

THAMES VALLEY UNIVERSITY

London College of Music Examinations

Syllabus for Graded and Leisure Play Examinations in Music Performance

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

2006 – 2010



Thames Valley University London College of Music Examinations

Syllabus for Graded and Leisure Play Examinations in Music Performance

Endorsements:

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

LCM Examinations

Director of Examinations

John Howard BA PhD

Chief Examiner in Music

Philip Aldred BEd FLCM

LCM Examinations

Walpole House
Thames Valley University
18-22 Bond Street
Ealing
London W5 5AA

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: lcm.exams@tvu.ac.uk

www.tvu.ac.uk/lcmexams

Contents

	Page
London College of Music Examiners	4
London College of Music / London College of Music Examinations	5
New syllabus format	6
1. Syllabus introduction	
1.1 Coverage of this syllabus	7
1.2 Validity of this syllabus	7
1.3 Rationale	7
1.4 Syllabus aims	8
1.5 Syllabus objectives	8
1.6 Availability of examinations and entry details	8
1.7 Duration of examinations	8
1.8 Target groups	9
1.9 Candidates with particular needs	9
1.10 Opportunities to develop key skills	9
1.11 Spiritual, moral, ethical, social, cultural and related issues	9
1.12 Progression routes	10
1.13 National Qualifications Framework	11
1.14 UCAS tariff points	11
2. Syllabus content	
2.1 Syllabus overview	12
2.2 Summary of subject content and description of components	12
2.3 Weightings for examination components	14
2.4 Grade descriptions	15
3. Assessment	
3.1 Assessment objectives	16
3.2 Coverage of the assessment domains	16
3.3 Approximate weightings for assessment domains	16
3.4 How marks are awarded during the examination	17
3.5 Mark allocation by assessment domain & examination component ..	19
4. Awarding and reporting	
4.1 Issue of results	20
4.2 Repeats of examinations	20
4.3 Awards of Pass, Pass with Merit or Pass with Distinction	21
4.4 Attainment band descriptions	22
5. Leisure Play examinations	27
6. Regulations and information	28

London College of Music Examiners

Philip Aldred BEd FLCM [*Chief Examiner in Music*]
William Alexander BSc BMus MBA MMus PhD GRIC FTCL ARCM
ATCL CertFAE *
Brian Armfield GBSM FTCL ARCM ABSM PGCE HonFLCM
Geraldine Aylmer-Kelly ARCM(Hons)
Marie Barry BA FLCM ALSM ALAM
David Beer BA PGCE
John Beilby BMus PhD MTC(Lond) GLCM FLCM LRAM LTCL
Raymond Bidwell BA MA(Ed) LTCL LGSM ARCM PGCE
John Branton FVCM LVCM(TD) AMusVCM CT(VCM) ATM(SMTC)
HonVCM
Claire Brock BA GradDip
Joshua Brown BA LTCL PGCE
Keith Brown BMus ALCM PGCE
Angela Buckley BA MA
Catherine Burnham BMus LTCL PGCE
Kay Cadell LLAM ALCM
Dorothy Carnegie BMus PGCE
Paul Carter BMus MA DASM ALCM PGCE FRSA
Rebecca Chambers GRNCM PGRNCM
Alice Chua MA FLCM ATCL
Rosy Chua FLCM ATCL
Iлона Colini FTCL LTCL CertEd
Gerald Collins LLCM(TD)
Justin Connolly BMus ARCM FLCM
Peter Cook GLCM FLCM FVCM PGCE
Stuart Corbett BA FDipMus FVCM(Hons) LTCL ALCM PGCE *
Barbara Courtney-King LRAM ARCM
Sandra Cromie BA LLCM(TD) ALCM PGCE
David Date GGSM ARCM ARCO HonFLCM
Patrick Davey BMus MA TTCT
Gillian Davies CertEd CertSpecialEd
Janet Dowsett FLCM *
Barry Draycott MusB FTCL FLCM ARCM ARCO HonLCM *
David Edwards BEd LGSM
Patricia Evans BMus FLCM
Patricia Finch LRAM DipRAM HonFLCM
Jennifer Fisher DipRAM LRAM BMus GSMD
Sheila Gaskell FTCL LRAM LLCM
Aidan Geary GLCM
Kathleen Gilbert LRAM ARCM DipEd
Coral Gould LRAM ARCM LTCL CertEd
Moira Gray FLCM LRAM LTCL ARCM DipMus(Open)
Yolande Gregor-Smith LRSM ARCM DipTESOL
Ann Griggs BA MA LRAM ARCM HonLCM *
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
Chaz Hart LRAM
Andrew Hatt BA HonLCM
Stephen Hazell BA PhD [*Chief Examiner in Drama and
Communication*]
Sheila Hemming LLCM ARCM HonLCM
Ann Hohenkerk ALCM
John Howard BA PhD [*Director of Examinations*]
Vic Hyland
Marian Ingoldsby BMus MA DPhil LTCL LRSM
David Jepson GRSM ARMCM ARCO MTC
Deborah Jones BA DipMus ALCM
Richard Lambert BEd MA ALCM
Elizabeth Lannigan ALCM
Tara Leiper BEd MA LTCL LLCM(TD) ARCM DipABRSM
Jayne Lindgren LLAM †
Jocelyn Lord MA FLCM LGSM LLAM ACSD †
Helen Madden GCLCM
Susan Maguire BA HDipEd Dipltal LLCM(TD) ALCM EFLCert
Andrew McBirnie BA MMus PhD LTCL *
Ray McGinley ALCM
Paula McKernan LLB ALCM(TD)
Andrew McManus BMus GBSM FLCM ABSM(TD) ACertCM TEFL(Dip)
Michael Milner LGSM ALCM
John Mitchell
Joyce Mitchell FLCM
Mary Mitchell-Ingoldsby BMus MA HDip(Ed)
Colette Moloney BMus PhD DipCSM LLCM(TD) LRSM LTCL ALCM *
David Nichols GGSM FRCO LRAM ARCM HonFLCM FRSA
Ng Kok Cheow LTCL LRSM LMusTCL
Bridget O'Connell BMus MA LLCM ALCM(TD)
Susan Olden LRAM LLCM(TD) ARCM AMusTCL
Ates Orga BMus FTCL LMusTCL ATCL
Gillian Patch MusB MMus PGDip LLCM LTCL LGSM HonFLCM
Christine Peet BA MEd CertEd
Tony Pegler FLCM
Maxwell Pettitt BMus MMus ARCM ALCM FRSA
Kathleen Phillips LGSM ALCM
Elizabeth Pipe LLCM
Peter Precious GradDipMus
Jenifer Pressdee LGSM ANEA
Nigel Ramage MA DipEd †
Daphne Ramsay-Brown LRAM LLCM
Sara Raybould MMus
Peter Reder GLCM ACSD †
Michael Regan BMus MMus LGSM HonFLCM
Jack Richards AGSM CertEd *
Nathan Rose BMus PGDip ALCM
Claire Rubman PhD FLCM LLCM(TD)
Gibson Russell GRSM LRAM ARCM HonFLCM
Rex Satchwell BA LGSM LRAM HonFLCM
Martin Saxton BA LGSM
Ian Seddon FLCM ATCL ARCO
Gillian Shimwell AGSM CertEd
Dave Simpson LGSM
Tony Skinner FRSA
Andy Smith GLCM LTCL LLCM(TD) AMusLCM
Elaine Smith GLCM LLCM HonFLCM *
Jennifer Speculand FLCM LLCM(TD) LGSM ALAM †
Christopher Stanbury BMus MMus FLCM
Christopher Tinker PhD GRSM ARCM PGCE
John Traill BA MMus DPhil
J Godfrey Turner FLCM LTCL LRAM ARCM MCoIIP
Leo Turner LTCL LLCM LGSM
Christopher Tutin BMus MA LRSM DipLCM
Caoimhín Vallely BMus MA
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 Wild GRSM LRAM ARCO *
Leonie Wilde BA LLAM
Martyn Williams BMus GRSM FRCO FLCM MTC PGCE HonFLCM *
Peter J Williams GLCM MBA LLCM(TD) NPOH
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.]

London College of Music

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

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

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

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

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 world in being awarded by a university.

LCM's graded and diploma examinations in most subjects are accredited by the 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 NQF (National Qualifications Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at grades 6-8 in accredited subjects.

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

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, theory (both classical and popular), music theatre, guitar, electronic keyboard, electronic organ, drum kit, percussion, popular music vocals, Irish and Scottish traditional music, composition, Key Stage 3 certificate, chamber ensemble, and early learning. Examinations in acoustic, electric and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, conducting, 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 exams (Preliminary and Steps). Graded exams include a viva voce element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element. Finally, we offer the 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.

New syllabus format

The design and layout of LCM syllabuses has undergone a radical transformation. However, although the way the information is now presented is very different from before, the graded examinations themselves are remaining fundamentally unaltered. In short, this is a new way of presenting the same information. The new syllabus looks quite unlike anything which many teachers are likely to recognise as a syllabus, although teachers responsible for GCSE and A level will be familiar with much of the kind of information which is contained in this new document.

A cynic would say that what the new syllabus *doesn't* tell you is what the candidate actually has to do in the exam – which scales and arpeggios, which pieces, which viva topics, which aural tests. However, this information does not in fact constitute a syllabus, but a list of repertoire; and we are continuing to produce these – they look very similar to previous 'syllabuses' which teachers will be used to, only if anything rather slimmed down. The graded exam boards have in fact been unusual until now in referring to a *list of repertoire* as a *syllabus*; we now need to come into line with the standard terminology used by all awarding bodies who offer qualifications on the NQF.

Essentially, the new syllabus outlines everything *else* which candidates, teachers, and examiners need to know about our qualifications. It covers such aspects as NQF information, aims and objectives, the distinctiveness of LCM Exams, areas of study, required tasks, assessment criteria, markschemes, grade descriptions, key skills, and attainment bands. It is now necessary to publish certain kinds of information about our qualifications in a more up-to-date and professional way, in common with all other NQF awarding bodies, both in the graded exams sector and outside.

Perhaps most importantly, the new syllabus explains in much more detail than before how examiners assess candidates and award a mark in the examination, breaking down areas like technique, interpretation, knowledge and communication, across the various grades; and outlining what level of mastery is expected of the candidate for each part (component) of the examination, in order to achieve a certain mark corresponding to Pass, Merit or Distinction. Although we hope that this information will make the basis on which marks are awarded more clear and transparent, it must also be stressed that it has been formulated from current established practice. So again, nothing is really changing – just being expressed in a different – a more detailed – way.

1. Syllabus introduction

1.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations in Music Performance awarded by Thames Valley University, in the following subjects:

Piano, Pipe 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, Drum Kit, Tuned Percussion, Snare Drum*, Timpani*, Percussion*, Classical Singing, Church Music*, Indian/Sikh Music*

* not currently accredited

It should be read in conjunction with the relevant *repertoire lists*, which detail the specific requirements for the subject. Repertoire lists are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives.

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.

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

* not currently accredited

1.2 Validity of this syllabus

This syllabus is valid from 1 January 2006 until 31 December 2010.

1.3 Rationale

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

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

In the standards set, in structure, and organisation, TVU graded and diploma qualifications are broadly comparable with those of other awarding bodies offering qualifications in music and in speech/drama. 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

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

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

1.5 Syllabus objectives

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

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

1.6 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 (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding Autumn. Completed entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. The representative is responsible for devising the timetable.

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.

Candidates entering for Grade 8 MUST have already achieved a pass in Grade 5 Theory (LCM, ABRSM, Trinity or Guildhall), OR a pass in GCSE Music, Grades A-C. Other qualifications may be considered by the Chief Examiner in Music. (See Regulation 9.)

1.7 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

1.8 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.

Graded Examinations in Music Performance: Target Groups

Age or Description	Grades	NQF Level
4 – 7	1-3	1
6 – 13	1-5	1-2
11 – 18+	4-8	2-3
Continuing Education	1-8	1-3

1.9 Candidates with particular needs

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

1.10 Opportunities to develop key skills

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):

Key Skill	Technical Work	Performance	Viva Voce	Sight Reading	Aural Tests
Communication			✓		✓
Improving own Learning and Performance	✓	✓	✓	✓	✓
Problem Solving	✓	✓		✓	

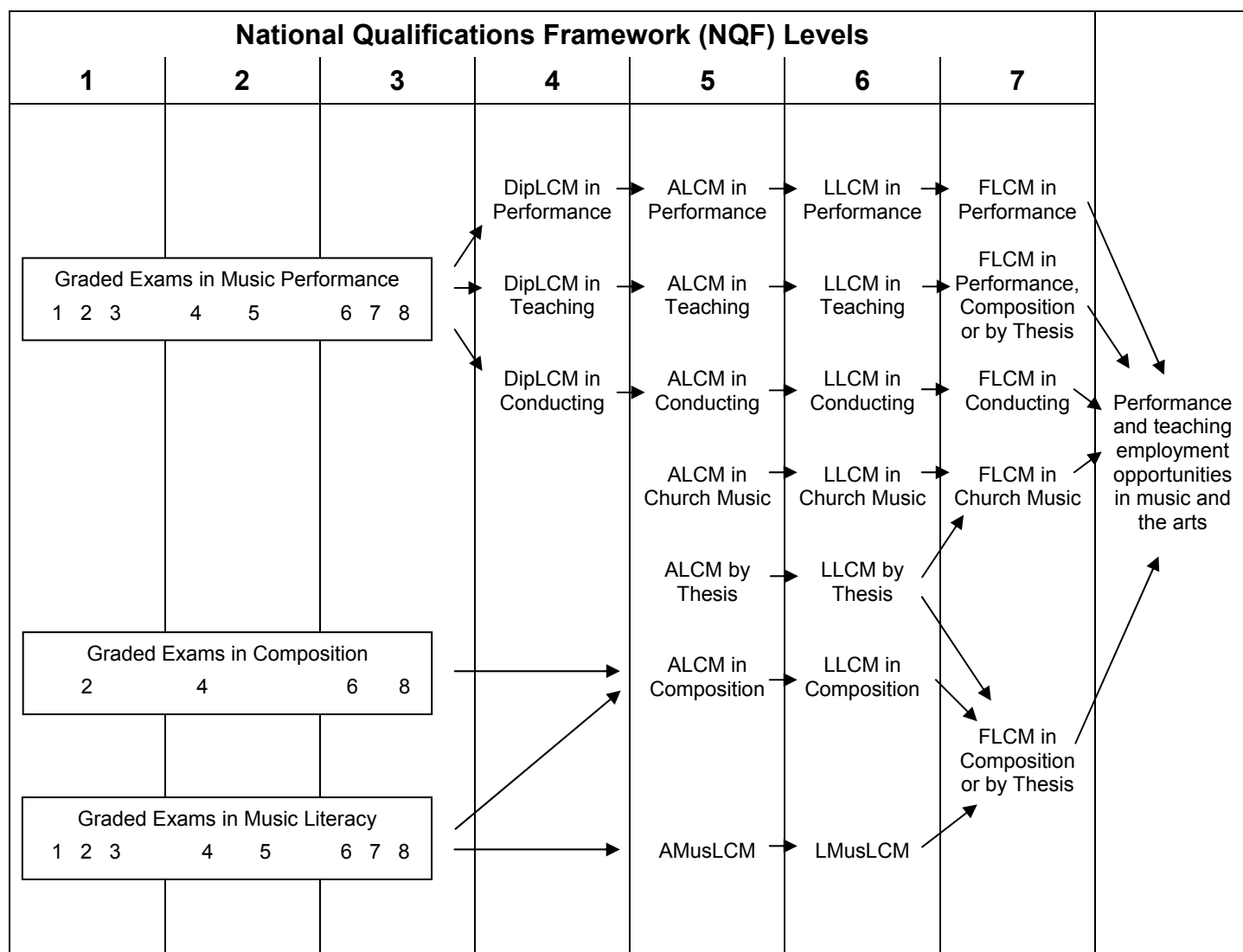
1.11 Spiritual, moral, ethical, social, cultural and related issues

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.

1.12 Progression routes



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

Progression from Drama & Communication Grades:

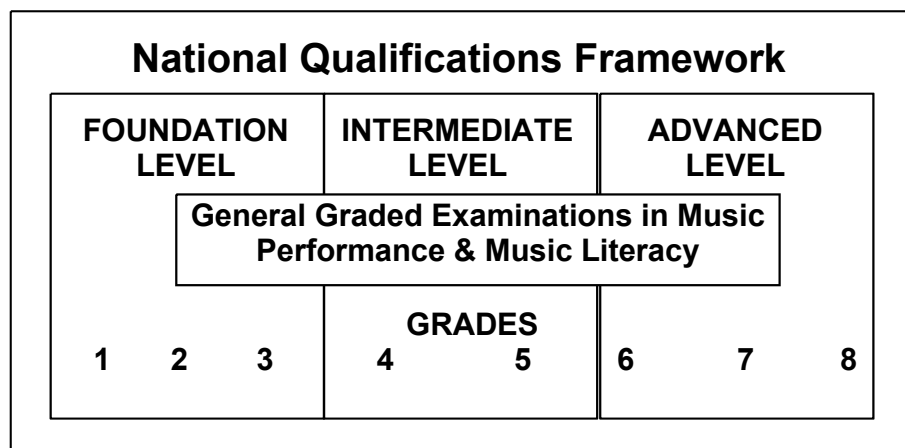
- Performance route: DipLCM (NQF 4), ALCM (NQF 5), LLCM (NQF 6), FLCM (NQF 7)
- Teaching route: ALCM in Teaching (NQF 5), LLCM in Teaching (NQF 6), FLCM (NQF 7)

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

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

1.13 National Qualifications Framework

TVU graded qualifications are mapped against the NOF as follows:



1.14 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) now includes accredited graded music 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		

2. Syllabus content

2.1 Syllabus overview

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations in Music Performance awarded by Thames Valley University. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary to play a musical instrument and to develop capability both as a performer and as informed listener. Carefully selected repertoire appropriate to each instrument for each of the eight grades offered is detailed in the repertoire lists, 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 examination. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

2.2 Summary of subject content and description of examination components

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, Philip Aldred, at the LCM Examinations office (tel: 020 8231 2364; email: lcm.exams@tvu.ac.uk).

Areas of Study

Teachers preparing candidates for LCM 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').

Component 3: Viva Voce

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 TVU.

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 TVU.

2.3 Weightings for examination components

Technical Work	Performance	Viva Voce	Sight Reading	Aural Tests
15%	60%	7%	10%	8%

2.4 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 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.

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.

3. Assessment

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

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.

3.2 Coverage of the assessment domains

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

3.3 Approximate weightings for assessment domains

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Grades 1-3	54	11	28	7
Grades 4-5	48	15	28	9
Grades 6-8	39	23	28	10

3.4 How marks are awarded during the examination

Component 1: 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%

Component 2: 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%

Component 3: Viva Voce

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 Component 2, 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%

Component 4: 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 Components 1 & 2, 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%

Component 5: 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%

3.5 Mark allocation by assessment domain & examination component

Level 1: Grades 1-3

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment (%)	Musicality (%)	Musical Knowledge (%)	Communication (%)
Technical Work	75	10	15	0
Performance	65	15	10	10
Viva Voce	0	0	100	0
Sight Reading	37.5	10	42.5	10
Aural Tests	0	0	100	0

Level 2: Grades 4-5

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment (%)	Musicality (%)	Musical Knowledge (%)	Communication (%)
Technical Work	75	10	15	0
Performance	55	20	12.5	12.5
Viva Voce	0	10	90	0
Sight Reading	35	12.5	40	12.5
Aural Tests	0	0	100	0

Level 3: Grades 6-8

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment (%)	Musicality (%)	Musical Knowledge (%)	Communication (%)
Technical Work	75	10	15	0
Performance	40	30	15	15
Viva Voce	0	20	80	0
Sight Reading	32.5	15	37.5	15
Aural Tests	0	10	90	0

4. Awarding and reporting

4.1 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 TVU. (*See Regulation 27.*)

4.2 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.

4.3 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, 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 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.

4.4 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:

Component 1: 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>	

Component 2: 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>	

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>	

Component 3: Viva Voce

Grades 1-5

<p>Distinction (85-100%)</p> <p>Demonstrating secure rudimentary and contextual knowledge in relation to the performances, and a considered personal response to the repertoire. At Level 2, 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%)</p> <p>Mostly assured in terms of rudimentary and contextual knowledge, and a clear personal response to the repertoire. At Level 2, 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%)</p> <p>Some understanding of rudimentary and contextual knowledge, and some evidence of a personal response to the repertoire. At Level 2, 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%)</p> <p>A degree of inaccuracy and suggesting that areas of the required knowledge and understanding have not been fully covered. At Level 2, 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%)</p> <p>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>	

Grades 6-8

<p>Distinction (85-100%)</p> <p>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%)</p> <p>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%)</p> <p>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%)</p> <p>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%)</p> <p>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>	

Component 4: Sight Reading

Grades 1-5

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.	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.	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.
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.	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.	

Grades 6-8

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.	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.	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.
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.	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.	

Component 5: Aural Tests

Grades 1-5

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

Grades 6-8

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.	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.	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.
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.	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.	

5. Leisure Play examinations

The LCM 'Leisure Play' syllabus is 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. 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 eight levels of examinations, with the following titles:

Leisure Play Level	Equivalent Grade
Preliminary	Grade 1
Elementary	Grade 2
Transitional	Grade 3
Pre-Intermediate	Grade 4
Intermediate	Grade 5
Upper Intermediate	Grade 6
Advanced	Grade 7
Proficiency	Grade 8

Syllabus

Candidates should 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 repertoire list.

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 (above, Section 2.4).

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

Assessment, awarding and reporting

Piece A: 25 marks
Piece B: 25 marks
Piece C: 25 marks
Piece D: 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.

6. Regulations and information

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

1. **Validity of syllabus:** Please refer to individual syllabuses and repertoire lists for the dates when each syllabus or repertoire list may be used.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations Office or consult the website (<http://mercury.tvu.ac.uk/lcmexams>) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in March, June and December each year. Theoretical Diplomas are held in June only. Exact dates are printed on the entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the Entry Forms. Overseas candidates should consult their local representative for the closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations Office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met.
Classical Guitar Exams: Step and Grade examination entries must be submitted to LCM Examinations on an original Registry of Guitar Tutors entry form, found in the back of the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Registry of Guitar Tutors. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
Popular Music Theory: Entries must be submitted to the Examinations Registry on an original Examinations Registry entry form, found in the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Examinations Registry. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
6. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.
8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to Thames Valley University. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Considerations policy (see Regulation 34), will forfeit their fees.
Popular Music Theory: A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the Examinations Registry.
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination without having taken any preceding examination, except candidates entering for Practical Grade 8 (all endorsements except Pop Vocals, Music Theatre, and Irish and Scottish Traditional Music) who must hold Grade 5 or higher in Music Theory from LCM Examinations, ABRSM, or Trinity/Guildhall. Acceptable alternatives to Grade 5 theory are as follows: A, B or C pass in music in the GCSE (or GCE O Level); CSE Grade 1; Scottish Certificate of Education (Ordinary or Higher Grade); Junior or Leaving Certificate in the Republic of

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

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

18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: see *Regulation 19*). Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus, or where the performance convention allows (e.g. Music Theatre, Electronic Keyboard and Organ, popular and jazz styles).
19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *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: 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.

