplementary Tests

20 marks

- To recognise ornaments (only those used by the candidate in performance will be included) when played by the examiner.
- To recognise tune types (polka, reel, jig, hornpipe, march, strathspey or air) in examples played by the examiner.
- To play, lilt or hum from memory a tune extract (3 bars in simple duple, triple or quadruple time) when played twice by the examiner. The key and starting note will be given.
- To name different regional styles and to give a brief description of each.
- To recognise simple changes in short extracts played by the examiner.

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## Grade 8 - Scottish Traditional Music

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### Component 1: Performance

60 marks

The candidate will be expected to perform 3 selections or sets of different types. A stylish performance with use of embellishment and simple variation, as appropriate to the repertoire, will be expected. A slow air must be included as part of one selection.

### Component 2: Repertoire

20 marks

Five selections or sets of different types should be prepared and a number will be heard at the examiner's discretion.

### Component 3: Supplementary Tests

20 marks

- To recognise ornaments or variations in extracts played by the examiner.
- To play, lilt or hum from memory a tune extract (4 bars) when played twice by the examiner. The key and starting note will be given.
- To discuss two well-known traditional musicians (one 20th century and one pre-20th century) of the candidate's own instrument and of the candidate's own choice with the examiner. The candidate may be asked to name or play/sing tunes or songs which are/were associated with the chosen musician or to elaborate on elements of his/her style.

## 3. Graded examinations: assessment

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The marking scheme is comprised of a balanced structure of examination components and assessment categories. Taken together they form a matrix that enables the performance of each candidate to be systematically assessed and marked.

### 3.1 Assessment objectives

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During an examination candidates will be assessed on their ability to demonstrate mastery of:

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

### 3.2 Coverage of the assessment domains

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	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Performance	✓	✓	✓	✓
Repertoire	✓	✓	✓	✓
Supplementary Tests			✓	

### 3.3 Approximate weightings for assessment domains

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	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Grades 2 & 4	48	11	34	7
Grades 6 & 8	31	21	37	11

## 3.4 How marks are awarded during the examination

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### Component 1: Performance

The examiner will consider the performance of each of the three tunes, selections or sets, and will award a mark for each. These marks will be combined to produce the mark for Performance, with equal weighting. In awarding the marks, the examiner will take into account the following:

Assessment Domains	Approximate weightings	
	Grades 2 & 4	Grades 6 & 8
<b>Technical Accomplishment:</b> the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity and tempo.	65%	40%
<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 adapt to a variety of techniques and styles as may be required by the choice of repertoire.	15%	30%
<b>Musical Knowledge:</b> an understanding of all aspects of the context of, and performance practice relating to, the relevant tradition.	10%	15%
<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 use of elements outlined in domains 1, 2 & 3.	10%	15%

### Component 2: Repertoire

The examiner will request to hear a number of items from the candidate's prepared repertoire, and will award a single mark taking into account the following:

Assessment Domains	Approximate weightings	
	Grades 2 & 4	Grades 6 & 8
<b>Technical Accomplishment:</b> the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity and tempo.	45%	35%
<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 adapt to a variety of techniques and styles as may be required by the choice of repertoire.	10%	15%
<b>Musical Knowledge:</b> an understanding of all aspects of the context of, and performance practice relating to, the relevant tradition.	40%	40%
<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 use of elements outlined in domains 1, 2 & 3.	5%	10%



### **Component 3: Supplementary Tests**

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

<b>Assessment Domains</b>	<b>Approximate weightings</b>	
	<b>Grades 2 &amp; 4</b>	<b>Grades 6 &amp; 8</b>
<b>Musical Knowledge:</b> the ability to demonstrate knowledge and understanding of tune types, pulse, melody, ornamentation, and background and contextual knowledge of the tradition.	100%	100%

## **3.5 Mark allocation by assessment domain & examination component**

### **Grades 2 & 4**

The approximate weightings of the Assessment Domains are as follows:

	<b>Technical Accomplishment</b> %	<b>Musicality</b> %	<b>Musical Knowledge</b> %	<b>Communication</b> %
<b>Performance</b>	65	15	10	10
<b>Repertoire</b>	45	10	40	5
<b>Supplementary Tests</b>	-	-	100	-

### **Grades 6 & 8**

The approximate weightings of the Assessment Domains are as follows:

	<b>Technical Accomplishment</b> %	<b>Musicality</b> %	<b>Musical Knowledge</b> %	<b>Communication</b> %
<b>Performance</b>	40	30	15	15
<b>Repertoire</b>	35	15	40	10
<b>Supplementary Tests</b>	-	-	100	-

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## **4. Graded examinations: 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. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (*See Regulation 27.*)

### **4.2 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 at that grade is permitted, upon payment of the current entry fee. All examination components must be completed on re-examination. Marks from examination components may not be carried forward or credited.

## 4.3 Awards of Pass, Pass with Merit or Pass with Distinction

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

### **Distinction (85-100%)**

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment on their instrument, and will have shown evidence of excellent musical instinct. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at grades 6 and 8, a sense of individual personality in relation to, the repertoire.

### **Merit (75-84%)**

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment on their instrument, and will have shown significant evidence of musical instinct. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and at grades 6 and 8, an emerging sense of musical personality in relation to, the repertoire.

### **Pass (65-74%)**

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

### **Below pass, upper level (55-64%)**

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment on their instrument, nor will they have shown much evidence of musical instinct. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged inadequate. They will have failed to communicate, through performance, any significant degree of understanding of the repertoire, or an ability to engage the listener.

### **Below pass, lower level (0-54%)**

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and lack of musicality in all or most of the components. Their standard of technical accomplishment on their instrument will have been judged as poor, and they will not have shown any significant evidence of musical instinct. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal. They will have failed to communicate, through performance, an understanding of the repertoire, and they will have not succeeded in engaging the listener.

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## 5. Leisure Play examinations

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The LCM 'Leisure Play' syllabus is designed for candidates who wish to play tunes, and who, for various reasons, do not wish to prepare for the additional components of the main grade syllabus. It does, however, provide an indication as to the level of achievement gained, as well as being a useful yardstick of progress and a goal towards which to work.

There are four levels of examinations, with the following titles:

<b>Leisure Play Level</b>	<b>Equivalent Grade</b>
Level 2	Grade 2
Level 4	Grade 4
Level 6	Grade 6
Level 8	Grade 8

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### Syllabus

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#### **Level 2**

Performance: Candidates will be expected to perform 4 tunes of different types. At least one hornpipe, jig or reel must be included. Ornamentation is not essential at this stage but the performance should be fluent, well phrased and in style.

#### **Level 4**

Performance: Candidates will be expected to perform 4 selections or sets of different types. A use of simple embellishment is expected at this stage. A slow air must be included as part of one selection.

#### **Level 6**

Performance: Candidates will be expected to perform 4 selections or sets of different types. The performance should be stylish and appropriately embellished. A slow air must be included as part of one selection.

#### **Level 8**

Performance: Candidates will be expected to perform 4 selections or sets of different types. A stylish performance with use of embellishment and simple variation will be expected. A slow air must be included as part of one selection.

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### Assessment, awarding and reporting

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Tune 1: 25 marks  
Tune 2: 25 marks  
Tune 3: 25 marks  
Tune 4: 25 marks

65-74% Pass  
75-84% Merit  
85-100% Distinction

The procedure for issuing results and certificates for Leisure Play examinations is as detailed for graded examinations (see above, Section 4.1). Please note that the Leisure Play syllabus is not accredited by Ofqual.

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## 6. Ensemble examinations

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1. These examinations require all players to perform as a group and to demonstrate their competence and artistry within the group. All players should present a united performance.
2. The group must contain a minimum of 2 players, with or without an accompanist.
3. All instrumental combinations are acceptable. Vocal items may also be included.
4. Teachers are not allowed to play with or direct the group during the examination.
5. A list of the tunes to be performed must be given to the examiner at the beginning of the examination.
6. For grading purposes, teachers should refer to individual instrumental syllabuses.
7. The name and instrument/voice of each participant must be stated on the entry form.
8. Irish Traditional Music: The performance may take the form of *grupa ceoil* style arrangements or be a series of selections or tunes.  
Scottish Traditional Music: The performance may take the form of contemporary style arrangements or be a series of selections, sets or tunes.
9. Credit will be given for the variety and suitability of the programme chosen.
10. The number of items included in the programme is governed by the time allowed.

There are five levels of examinations, with the following titles:

<b>Ensemble Level</b>	<b>Approximate Standard</b>	<b>Maximum Time Allowed</b>
Elementary	Individual grade 2	10 minutes
Pre-Intermediate	Individual grade 4	15 minutes
Upper Intermediate	Individual grade 6	20 minutes
Proficiency	Individual grade 8	30 minutes
Recital	Professional standard	50 minutes

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## Assessment, awarding and reporting

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65-74%	Pass
75-84%	Merit
85-100%	Distinction

The procedure for issuing results and certificates for Ensemble examinations is as detailed for graded examinations (see above, Section 4.1). Please note that the Ensemble syllabus is not accredited by Ofqual.

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# 7. Diplomas in Performance

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For information about Diplomas in Teaching, please refer to the *Syllabus for Diplomas in Music Performance and Teaching*.

## 7.1 DipLCM in Irish Traditional Music Performance

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This examination is open to candidates of any age. There are no pre-requisites.

Candidates entering for this examination should have achieved a performance standard at or above that expected for Grade 8, consistent with a Level 1 (first-year) undergraduate recital. A competent standard of technique with an individual musical and stylish interpretation is expected. The choice of an effectively balanced programme showing a diversity of musical and technical abilities is considered significant, and will form part of the assessment. Presentation will also be taken into consideration.

**Component 1: Performance** 80 marks

Candidates should present a varied and contrasting programme of 15-20 minutes' duration.

**Component 2: Supplementary Tests** 20 marks

- To recognise ornaments and tune types in examples played by the examiner.
- To play a four-bar tune segment once the examiner has played it. The key signature and starting note will be given.

## 7.2 ALCM in Irish Traditional Music Performance

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This diploma demands a high standard of playing, consistent with a Level 2 (second-year) undergraduate recital, and it is essential to show flair and imagination. The technique should be of a high standard, and the performance should be musically and stylishly convincing.

The diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 15 to have the musical maturity required for success at this level.

**Component 1: Performance** 72 marks

Candidates should present a varied programme of approximately 20 minutes' duration.

**Component 2: Repertoire** 12 marks

Candidates will be asked to submit a list of 10 selections from which they will be asked to perform a number at the discretion of the examiner. The repertoire should include examples of both airs and a wide variety of dance tune types.

**Component 3: Notation and Aural Skills** 16 marks

- To play an unprepared dance tune segment from standard music notation.

- To play a four-bar tune segment once the examiner has played it. To play the segment a second time including ornamentation. The key and starting note will be given.
- To identify the tune types in examples played by the examiner.

## 7.3 LLCM in Irish Traditional Music Performance

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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.

The diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level.

This is a practical examination - there are no paperwork requirements.

Candidates must hold the ALCM Diploma in Irish Traditional Music Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner in Music.

### Component 1: Performance

84 marks

Candidates should present a balanced thirty-minute performance of a high standard displaying a thorough understanding of the idiom.

### Component 2: Notation and Aural Skills

16 marks

- To play an unprepared dance tune segment from standard music notation. To play the segment a second time including ornamentation and a final time with some appropriate variation.
- To play a four-bar tune segment once the examiner has played it twice, and then to improvise a suitable phrase so as to complete an eight-bar part in appropriate style. The key and starting note will be given.
- To recognise variations in examples played by the examiner.

## **7.4 FLCM in Irish Traditional Music Performance**

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

This diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level.

Candidates must initially enter for the complete exam, i.e. Components 1 and 2. Both must be approved in order to qualify for an award. The result of either component may be carried forward for a 3 year period, if one of the two components is assessed as 'Approved', and the other 'Not approved'. (See Regulation 30, 'Diploma Completion Period'.) Programme notes may be re-submitted to the LCM Examinations office at any time for approval.

Candidates must hold the LLCM in Irish Traditional Music Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner in Music.

### **Component 1: Performance**

Candidates should compile and perform a recital of approximately 50 minutes' duration. The programme should be interesting, balanced and varied, and should be comprised of technically and musically demanding tunes and performances, including slow pieces and a range of dance music types, all of which should be fully inside the spectrum of professional repertoire. Original and creative approaches to programme-building are encouraged.

The programme should comprise items of a technical standard sufficient to demonstrate performance mastery of the highest professional and artistic levels. A well-rounded, balanced programme, incorporating depth and breadth of style, is expected. Where the programme as a whole is not sufficient for the candidate to demonstrate mastery at this level, the marking may reflect this. There is no requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner in Music.

### **Component 2: Programme Notes**

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

This programme must comprise the following:

- a) a comprehensive list of the tunes performed in the programme;
- b) programme notes on each item.

The written text of programmes MUST be typewritten or word-processed. Handwritten text is NOT acceptable. Programme notes should comprise information about sources, 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.



## 7.5 DipLCM in Scottish Traditional Music Performance

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This examination is open to candidates of any age. There are no pre-requisites.

Candidates entering for this examination should have achieved a performance standard at or above that expected for Grade 8, consistent with a Level 1 (first-year) undergraduate recital. A competent standard of technique with an individual musical and stylish interpretation is expected. The choice of an effectively balanced programme showing a diversity of musical and technical abilities is considered significant, and will form part of the assessment. Presentation will also be taken into consideration.

### **Component 1: Performance**

80 marks

Candidates should present a varied and contrasting programme of 15-20 minutes' duration.

### **Component 2: Supplementary Tests**

20 marks

- To recognise ornaments and tune types in examples played by the examiner.
- To play a four-bar tune segment once the examiner has played it. The key signature and starting note will be given.

## 7.6 ALCM in Scottish Traditional Music Performance

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This diploma demands a high standard of playing, consistent with a Level 2 (second-year) undergraduate recital, and it is essential to show flair and imagination. The technique should be of a high standard, and the performance should be musically and stylishly convincing.

The diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 15 to have the musical maturity required for success at this level.

### **Component 1: Performance**

72 marks

Candidates should present a varied programme of approximately 20 minutes' duration.

## **Component 2: Repertoire**

12 marks

Candidates will be asked to submit a list of 10 selections from which they will be asked to perform a number at the discretion of the examiner. The repertoire should include examples of both airs and a wide variety of dance tune types.

## **Component 3: Notation and Aural Skills**

16 marks

- To play or sing an unprepared dance tune segment from standard music notation.
- To play or sing a four-bar tune segment once the examiner has played it. To play the segment a second time including ornamentation. The key and starting note will be given.
- To identify the tune types in examples played by the examiner.

## **7.7 LLCM in Scottish Traditional Music Performance**

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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.

The diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level.

This is a practical examination - there are no paperwork requirements.

Candidates must hold the ALCM in Scottish Traditional Music Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner in Music.

## **Component 1: Performance**

84 marks

Candidates should present a balanced thirty-minute performance of a high standard displaying a thorough understanding of the idiom.

## **Component 2: Notation and Aural Skills**

16 marks

- To play or sing an unprepared dance tune segment from standard music notation. To play the segment a second time including ornamentation and a final time with some appropriate variation.
- To play or sing from memory a four-bar tune segment once the examiner has played it twice, and then to improvise a suitable phrase so as to complete an eight-bar part in appropriate style. The key and starting note will be given.
- To recognise variations in examples played by the examiner.

## 7.8 FLCM in Scottish Traditional Music Performance

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

This diploma is open to candidates of any age. It would be unusual, however, for a candidate below the age of 18 to have the musical maturity required for success at this level.

Candidates must initially enter for the complete exam, i.e. Components 1 and 2. Both must be approved in order to qualify for an award. The result of either component may be carried forward for a 3 year period, if one of the two components is assessed as 'Approved', and the other 'Not approved'. (See Regulation 30, 'Diploma Completion Period'.) Programme notes may be re-submitted to the LCM Examinations office at any time for approval.

Candidates must hold the LLCM in Scottish Traditional Music Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner in Music.

### **Component 1: Performance**

Candidates should compile and perform a recital of approximately 50 minutes' duration. The programme should be interesting, balanced and varied, and should be comprised of technically and musically demanding tunes and performances, including slow pieces and a range of dance music types, all of which should be fully inside the spectrum of professional repertoire. Original and creative approaches to programme-building are encouraged.

The programme should comprise items of a technical standard sufficient to demonstrate performance mastery of the highest professional and artistic levels. A well-rounded, balanced programme, incorporating depth and breadth of style, is expected. Where the programme as a whole is not sufficient for the candidate to demonstrate mastery at this level, the marking may reflect this. There is no requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner in Music.

### **Component 2: Programme Notes**

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

This programme must comprise the following:

- a) a comprehensive list of the tunes performed in the programme;
- b) programme notes on each item.

The written text of programmes MUST be typewritten or word-processed. Handwritten text is NOT acceptable. Programme notes should comprise information about sources, 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.

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## 8. 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 ([www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams)) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in 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 University of West London. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special 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, leisure play examination or performance award without having taken any preceding examination. There are no pre-requisites for these exams. Refer to diploma syllabuses for pre-requisite requirements.
10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
11. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by LCM Examinations. Transfers will only be administered on receipt of the transfer fee.

12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.
13. **Conditions at public centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of a moderate size, but with sufficient room to enable candidates to perform effectively. A good quality, tuned piano, with a stool, will be provided. A music stand will be provided for instrumentalists. Guitarists should bring their own footstool. Electronic Keyboard candidates should bring their own keyboard stand, if required; however, a table and power source will be provided. A waiting room will be provided, and a warm-up room where available.
14. **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 the Chief Examiner in Music. (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 *Dal Segno* signs should be observed.
20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.

22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions*:
- a 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, Tuned Percussion 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, DipMusLCM: Gown  
 ALCM, AMusLCM: Gown and Cap  
 LLCM, LMusLCM: Gown, Cap and Licentiate Hood  
 FLCM: Gown, Cap and Fellowship Hood
- Academic dress is available for hire or purchase from the official robemaker, 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.





