

Music Grades Specification

Grades

Recital Grades

Leisure Play

Performance Awards

Valid from 2018 until further notice

LCM Examinations

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London College of Music Examinations

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

LCM's graded and diploma examinations in most subjects are regulated by Ofqual in England, Qualifications Wales and CCEA in Northern Ireland. Candidates applying to UK universities through the UCAS system are eligible to claim UCAS points if they achieve a Pass or higher at Grades 6–8.

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

We offer a variety of examination alternative options to our standard graded exam:

Leisure Play – candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

Recital Grades – allowing candidates to enter for a graded exam focusing entirely, or predominantly, on performance

Performance Awards – assessed via video submission

Graded and diploma syllabuses are available free of charge via our website lcme.uwl.ac.uk, or from the LCM Examinations office.

1. Regulated qualifications

1.1 Regulated qualification titles

The table below shows the qualification number, title, Guided Learning Hours (GLH), Total Qualification Time (TQT) and credit value of each grade. The awarding organisation is **University of West London Qualifications (UWLQ)**.

Please contact us, or consult the Register of Regulated Qualifications (register.ofqual.gov.uk), for further details.

| Qualification Number | Qualification Title | GLH | TQT | Credit value |
|----------------------|---|-----|-----|--------------|
| 501/1985/0 | UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1) | 12 | 60 | 6 |
| 501/2002/5 | UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2) | 18 | 90 | 9 |
| 501/2004/9 | UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3) | 18 | 120 | 12 |
| 501/2003/7 | UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4) | 24 | 150 | 15 |
| 501/2006/2 | UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5) | 24 | 180 | 18 |
| 501/2083/9 | UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6) | 36 | 220 | 22 |
| 501/2082/7 | UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7) | 48 | 270 | 27 |
| 501/2066/9 | UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8) | 54 | 320 | 32 |

Please note that Performance Awards are not regulated in England, Wales or Northern Ireland.

1.2 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes regulated graded music examinations in its tariff 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 |
| 56 | | A* | | | | | | |
| 48 | | A | | | | | | |
| 40 | | B | | | | | | |
| 32 | | C | | | | | | |
| 30 | | | | | Distinction | | | |
| 24 | | D | | | Merit | | | |
| 20 | A | | | | Pass | | | |
| 18 | | E | | Distinction | | | | |
| 16 | B | | Distinction | Merit | | | | |
| 12 | C | | Merit | Pass | | | | |
| 10 | D | | | | | | | Distinction |
| 9 | | | | | | | | Merit |
| 8 | | | | | | | Distinction | Pass |
| 7 | | | | | | | Merit | |
| 6 | E | | Pass | | | Distinction | Pass | |
| 5 | | | | | | Merit | | |
| 4 | | | | | | Pass | | |

2. Summary of exam types

Following is an overview of the four exam types contained in this syllabus. Please refer to the relevant section of this syllabus for full details.

| | Grades | Recital Grades | Leisure Play | Performance Awards |
|--------------------------|--|--|--|--|
| Technical Work | ✓ | ✗ | ✗ | ✗ |
| Performance | Generally 3 pieces; refer to repertoire list | 4 (or 5) pieces, all selected from repertoire list | 4 pieces (3 selected from repertoire list plus 1 own choice) | Generally 3 pieces; refer to repertoire list |
| Discussion | ✓ | Optional for Component 2 | ✗ | ✗ |
| Sight Reading | ✓ | Optional for Component 2 | ✗ | ✗ |
| Aural Tests | ✓ | ✗ | ✗ | ✗ |
| Structure | Grades 1–8 | Grades 1–8 | Levels 1–8 | Levels 1–8 |
| Pre-requisites | ✗ | ✗ | ✗ | ✗ |
| Assessment | Examination | Examination | Examination | DVD |
| Grading | Pass: 65–74 % Merit: 75–84 % Distinction: 85–100 % | Pass: 65–74 % Merit: 75–84 % Distinction: 85–100 % | Pass: 65–74 % Merit: 75–84 % Distinction: 85–100 % | Pass: 65–74 % Merit: 75–84 % Distinction: 85–100 % |
| Ofqual Regulation | ✓ | ✓ | ✓ | ✗ |

3. Introduction

3.1 Coverage of this specification

This specification covers Graded Examinations, Recital Grades, Leisure Play Examinations and Performance Awards in Music Performance awarded by University of West London Qualifications, in the following subjects:

Piano, Flute, Clarinet, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trumpet, Cornet, Flugelhorn, Trombone, Baritone, Euphonium, Tuba, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Accordion, Drum Kit, Tuned Percussion, Snare Drum, Timpani, Percussion, Classical Singing, Church Music

It should be read in conjunction with the relevant *syllabuses*, which detail the specific requirements for the subject. Syllabuses are available free of charge via our website lcme.uwl.ac.uk, or from the LCM Examinations office.

Graded examinations are also offered in the subjects listed below. Because of differences in content and/or markschemes, syllabuses for these subjects are published separately.

Electronic Keyboard, Electronic Organ, Music Theatre, Popular Music Vocals, Acoustic Guitar, Rock Guitar, Electric Guitar, Bass Guitar, Ukulele, Jazz Piano, Jazz Flute, Jazz Clarinet, Jazz Saxophone, Jazz Trumpet, Jazz Trombone, Irish Traditional Music, Scottish Traditional Music, Ensemble, Theory of Music, Popular Music Theory, Composition

3.2 Validity of this specification

This specification is valid from January 2018 until further notice.

3.3 Qualification objectives

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

3.4 Availability of examinations and entry details

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 (May/June for Scotland and Ireland, March/April for England and Wales), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Candidates can enter online at eric.uwl.ac.uk. You will be required to choose an examination centre. The representative is responsible for devising the timetable. Alternatively you can download an entry form, attach a cheque, and post the form to your centre representative (a small surcharge is payable if you choose to use a paper entry form).

In addition, LCME delivers 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 LCME (020 8231 2364) to discuss the arrangements in advance.

Performance Awards: please refer to Section 6.2, *Entry details*.

3.5 Duration of examinations

| Pre Preparatory | Step 1 | Step 2 |
|-----------------|---------|---------|
| 10 mins | 10 mins | 10 mins |

| Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---------|---------|---------|---------|---------|---------|---------|---------|
| 15 mins | 15 mins | 15 mins | 20 mins | 20 mins | 25 mins | 25 mins | 30 mins |

3.6 Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the relevant documents available free of charge via our website.

3.7 Reasonable adjustments and special considerations

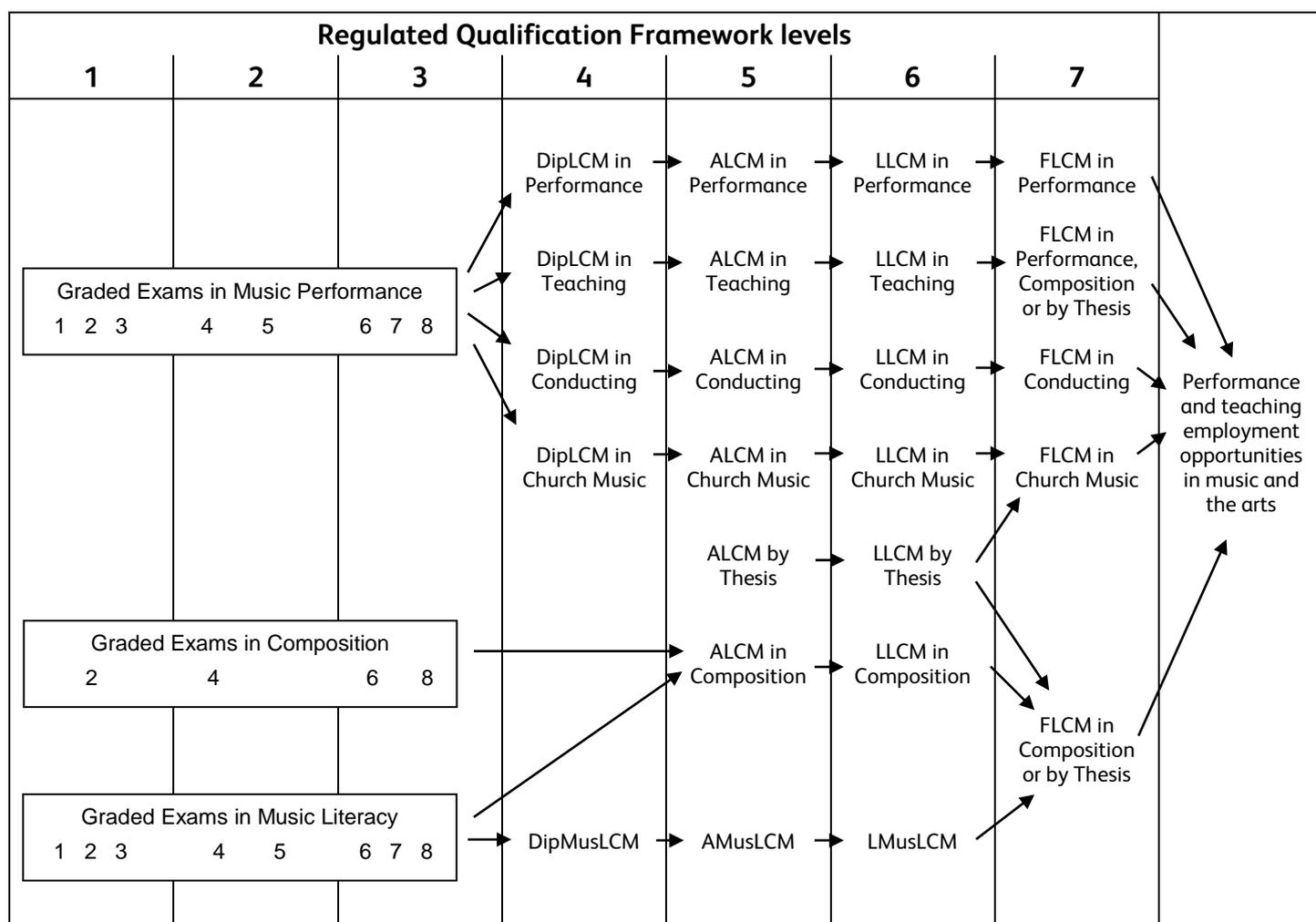
Information on assessment, examination and entry requirements for candidates with specific needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*, available free of charge via our website.

3.8 Target groups

LCM Examinations are open to all. There are no minimum age restrictions, and the choice of repertoire is intended to appeal to candidates of all ages. However, in practice, whilst candidates of all ages enter for Grades 1–5, it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6–8.

| Target Age / Description | LCM Grades / Levels |
|--------------------------|---------------------|
| 4 – 7 | 1 – 3 |
| 6 – 13 | 1 – 5 |
| 11 – 18+ | 4 – 8 |
| Continuing Education | 1 – 8 |

3.9 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 regulated by Ofqual, Qualifications Wales or CCEA. RQF levels are included to indicate the standard of qualifications.

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

4. Grades

4.1 Overview

Graded Examinations in Music Performance are awarded by University of West London Qualifications. Graded examinations provide 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 an informed listener. Carefully selected repertoire appropriate to each instrument for each of the eight grades offered is detailed in the syllabuses, which are available separately. 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 exam. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

4.2 Summary of subject content and description of examination components

These summaries should be read in conjunction with the *Grade descriptions* (Section 3.4) and the *Pass band descriptions* (Section 8.3). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music, Philip Aldred, at the LCM Examinations office.

Teachers preparing candidates for UWLQ graded 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 five areas of study:

Component 1: Technical Work

Candidates need to be prepared to demonstrate:

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

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

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

Component 2: Performance

Candidates need to be prepared to demonstrate:

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

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

Implied ability: execute a programme of three relatively substantial pieces of music, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the grade (see 3.4, *How marks are awarded*, Section 7.3).

Component 3: Discussion

Candidates need to be prepared to demonstrate:

1. the ability to respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects of the pieces performed. The primary areas of study throughout the grades will be (a) a thorough understanding of all aspects of notation occurring in the performed scores, and (b) an informed and considered response to the repertoire.
2. at Grades 4–8, knowledge and understanding of the historical and musical context of the pieces performed.
3. the ability to articulate answers clearly and confidently, employing appropriate terminology.

Explicit ability: respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects, appropriate to the grade, of the pieces performed.

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

Component 4: Sight Reading

Candidates need to be prepared to demonstrate the ability to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation. The primary areas of study are the abilities to respond to, and interpret, traditional musical notation, displaying an understanding of keys, phrasing, dynamics, structure and other musical elements.
2. make sensitive and musical performance choices that reflect an increasing sense of musical instinct.
3. use the preparation time effectively in order to produce as convincing a rendition of the given extract as possible.

Explicit ability: perform, as accurately and fluently as possible, an extract of music previously unseen by the candidate, after a short period of preparation.

Implied ability: respond to, and interpret, traditional musical notation, displaying an understanding of keys, phrasing, dynamics, structure, and other musical elements, using the preparation time effectively to produce as convincing a rendition of the given extract as possible, as if the candidate were commencing the process of learning the piece fully.

Component 5: Aural 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 pitch, rhythm, harmony, form and style.
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 pitch, rhythm, harmony, form and style.

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; and an understanding of the specific test formats as published by LCM Examinations.

4.3 Weightings for examination components

| Technical Work | Performance | Discussion | Sight Reading | Aural Tests |
|----------------|-------------|------------|---------------|-------------|
| 15 % | 60 % | 7 % | 10 % | 8 % |

4.4 Grade descriptions

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

Grades 1–2

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

Grades 3–4

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

Grade 5

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

Grades 6–7

The musical material selected for these grades may be described as being at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities. Melodic and rhythmic material may include a significant degree of complexity. The music will include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of scales and arpeggios in Component 1 is expanded in number to include a large number of types; in addition, candidates may be asked to perform them with varying dynamics and articulations. The duration of pieces in Component 2 is approximately 3–4 minutes. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging sense of musical personality.

Grade 8

The musical material selected for this grade may be described as being technically some way inside the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material will include a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation will be consistent and considerable. The repertoire of scales and arpeggios in Component 1 is expanded in number to comprise an extremely wide range of type, requiring different playing styles and exploiting the full range of the instrument. The duration of pieces in Component 2 may be as much as 5 minutes or longer. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging or clear sense of musical personality.

5. Recital Grades

5.1 Overview

These qualifications offer candidates the opportunity to demonstrate knowledge, understanding and skills entirely, or predominantly, through performance. The exam comprises four pieces, plus either a fifth piece or Sight Reading or Discussion. Pieces do not have to be chosen from different lists, allowing flexibility in repertoire selection.

5.2 Examination requirements

Component 1

Candidates are required to perform FOUR pieces.

All pieces must be selected from the set list for the equivalent grade.

Where a study is listed for the equivalent grade, this **MAY NOT** be included in the programme.

There is no requirement to select the pieces from different lists, as may be required in the equivalent graded syllabus.

At least one piece **MUST** be selected from the LCM Grade Handbook (if available).

Component 2

Candidates choose ONE of the following:

- (a) Perform an additional piece (requirements as for Component 1)
- (b) Sight Reading (requirements as for equivalent graded examination)
- (c) Discussion (requirements as for equivalent graded examination)

Requirements for Recital Grades in Classical Singing differ slightly from those outlined above. Please consult the Classical Singing repertoire list.

5.3 Weightings for examination components

| Component 1 | | | | Component 2 |
|---------------|---------------|---------------|---------------|--|
| Performance 1 | Performance 2 | Performance 3 | Performance 4 | Performance 5 OR Sight Reading OR Discussion |
| 20 % | 20 % | 20 % | 20 % | 20 % |

5.4 Assessment

Candidates are assessed according to the same standards and criteria as for graded exams.

Refer to the details listed under Performance, Sight Reading and Discussion (as applicable) in Section 7.3, *How marks are awarded*.

6. Leisure Play

6.1 Overview

These qualifications are designed for candidates who wish to play pieces and who, for various reasons, do not wish to prepare for the additional components of the main grade syllabus.

There are eight Grades, Grades 1 to 8.

6.2 Examination requirements

Candidates are required to perform FOUR pieces.

At least THREE of these pieces are to be selected from the set lists for the equivalent grade. There is no requirement to select the pieces from different lists, as may be required in the equivalent graded syllabus, but candidates and teachers should endeavour to ensure that the overall programme is contrasted and balanced. There is no requirement to select at least one piece from the LCM Grade Handbook (where available).

NB: Additional repertoire for Leisure Play Piano examinations is listed in the Piano syllabus.

The fourth piece may be an own choice, which may be in a jazz, popular or other contemporary style, and/or may be an original or own composition. There is no requirement for own choice pieces to be pre-approved, but advice on the appropriateness of own choice pieces is available from the Chief Examiner in Music. Candidates should be aware that, if the standard of an own choice piece is significantly easier than that of the equivalent grade, this may be reflected in the marking. Guidelines on the appropriate standard of repertoire is contained in the *Grade descriptions* (Section 3.4).

Requirements for Leisure Play in Classical Singing differ slightly from those outlined above. Please consult the Classical Singing repertoire list.

6.3 Weightings for examination components

| Performance 1 | Performance 2 | Performance 3 | Performance 4 |
|---------------|---------------|---------------|---------------|
| 25 % | 25 % | 25 % | 25 % |

6.4 Assessment

Performances are assessed according to the same standards and criteria as for graded exams.

Refer to the details listed under Performance in Section 7.3, *How marks are awarded*.

7. Performance Awards

7.1 Overview

Performance Awards provide a new opportunity for the assessment of musical performance, whereby candidates submit either a video file, or a DVD of their performance, rather than attending an examination venue. Performances are assessed by trained LCM examiners, using the same standards and criteria as are used for graded exams, offering candidates a reliable and independent assessment of their performance standard, while benefitting from the flexibility allowed by the submission process.

There are eight levels of examination, as follows:

| Performance Awards | Equivalent Grade |
|--------------------|------------------|
| Level 1 | Grade 1 |
| Level 2 | Grade 2 |
| Level 3 | Grade 3 |
| Level 4 | Grade 4 |
| Level 5 | Grade 5 |
| Level 6 | Grade 6 |
| Level 7 | Grade 7 |
| Level 8 | Grade 8 |

7.2 Entry details

Candidates may enter for Performance Awards at any time; the standard LCM closing dates are not applicable.

Candidates should do one of the following:

- Visit lcme.uwl.ac.uk and click on the Upload Work link. Here you can complete the entry form, pay the exam fee and upload the video file (files can be avi, flv, wmv, mov or mp4 format and should not exceed 30MB)
- Submit one copy of the DVD to the LCM Examinations office, accompanied by the Performance Awards entry form (including declaration) and the current entry fee (as listed on the entry form)

7.3 Examination requirements

Candidates should refer to Section 2, *Grades*.

Requirements for Performance Awards are exactly the same as the requirements for the Performance component of the equivalent graded examination.

In addition, please note the following requirements:

1. Candidates must supply details of the pieces they are performing; this information should be provided in Section 4 of the entry form. Candidates are not required to submit scores of any pieces performed.
2. Each piece must be recorded in a single, uninterrupted take.
3. Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
4. The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range, etc.
5. The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).

6. If uploading a file to the website, the file must be either avi, flv, wmv, mov or mp4 format and should not exceed 30MB. The file must be labelled clearly with the candidate's name.
7. If submitting a DVD, the disc must be in a format which will play on a standard DVD player and labelled clearly with the candidate's name. Candidates are advised to retain a copy in case of damage during transit. The DVD will not be returned.
8. The entry form includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

7.4 Assessment

Performances are assessed according to the same standards and criteria as for LCM's graded exams.

Refer to the details listed under Performance in Section 8.3, *How marks are awarded*.

Please note that the Performance Awards syllabus is not regulated by Ofqual.

8. Assessment

8.1 Assessment objectives

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

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

8.2 Coverage of the assessment domains

| | Technical Accomplishment | Musicality | Musical Knowledge | Communication |
|----------------|--------------------------|----------------|-------------------|---------------|
| Technical Work | ✓ | ✓ | ✓ | |
| Performance | ✓ | ✓ | ✓ | ✓ |
| Discussion | | ✓ (Grades 4–8) | ✓ | |
| Sight Reading | ✓ | ✓ | ✓ | ✓ |
| Aural Tests | | ✓ (Grades 7–8) | ✓ | |

8.3 How marks are awarded

Technical Work

The examiner will consider the performance of the requested scales and arpeggios, and/or other tasks as detailed in the list of repertoire, and will award a mark, taking into account the following:

| Assessment Domains | Approximate Weightings |
|---|------------------------|
| Technical Accomplishment: accuracy, fluency, variation in articulation, intonation, breath control, fingering, consistency and quality of tone, dexterity, appropriate tempo, variation in dynamics (all as appropriate to instrument), prompt response to examiner's instruction. | 75 % |
| Musicality: musical shape, phrasing. | 10 % |
| Musical Knowledge: pitch content of specified scales/chords. | 15 % |

Performance

The examiner will consider the performance of each of the pieces separately, and will award a mark for each piece. 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 1–3 | Grades 4–5 | Grades 6–8 |
| Technical Accomplishment: 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, tempo, dynamics. | 65 % | 55 % | 40 % |
| Musicality: 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 styles as may be required by the choice of repertoire. | 15 % | 20 % | 30 % |
| Musical Knowledge: an understanding of all aspects of the notation occurring in the repertoire; an understanding of the stylistic context of, and performance practice relating to, the repertoire. | 10 % | 12.5 % | 15 % |
| Communication: 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 % | 12.5 % | 15 % |

Discussion

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

| Assessment Domains | Approximate Weightings | | |
|---|------------------------|------------|------------|
| | Grades 1–3 | Grades 4–5 | Grades 6–8 |
| Musicality: at Grades 4–8, an understanding of appropriate, sensitive and musical performance choices, in relation to notation and to style and performance practice. | X | 10 % | 20 % |
| Musical Knowledge: at all levels, a thorough understanding of all notational aspects of the printed scores performed in the Performance component, and the performance implications arising from this knowledge; and an ability to articulate aspects of the candidate's personal response to the repertoire. At Grades 4–8, an increasingly wider understanding of the historical and musical context of the pieces performed, including knowledge about the composer, historical period, and style; and an ability to articulate aspects of the candidate's personal response to learning and performing the repertoire. At Grades 7 & 8, some knowledge extending beyond the performed repertoire is expected. At all levels, a degree of confidence and articulation, and appropriate vocabulary, in responses, is expected. | 100 % | 90 % | 80 % |

Sight Reading

The examiner will consider the performance of the sight reading, and will award a mark taking the following into consideration:

| Assessment Domains | Approximate Weightings | | |
|--|------------------------|------------|------------|
| | Grades 1–3 | Grades 4–5 | Grades 6–8 |
| Technical Accomplishment: the ability to perform the given extract accurately with regard to various parameters appropriate to the instrument (see Technical Work and Performance components, above). | 37.5 % | 35 % | 32.5 % |
| Musicality: the ability to make sensitive and musical performance choices in relation to the given extract. | 10 % | 12.5 % | 15 % |
| Musical Knowledge: the ability to understand the notation within the given extract. | 42.5 % | 40 % | 37.5 % |
| Communication: the ability to communicate the musical substance of the extract to the examiner. | 10 % | 12.5 % | 15 % |

Aural Tests

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

| Assessment Domains | Approximate Weightings | | |
|--|------------------------|------------|------------|
| | Grades 1–3 | Grades 4–5 | Grades 6–8 |
| Musicality: at Grades 7 and 8, understanding is required of different approaches to interpreting a passage of music. | X | X | 10 % |
| Musical Knowledge: the ability to discriminate aurally a variety of musical elements and parameters, such as pitch, rhythm, harmony, form, and style. | 100 % | 100 % | 90 % |

9. Awarding

9.1 Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible, 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.

9.2 Repeats of examinations

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.

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

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

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment on their instrument or voice, and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at Grades 6–8, 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 or voice, and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and at Grades 6–8, 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 or voice, and will have shown some evidence of musicality. They will have demonstrated some knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a basic understanding of the repertoire, and ability to engage the listener.

Below pass, upper level (55–64%)

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

Below pass, lower level (0–54%)

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

9.4 Attainment band descriptions

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

Technical Work: Grades 1–8

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

Performance: Grades 1–5

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

Performance: Grades 6–8

| | | |
|---|---|---|
| <p>Distinction (85–100%) A high level of technical accomplishment, demonstrating accuracy and fluency, appropriate to the repertoire performed. Well-developed and secure tone quality, intonation, and/or articulation. A mature sense of musical style, and an ability to take charge of expressive elements in the music. A confident and assured performance. A secure understanding of musical notation should be evident. At this level, performers should communicate a sense of individual interpretative skill, in relation to the substance of the music. A clear ability to engage the listener fully in the performance.</p> | <p>Merit (75–84%) An ability to cope well with the technical demands of the music. A good standard of tone quality, intonation and/or articulation. A confident performance. A secure understanding of musical notation should be evident. At this level, performers should communicate some sense of individual interpretative skill, in relation to the substance of the music. An ability to engage the listener in the performance.</p> | <p>Pass (65–74%) Fairly accurate, reasonably fluent, but occasionally hesitant. Tone quality, intonation and/or articulation of a generally acceptable standard for this level. There is some evidence of appropriate musicality. A reasonably confident performance. Evidence of an understanding of musical notation. Performers should communicate something of the substance of the music. There is a basic ability to engage the listener in the performance.</p> |
| <p>Below Pass, upper (55–64%) Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies. Tone, intonation and/or articulation need more development. Nevertheless, some signs that a sense of musicality is potentially attainable. Evidence of an understanding of musical notation. A basic, but limited, communication of the substance of the music. Little evidence of an ability to engage the listener in performance.</p> | <p>Below Pass, lower (0–54%) Inaccuracies proportionately greater than correct playing, and a lack of continuity which jeopardises the sense of performance. Tone and/or control of articulation need much more work. Musicality is not clearly evident in the playing. Some evidence of an understanding of musical notation. Little communication of the substance of the music. Very limited, or no, ability to engage the listener in performance.</p> | |

Discussion: Grades 1–5

| | | |
|--|--|---|
| <p>Distinction (85–100%) Demonstrating secure rudimentary and contextual knowledge in relation to the performances, and a considered personal response to the repertoire. At Grades 4 and 5, a clear understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. Confident responses, accurate and well communicated.</p> | <p>Merit (75–84%) Mostly assured in terms of rudimentary and contextual knowledge, and a clear personal response to the repertoire. At Grades 4 and 5, some understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. Generally well-expressed answers, if a little hesitant.</p> | <p>Pass (65–74%) Some understanding of rudimentary and contextual knowledge, and some evidence of a personal response to the repertoire. At Grades 4 and 5, a basic understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. A basic level of articulacy, perhaps combined with some hesitation. Prompting may be required.</p> |
| <p>Below Pass, upper (55–64%) A degree of inaccuracy and suggesting that areas of the required knowledge and understanding have not been fully covered. At Grades 4 and 5, an insufficient understanding of matters relating to musicality and interpretation, and to learning and performing the repertoire. Some lack of coherence in responses; some hesitation, with prompting required.</p> | <p>Below Pass, lower (0–54%) A significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge. Personal response to repertoire lacks consideration and clarity. Lack of coherence in responses; significant hesitation, with much prompting required.</p> | |

Discussion: Grades 6–8

| | | |
|---|--|---|
| <p>Distinction (85–100%) Demonstrating secure rudimentary and contextual knowledge in relation to the performances. A clear and considered personal response to learning and performing the repertoire. A broad, wide-ranging understanding of the historical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed. A clear understanding of matters relating to musicality and interpretation. Confident responses, accurate and well communicated.</p> | <p>Merit (75–84%) Mostly assured in terms of rudimentary and contextual knowledge. A mostly well-considered personal response to learning and performing the repertoire. Significant understanding of the historical context, which, at Grades 7 and 8, extends beyond the confines of the repertoire performed. A good understanding of matters relating to musicality and interpretation. Generally well-expressed answers, if a little hesitant.</p> | <p>Pass (65–74%) Some understanding of rudimentary and contextual knowledge. A reasonably well-considered personal response to learning and performing the repertoire. Some understanding of the historical context which, at Grades 7 and 8, extends beyond the confines of the repertoire performed. Some understanding of matters relating to musicality and interpretation. A reasonable level of articulacy, perhaps combined with some hesitation. Prompting may be required.</p> |
| <p>Below Pass, upper (55–64%) A degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered. Insufficient personal response to the repertoire and understanding of the historical context, which, at Grades 7 and 8, does not extend beyond the confines of the repertoire performed. Limited understanding of matters relating to musicality and interpretation. Responses likely to be insufficiently articulate; significant hesitation, with prompting required.</p> | <p>Below Pass, lower (0–54%) A significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge. Little or no personal response to the repertoire, or understanding of the historical context, which, at Grades 7 and 8, does not extend beyond, or even as far as, the confines of the repertoire performed. Little or no understanding of matters relating to musicality and interpretation. Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required.</p> | |

Sight Reading: Grades 1–5

| | | |
|---|---|--|
| <p>Distinction (85–100%) Confident and accurate in the execution of pitches and rhythms. An appropriate and consistent tempo, with readily discernible musical shaping and expression. A fluent performance. Clear evidence of a thorough understanding of the musical notation. The musical substance of the extract is conveyed with confidence.</p> | <p>Merit (75–84%) Mostly accurate and with some signs of musicality. A workable and largely consistent tempo. Principal, but not all, markings observed. A mostly fluent performance. Some aspects of the musical substance of the extract are conveyed through performance.</p> | <p>Pass (65–74%) A modest level of accuracy in both pitch and rhythm, but with little reference to other markings. An inaccurate and/or inconsistent tempo. Some fluency in performance. A basic sense of the musical substance of the extract is conveyed through performance.</p> |
| <p>Below Pass, upper (55–64%) Some accurate playing, but a substantial number of errors, and a lack of fluency in the performance. Limited response to markings. Tempo is not appropriate or consistent. An insufficient sense of the musical substance of the extract is conveyed in performance.</p> | <p>Below Pass, lower (0–54%) Accuracy and fluency are not clearly present in the performance to any significant degree. No response to markings, or sense of tempo. The musical substance of the extract is not conveyed through performance.</p> | |

Sight Reading: Grades 6–8

| | | |
|--|--|--|
| <p>Distinction (85–100%) Confident and accurate in the execution of pitches and rhythms. An appropriate and consistent tempo. The performance is fluent, and is characterised by expressive and stylistic detail. Clear evidence of a thorough understanding of the musical notation. The musical substance of the extract is conveyed with confidence.</p> | <p>Merit (75–84%) Mostly accurate and with some signs of musicality. A workable and largely consistent tempo. Principal, but not all, markings observed. A mostly fluent performance. Evidence of stylistic and expressive understanding. Most aspects of the musical substance of the extract are conveyed through performance.</p> | <p>Pass (65–74%) A modest level of accuracy in both pitch and rhythm, but with limited reference to other markings. Tempo is not fully consistent or appropriate. Some fluency in performance. A basic sense of stylistic and expressive understanding. Some sense of the musical substance of the extract is conveyed through performance.</p> |
| <p>Below Pass, upper (55–64%) Some accurate playing, but also a number of errors, and a lack of fluency in the performance. A limited response to markings. Tempo is not appropriate or consistent. An insufficient sense of stylistic or expressive understanding, or of the musical substance of the extract, is conveyed through performance.</p> | <p>Below Pass, lower (0–54%) Accuracy and fluency are not clearly present in the performance to any significant degree. Little or no response to markings. Little or no discernible sense of tempo. Neither a sense of stylistic or expressive understanding, nor a sense of the musical substance of the extract, are conveyed in performance.</p> | |

Aural Tests: Grades 1–5

| | | |
|---|--|--|
| <p>Distinction (85–100%) Demonstrating aural awareness through consistently accurate and prompt responses.</p> | <p>Merit (75–84%) Accuracy in most of the tests, but with a few incorrect responses.</p> | <p>Pass (65–74%) A reasonable standard of accuracy demonstrated throughout the tests.</p> |
| <p>Below Pass, upper (55–64%) Insufficient standard of aural perception demonstrated throughout the tests.</p> | <p>Below Pass, lower (0–54%) Inadequate standard of aural perception demonstrated throughout the tests.</p> | |

Aural Tests: Grades 6–8

| | | |
|---|--|---|
| <p>Distinction (85–100%) Demonstrating aural awareness through consistently accurate and prompt responses. Clear evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p> | <p>Merit (75–84%) Accuracy in most of the tests, but with a few incorrect responses. Some evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p> | <p>Pass (65–74%) A reasonable standard of aural perception demonstrated throughout the tests. A basic evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p> |
| <p>Below Pass, upper (55–64%) Insufficient standard of aural perception demonstrated throughout the tests. Insufficient evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p> | <p>Below Pass, lower (0–54%) Inadequate standard of aural perception demonstrated throughout the tests. Inadequate evidence of stylistic awareness, and/or perception of different approaches to interpreting a passage of music.</p> | |

10. Regulations and information

Examination dates (public centres)

Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held during three exam sessions at public centres: Spring, Summer and Winter. The dates when each year's sessions begin and end are published in the preceding autumn and are available on the website. Dates for other countries are fixed locally and overseas candidates should contact their local representative for details of examination sessions. Please contact the LCM Examinations (LCME) office or consult the website (lcme.uwl.ac.uk/information/session-dates) for details of your nearest representative. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Candidates should be prepared to sit their exam on any date within the public exam session. When making an entry, bookers should be aware that their exam may be scheduled at any time during the advertised session dates. Any timetabling requests (e.g. 'prefer mornings') must be made at the time of entry. LCME will consider all requests but can make no guarantee all wishes will be met. Bookers are advised to contact centre representatives before entering for an idea of when exams will run.

Examination dates (private centres)

Examinations can be conducted at private venues (eg schools, colleges and private teaching studios) provided there are sufficient entries to make the visit viable. LCME will send an examiner to the premises but will not cover any venue-related costs. Exams at private centres can be held outside of public exam sessions provided the entries and fees reach the LCME office six weeks prior to the requested date. If, however, the chosen date does fall within a public exam session then the applicable closing deadline must be adhered to. The coordinator is responsible for timetabling the examination day. Please contact LCME for further details.

Examination dates (theory)

Written examinations are normally held in April, June and November each year. Theoretical Diplomas are offered in June only. Exact dates are available on the website in advance.

Entry procedure

Closing dates for entry for each session are listed on the website (lcme.uwl.ac.uk/information/session-dates). Overseas candidates should consult their local representative or the website for the closing dates. Entries must be made online where possible. If a paper entry form is used then a surcharge is payable. Paper entries must be submitted to the local representative of the centre where the candidate wishes to take an exam – not centrally to the LCME office.

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. Entries may be made after this point subject to availability at the chosen centre and prior approval from the LCME office. The fee for such entries is double the standard fee.

Conditions of entry

Entries are accepted subject to the exam regulations. The right to postpone or cancel the entry of any candidate is reserved. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations and to accept the assessment of the examiner.

Fees

A complete list of current UK and Ireland examination fees is available on the website (lcme.uwl.ac.uk/information/entry-fees). Overseas fees are obtainable from the local representative or the LCME office. Payment by credit or debit card is preferred. Cheques, banker's drafts, etc. must be made payable to University of West London. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy, will forfeit their fees.

Pre-requisite qualifications

Candidates may enter for any Graded, Recital, Leisure Play or Performance Award examination without having taken any preceding examination. Refer to relevant diploma syllabuses for pre-requisite requirements.

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.

Transfers

Transfer of candidates from one centre to another will only be considered where there are exceptional circumstances, approved in advance of the transfer by LCME. Transfers will only be administered on receipt of the transfer fee.

Examination appointments

An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via email if provided, not later than two weeks before the date of the examination. This should be retained by the candidate and handed to the attendant (or examiner) on the day of the examination. LCME should be informed immediately if there are any errors – including an incorrect grade or subject – on the Attendance Notice. Changes cannot be made on the day of the exam. Candidates should check that their name on the Attendance Notice is exactly as they wish it to be on the certificate; 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.

Conditions at public centres

Every effort will be made to ensure that the candidate is not disturbed by outside noise in the examination room. The room will be of a suitable size, with sufficient space 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. Where applicable, candidates should check whether an amplification system and microphone are available.

Electronic/digital instruments

Good quality digital pianos may be used for piano examinations up to Grade 8. They may not be used for piano diplomas. Where a digital piano is used, centres should inform all candidates and/or teachers at the time of entry. Electronic drum kits may not be used in examinations, unless with prior approval from the Chief Examiner in Music.

Use of plastic instruments

Use of plastic instruments may be permitted up to Grade 3 with approval from the Chief Examiner in Music.

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 1 minute to prepare, 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 (different guidelines apply to tests in Electronic Keyboard and Organ and some Guitar examinations).

Admission to the examination room

Practical examinations are conducted in closed conditions. No one, apart from the candidate(s) and the examiner, is allowed into the examination room with the following exceptions:

- An accompanist, who may be present only for those parts of the examination they are required
- A person operating playback equipment, who may be present only for those parts of the examination they are required
- An approved person, such as a parent or teacher, in Early Learning or Pre-Preparatory examinations
- An approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination or as the result of a request for reasonable adjustments for a candidate with specific needs
- A chaperone for Music Theatre candidates (see Music Theatre syllabus guidelines).

It is a condition that anyone from the above who is allowed into the examination room will assume a passive role.

- An audience for FLCM recitals by prior agreement
- An instrumental or vocal ensemble for conducting diplomas

Page turners are only allowed with prior approval from the Chief Examiner in Music.

It is not permitted to listen to examinations at the door.

Use of music in examinations

Candidates must use published editions of all music performed in the examination, whether published by LCME or by other publishers – legal downloads are acceptable. Where a certain published edition is listed in the syllabus, candidates may use any alternative published edition of the music, provided that it 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 (eg in Music Theatre or Popular Music Vocals 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. Candidates are not required to use or provide published editions in Irish or Scottish Traditional examinations. Candidates taking Acoustic Guitar, Rock Guitar or Ukulele are not required to bring published editions of free choice pieces to the examination.

Performance of repertoire

All repertoire should be performed as indicated in the published edition. Music which is published with an accompaniment must be performed with it. Music must not be altered, abridged or cut except where such provision is made in the particular syllabus, or where the performance convention allows (eg Music Theatre, Electronic Keyboard and Organ, popular and jazz styles).

Repeats

Shorter repeats should be observed and longer repeats (for example, full exposition of a sonata form movement) are at the candidate's discretion. Da Capo and Dal Segno signs should be observed as should the normal conventions in a minuet or scherzo and trio. All repeats should be observed for Acoustic Guitar, Rock Guitar and Ukulele.

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.

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. Candidates may obtain assistance from their examiner with tuning their instruments up to Grade 3 in all Guitar and Ukulele examinations, except Classical Guitar.

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 work for ease of performance due to a difficult page turn
- A photocopy of a piece for the examiner's reference, provided the candidate is using their own published edition
- An enlarged or modified photocopy for candidates with specific needs, provided the original edition is brought to the examination and presented to the examiner

All photocopies will be retained by the examiner and destroyed.

Compliance with copyright law is the responsibility of the candidate. However, failure to comply may lead to disqualification and no marks or certificate being awarded.

Printouts of legal downloads are acceptable.

Accompaniment

It is the candidate's responsibility to provide a suitable accompanist for the examination, if required. LCME cannot provide or recommend accompanists. Pre-recorded backing tracks may not be used, except in the following circumstances:

- Music Theatre, Popular Music Vocals, Drum Kit, Tuned Percussion, Jazz, Rock Guitar, Ukulele, and Electric and Jazz Guitar Performance Diplomas
- Where a piece specified in the syllabus is published with a pre-recorded backing track
- With prior approval of LCME

Where pre-recorded backing tracks are used, candidates are responsible for bringing their own equipment; it is acceptable to have someone present to operate it in the appropriate parts of the examination. Candidates taking Rock Guitar, Ukulele, Electric and Jazz Guitar Performance Diplomas are not required to bring playback equipment to the examination.

Stopping candidates

Examiners will only stop a candidate if the time allowed for the examination has been significantly exceeded.

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.

Recording of examinations

A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCME 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 an enquiry, appeal or complaint about the examination, either by the candidate or by LCME.

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. 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. A replacement certificate form should be completed and submitted via the website (lcme.uwl.ac.uk/information/replacement-certificate).

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 their name.

Diplomas in teaching

LCM diplomas in teaching do not confer Qualified Teacher Status (QTS) on the holder.

Diplomas 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.

Academic dress

Holders of diplomas may wear academic dress as follows:

- DipLCM, DipMusLCM: gown
- ALCM, AMusLCM: gown and cap
- LLCM, LMusLCM: gown, cap and licentiate hood
- FLCM: gown, cap and fellowship hood

Academic dress is available for hire or purchase from the official robemaker: Wm. Northam & Company Ltd. (www.williamnortham.com). A Form of Authority, obtainable from LCME, should accompany all orders.

Enquiries and appeals

Information about lodging enquiries and appeals against results is contained in the Enquiries and Appeals Procedure document available from the website (lcme.uwl.ac.uk). Initial enquiries must be made in writing, preferably by email, within a month of the candidate being notified of the result, enclosing a copy of the report form.

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 Equality of Opportunity, Reasonable Adjustments and Special Consideration Policy document available from the website (lcme.uwl.ac.uk).

Special consideration (including absence through illness)

Candidates who are unable to take an examination at the scheduled time, for medical reasons, will be permitted to re-enter for the same examination on payment of half the current fee. Evidence indicating the reason, accompanied by the Attendance Notice for the original exam, should be submitted with the entry form on re-entry. The evidence must make clear that the candidate was incapacitated on the day of the scheduled examination. Candidates who are unwell on the day of the exam, 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 (for example, death of a relative) will be allowed a transfer to another session. The full details of this policy are contained in the Equality of Opportunity, Reasonable Adjustments and Special Consideration Policy document available from the website (lcme.uwl.ac.uk).

Reasonable adjustments (candidates with specific needs)

LCME is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation must be included at the time of entry – examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details can be found in the Equality of Opportunity, Reasonable Adjustments and Special Consideration Policy document available from the website (lcme.uwl.ac.uk).

Language

All examinations are conducted in English except where a translator is used, with prior approval from the Director of Examinations.

Syllabus requirements and infringements

It is the candidate's responsibility to obtain and comply with the requirements of 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 LCME reserves the right in serious cases not to issue a result.

Changes to syllabuses

LCME follows a policy of consistent improvement and development and may update its regulations, syllabuses and other publications from time to time. Where a repertoire piece not published by LCME is taken out of print by a publisher, LCME will seek to provide an alternative as soon as possible. Where alterations, additions and/or deletions to syllabuses take place, teachers and candidates will be informed through the normal channels, including on our website and in the LCME magazine.

Availability of syllabuses

A wide range of examinations and subjects is offered across the full range of music, drama and communication. All syllabuses and repertoire lists are available free of charge via the LCME website, office and from local representatives.