

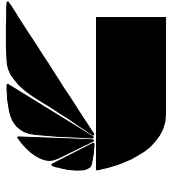


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Popular Music Vocals Syllabus

Grades • Recital Grades • Leisure Play • Performance Awards

2009 - 2017



UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Popular Music Vocals Syllabus

Grades

Recital Grades

Leisure Play

Performance Awards

2009 - 2017

For information about diplomas, please refer to the
Music Performance and Teaching Diplomas Syllabus.

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* denotes Senior Examiner in Music † denotes Senior Examiner in Drama and Communication
[This list was correct at the time of printing.]

London College of Music

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

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

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

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

London College of Music Examinations

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

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

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

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

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

We offer the very popular **LEISURE PLAY** option, where candidates perform pieces but do not attempt any of the additional components of the exam.

New additions to this syllabus are the **RECITAL GRADES**, allowing candidates to enter for a graded exam focusing entirely, or predominantly, on performance, and the **PERFORMANCE AWARDS**, assessed via DVD submission.

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

1. 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
Musicianship	✓	✗	✗	✗
Performance	2 or 3 songs, depending on grade	4 (or 5) songs	3, 4 or 5 songs, depending on level	2 or 3 songs, depending on level
Musical Knowledge	✓ (Grades 3-8)	Optional for Component 2 (Grades 3-8)	✗	✗
Aural Awareness	✓	✗	✗	✗
Specialism	✓ (Grades 6-8)	Optional for Component 2 (Grades 6-8)	✗	✗
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 Accreditation	✓	✓	✗	✗

2. Introduction

2.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations, Recital Grades, Leisure Play Examinations and Performance Awards in Popular Music Vocals awarded by University of West London Qualifications.

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.

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

2.2 Validity of this syllabus

This syllabus is valid from 1 January 2009 until 31 December 2017.

2.3 Rationale

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

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

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

2.4 Syllabus aims

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

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

Specifically, this syllabus has the following aims:

- to offer a structured and comprehensive method of studying popular music vocals which is relevant to the practical needs and ambitions of the modern day vocalist;
- to encourage students of popular music vocals to develop their musical skills, abilities and potential by forming and exploring aspirations and aiming to achieve excellence;
- to provide a formal and reliable system of assessing progress, therein offering a formal recognition of the musical skills and talents of vocalists in the field of popular music, via the award of an internationally recognised qualification.

2.5 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.

2.6 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.

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

2.7 Duration of examinations

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

2.8 Target groups

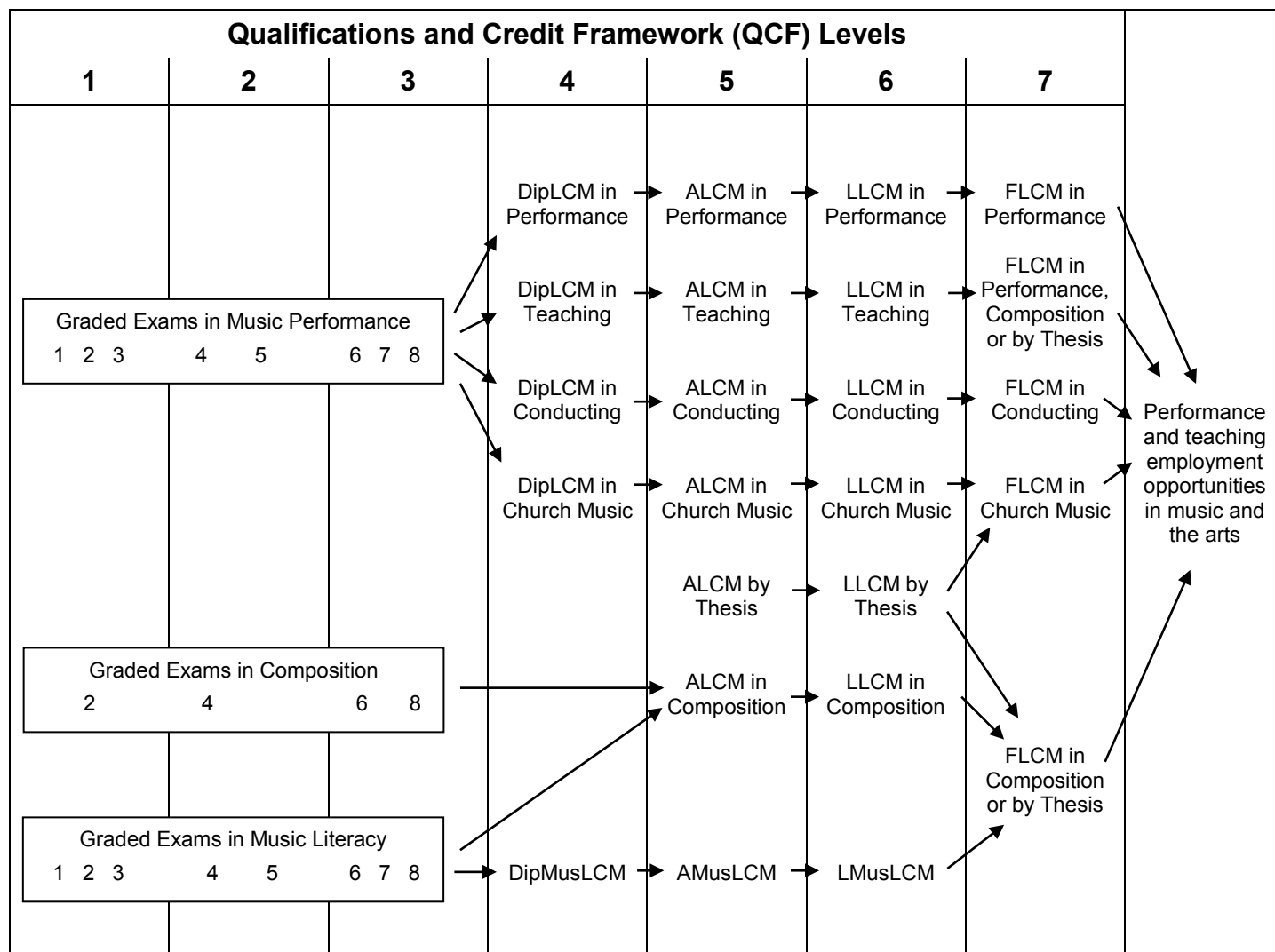
LCM Examinations are open to all, and there are no minimum age restrictions. However, in practice, whilst candidates of all ages enter for Grades 1-5, it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6-8.

Target Age / Description	LCM Grades / Levels
9 - 18+	1 - 3
13 - 18+	1 - 5
16 - 18+	4 - 8
Continuing Education	1 - 8

2.9 Candidates with specific needs

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

2.10 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

Progression from Drama & Communication 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

The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not accredited by Ofqual. QCF levels are included to indicate the standard of qualifications. Please contact LCM Examinations for full details.

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 or consult our website.

3. Grades

3.1 Overview

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations in Popular Music Vocals awarded by University of West London Qualifications. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary for this genre of singing, and to develop capability both as a performer and as informed listener. Details of the requirements for each of the eight grades offered are available in the *Popular Music Vocals Handbook*, published by Registry Publications, together with guidance for teachers. The syllabus clearly describes what is expected, gives criteria for the selection of performance repertoire for each grade, and details 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.

3.2 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 9.3). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music, Philip Aldred, at the LCM Examinations office (contact details on page 2).

Areas of Study

Teachers preparing candidates for LCM graded Popular Music Vocals 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: Musicianship

Candidates need to be prepared to demonstrate:

1. the ability to perform from memory the technical exercises specified in the repertoire. The primary areas of study are the pitch and interval content of the set exercises, and the ability to perform them from memory, with accuracy and fluency.
2. technical mastery of the voice (including breath control, colour, control of dynamics, intonation), and the ability to shape the exercises musically.

Explicit ability:

perform from memory a specified set of technical exercises, appropriate to the grade, with accuracy and fluency.

Implied ability:

demonstrate basic technical fluency, breath control, control of dynamics, intonation, and knowledge of pitches, modes, chords and intervals as required by the grade.

Component 2: Performance

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform two or three songs, as specified for the grade, with accuracy and musicality and (where specified) from memory. The principal area of study is the technical mastery of the voice, which might include breath control, colour, variation in dynamics, intonation, vibrato, projection, and clarity of diction.
2. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.
3. evidence of a sense of stylistic awareness.
4. increasing ability to communicate effectively to the listener as the grades progress.

Explicit ability:

perform two or three pieces according to the grade, chosen by the candidate according to published criteria, with accuracy and musicality.

Implied ability:

choose and execute a programme of two or three songs, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the grade (see Section 8.3, *How marks are awarded*).

Component 3: Musical Knowledge (Grades 3-8 only)

Candidates need to be prepared to demonstrate:

1. the ability to respond orally to questions from the examiner regarding various technical matters as prescribed for the grade. The primary area of study throughout the grades will be a thorough understanding of all aspects of the prescribed topics.
2. the ability to articulate answers clearly and confidently, employing appropriate terminology.

Explicit ability:

respond orally to questions from the examiner regarding various technical matters as specified for the grade.

Implied ability:

a detailed technical understanding of the prescribed topics, demonstrated through articulate responses employing appropriate vocabulary.

Component 4: Aural Awareness

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 and harmony.
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 and harmony.

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.

Component 5: Specialism (Grades 6-8 only)

Candidates need to be prepared to demonstrate the ability to:

1. EITHER perform, as accurately and fluently possible, an extract of previously unseen music, after a short period of preparation; OR improvise above a previously unseen chord sequence. The primary areas of study are the abilities to respond to, and interpret, EITHER traditional music notation OR chord symbols, displaying an understanding of EITHER the notational aspects of pitch, rhythm, key, etc. OR the integration of melody and harmony.
2. make sensitive and musical performance choices that reflect an increasing sense of musical instinct.

Explicit ability:

EITHER perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation; OR improvise above a previously unseen chord sequence.

Implied ability:

respond to, and interpret, EITHER traditional musical notation OR chord symbols, displaying an understanding of EITHER the notational aspects of pitch, rhythm, key, etc. OR the integration of melody and harmony.

3.3 Weightings for examination components

	Musicianship	Performance	Musical Knowledge	Aural Awareness	Specialism
Grades 1-2	15%	70%	-	15%	-
Grades 3-5	15%	60%	10%	15%	-
Grades 6-8	10%	60%	10%	10%	10%

3.4 Grade descriptions

The standard expected of a candidate at any particular grade is defined by the repertoire of tasks prescribed for that grade. The performance of the candidate in relation to these tasks determines the attainment band that 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 should be of an essentially elementary nature. Only the most basic, and hence most common, time signatures are used. Melodic and rhythmic material is simple. Variation of dynamics, articulation, phrasing and ornamentation will occur only sporadically in the repertoire, and will be limited to the most basic types. The repertoire of technical exercises in Component 1 is limited to the least demanding examples. Songs in Component 2 are likely to be characterised by melodies moving by step rather than leap, often based on the major scale, and limited in range to approximately one octave. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited. Evidence of understanding of a particular style of delivery or vocal production is not expected.

Grades 3-4

The musical material selected for these grades should be of a more demanding nature. The number of time signatures which may be used is increased. Melodic and rhythmic material is more complex. Variation of dynamics, articulation, phrasing and ornamentation will be a more regular feature of the repertoire, and a wider variety of type will be used. The repertoire of technical exercises in Component 1 is expanded in number, and includes more taxing examples. Songs in Component 2 should be more difficult than for Grades 1-2. 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 should be of a significantly more demanding nature than for previous grades; it is the first grade where one might expect to encounter a standard of performance which might conceivably be suitable for a professional concert. The number of 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 is likely to be varied and to demand a degree of subtlety in performance. The repertoire of technical exercises in Component 1 is expanded in number to include more taxing examples. Songs in Component 2 are likely to be characterised by melodies which move by leap as well as by step; there may be quite a wide pitch range, including some sizeable interval leaps. The songs may contain some passages which move quickly, or where long phrases need to be sung in one breath. Songs may require a specific kind of vocal production and stylistic interpretation, and may include some improvised elements. There may be short unaccompanied passages requiring security of pitch. Musicality is judged to be an extremely important element of assessment, and expectations of communication are higher.

Grades 6-7

The musical material selected for these grades should be 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 is likely to include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of technical exercises in Component 1 is expanded in number to include a large number of types, and includes examples of considerable difficulty. Songs in Component 2 should be more difficult than for Grade 5, but less difficult than for Grade 8. 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, songs 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 are likely to be consistent and considerable. The repertoire of technical exercises in Component 1 is expanded in number to comprise an extremely wide range of type, requiring considerable vocal dexterity. Songs in Component 2 may contain a wide range of intervals and may not move predominantly by step. They may have a wide pitch range and may include leaps of any interval including those greater than an octave. They may contain fast passages, or very long phrases that need to be sung in one breath. Songs may require a specific vocal production and stylistic interpretation. There may be unaccompanied passages and there may be improvised sections within the song. 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.

3.5 Accreditation

LCM's graded examinations in Popular Music Vocals are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (DfES) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 1, 2 and 3.

The table below shows the qualification number, QCF title 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 (<http://register.ofqual.gov.uk>), for further details, including unit numbers.

Qualification Number	Qualification Title	QCF Credits
501/1985/0	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1) (QCF)	6
501/2002/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2) (QCF)	9
501/2004/9	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3) (QCF)	12
501/2003/7	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4) (QCF)	15
501/2006/2	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5) (QCF)	18
501/2083/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6) (QCF)	22
501/2082/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7) (QCF)	27
501/2066/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8) (QCF)	32

3.6 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) 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		

3.7 Examination requirements

Grade 1 Popular Music Vocals

Component 1: Musicianship

15 marks

Major scale - 1 octave ascending
Major arpeggio - 1 octave ascending

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

Component 2: Performance

70 marks

See Section 3.8, *Performance component*.

TWO songs, lasting no longer than 9 minutes in total. (Timings should take account of gaps between songs.)

Component 3: Aural Awareness

15 marks

Repetition of rhythm: To clap back a 2 bar rhythm in 4/4 time. The rhythm will contain a combination of half notes, quarter notes and eighth notes.

Keeping time: To clap the main pulse, accenting the first beat of each bar, during the second playing of a four bar melody in 4/4 time. The melody will begin on the first beat of the bar.

Repetition of a melodic phrase: To sing back a one bar phrase, containing eighth and quarter notes, in 4/4 time. The phrase will start on the keynote and will consist of adjacent notes from a major scale.

Recognition of intervals: To identify an interval taken from one octave of any major arpeggio, when played consecutively.

Recognition of chords: To identify a series of chords - as either all major or all minor.

The LCM 'Popular Music Vocals Handbook' contains:
- the notation and desired tempos for all Musicianship requirements;
- examples of the Aural Awareness requirements.
See Section 7.1 for further details.

Grade 2 Popular Music Vocals

Component 1: Musicianship

15 marks

Major scale - 1 octave ascending; 1 octave descending
Major arpeggio - 1 octave ascending; 1 octave descending

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

Component 2: Performance

70 marks

See Section 3.8, *Performance component*.

TWO songs, lasting no longer than 9 minutes in total. (Timings should take account of gaps between songs.)

Component 3: Aural Awareness

15 marks

Repetition of rhythm: To clap back a 4 bar rhythm in 3/4 or 4/4 time. The rhythm will contain a combination of half notes, quarter notes and eighth notes, except for the final bar which will contain one long note. The first and third bars will be identical.

Keeping time: To clap the main pulse, accenting the first beat of each bar, during the second playing of a four bar melody in either 3/4 or 4/4 time. The melody will begin on the first beat of the bar.

Repetition of a melodic phrase: To sing back a one bar phrase, containing eighth and quarter notes, in 4/4 time. The phrase will start on the keynote and will consist of notes from one octave of a major scale.

Recognition of intervals: To identify an interval, played consecutively, from the first five degrees of a major scale.

Recognition of chords: To identify 2 chords as major or minor when played consecutively.

The LCM 'Popular Music Vocals Handbook' contains:
- the notation and desired tempos for all Musicianship requirements;
- examples of the Aural Awareness requirements.
See Section 7.1 for further details.

Grade 3 Popular Music Vocals

Component 1: Musicianship

15 marks

Major scale - 1 octave ascending and descending (without a break)
Major 7th arpeggio - 1 octave ascending and descending (without a break)
Intervals: major 3rd, perfect 5th

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

Component 2: Performance

60 marks

See Section 3.8, *Performance component*.

Introduce and perform from memory TWO songs, lasting no longer than 9 minutes in total.
(Timings should take account of gaps between songs.)

Component 3: Musical Knowledge

10 marks

See Section 3.9, *Musical Knowledge component*.

Candidates who have not passed the Popular Music Theory Grade 3 exam, and candidates not choosing the option described in Section 3.9, will be asked a selection of questions, appropriate to the grade, covering some or all of the following topics. Candidates' responses should demonstrate a 'practical' understanding of the topics as follows:

- 4/4 time signature
- Basic repeat markings
- Basic dynamic markings

Component 4: Aural Awareness

15 marks

Repetition of rhythm: To clap back a 4 bar rhythm in 3/4, 6/8 or 4/4 time. The rhythm will contain a combination of half notes, dotted quarter notes, quarter notes and eighth notes, except for the final bar which will contain one long note. The first and third bars will be identical.

Keeping time: To clap the main pulse, and accent the first beat of each bar, during the second playing of a four bar melody in either 3/4, 6/8 or 4/4 time. The melody will begin on the first beat of the bar.

Repetition of a melodic phrase: To sing back a one bar phrase, containing quarter notes and eighth notes, in 4/4 time. The phrase will consist of notes from one octave of a major scale, and will start either on the keynote or the fifth degree of the scale.

Recognition of intervals: To identify an interval taken from one octave of any major scale, when played consecutively.

Recognition of chords: To identify a chord as major or minor after it has been played twice.

The LCM 'Popular Music Vocals Handbook' contains:
- the notation and desired tempos for all Musicianship requirements;
- specimen questions for the Musical Knowledge component;
- examples of the Aural Awareness requirements.

See Section 7.1 for further details.

Grade 4 Popular Music Vocals

Component 1: Musicianship

15 marks

Natural minor scale - 1 octave ascending; 1 octave descending
Minor arpeggio - 1 octave ascending; 1 octave descending
Intervals: as previous grade (major 3rd, perfect 5th), plus major 2nd, perfect 4th

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

Component 2: Performance

60 marks

See Section 3.8, *Performance component*.

Introduce and perform from memory THREE songs, lasting no longer than 15 minutes in total. (Timings should take account of gaps between songs.)

Component 3: Musical Knowledge

10 marks

See Section 3.9, *Musical Knowledge component*.

Candidates who have not passed the Popular Music Theory Grade 4 exam, and candidates not choosing the option described in Section 3.9, will be asked a selection of questions, appropriate to the grade, covering some or all of the following topics. Candidates' responses should demonstrate a 'practical' understanding of the topics as follows:

- 3/4 and 4/4 time signatures
- Repeat markings
- Dynamic markings

Component 4: Aural Awareness

15 marks

Repetition of rhythm: To clap back a 4 bar rhythm in 3/4, 6/8 or 4/4 time. The rhythm will contain a combination of dotted quarter notes, quarter notes, eighth notes and sixteenth notes - except for the final bar which will contain one long note. The first and third bars will be identical.

Keeping time and recognition of time signature: To clap the main pulse, and accent the first beat of each bar, during the playing of a four bar melody in either 3/4, 6/8 or 4/4 time. To identify the time signature. The melody will begin on the first beat of the bar.

Repetition of a melodic phrase: To sing back a two bar phrase, containing no note value shorter than an eighth note, in either 6/8 or 4/4 time. The phrase will consist of notes from one octave of a major scale, and may start from any degree of the scale.

Recognition of intervals: To identify a third or seventh interval played consecutively as major or minor.

Recognition of chords: To identify a chord as major 7, minor 7 or dominant 7, after it has been played twice.

The LCM 'Popular Music Vocals Handbook' contains:
- the notation and desired tempos for all Musicianship requirements;
- specimen questions for the Musical Knowledge component;
- examples of the Aural Awareness requirements.

See Section 7.1 for further details.

Grade 5 Popular Music Vocals

Component 1: Musicianship

15 marks

Natural minor scale - 1 octave ascending and descending (without a break)

Major arpeggio - up to the 5th with the 5th sustained

Minor 7th arpeggio - 1 octave ascending and descending (without a break)

Intervals: any diatonic interval from the major scale up to and including one octave

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

All scales and arpeggios may be requested by the examiner to be sung either legato or articulated.

Component 2: Performance

60 marks

See Section 3.8, *Performance component*.

Introduce and perform from memory THREE songs, lasting no longer than 15 minutes in total. (Timings should take account of gaps between songs.)

Component 3: Musical Knowledge

10 marks

See Section 3.9, *Musical Knowledge component*.

Candidates who have not passed the Popular Music Theory Grade 5 exam, and candidates not choosing the option described in Section 3.9, will be asked a selection of questions, appropriate to the grade, covering some or all of the following topics. Candidates' responses should demonstrate a 'practical' understanding of the topics as follows:

- 3/4, 4/4 and 6/8 time signatures
- Repeat markings
- Key signatures (up to 2 sharps or 2 flats)

Component 4: Aural Awareness

15 marks

Repetition of rhythm: To clap back a reasonably complex 4 bar rhythm in 3/4, 6/8 or 4/4 time. The rhythm will contain no note value shorter than a sixteenth note. The final bar will contain one long note. The third bar will be a variation of the first bar.

Keeping time and recognition of time signature: To clap the main pulse, and accent the first beat of each bar, during the playing of a four bar melody in either 3/4, 6/8 or 4/4 time. To identify the time signature. The melody will not begin on the first beat of the bar.

Repetition of a melodic phrase: To sing back a four bar phrase, containing no note value shorter than an eighth note, in either 6/8 or 4/4 time. The phrase will consist of notes from one octave of a major scale, and may start from any degree of the scale. The third bar will be a repeat of the first bar.

Recognition of intervals: To identify a scale as either major or minor.

Recognition of chords: To identify a chord progression as being in either a major or minor key.

The LCM 'Popular Music Vocals Handbook' contains:

- the notation and desired tempos for all Musicianship requirements;
- specimen questions for the Musical Knowledge component;
- examples of the Aural Awareness requirements.

See Section 7.1 for further details.

Grade 6 Popular Music Vocals

Component 1: Musicianship

10 marks

Major scale and natural minor scale - octave jump from tonic and then descending 1 octave

Major arpeggio up to the 8th with the 8th sustained

Dominant 7th arpeggio - 1 octave ascending and descending (without a break)

Intervals: any diatonic interval from the major scale up to and including one octave, plus minor 3rd

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

All scales and arpeggios may be requested by the examiner to be sung either legato or articulated.

Component 2: Performance

60 marks

See Section 3.8, *Performance component*.

Introduce and perform from memory THREE songs, plus a verse and chorus (or any significant section) of one of the songs performed again *unaccompanied*, lasting no longer than 18 minutes in total.

(Timings should take account of gaps between songs.)

Component 3: Musical Knowledge

10 marks

See Section 3.9, *Musical Knowledge component*.

Candidates who have not passed the Popular Music Theory Grade 6 exam, and candidates not choosing the option described in Section 3.9, will be asked a selection of questions, appropriate to the grade, covering some or all of the following topics. Candidates' responses should demonstrate a 'practical' understanding of the topics as follows:

- 3/4, 4/4, 6/8 and 12/8 time signatures
- Note values - to include eighth notes (quavers)
- Key signatures (up to 3 sharps or 3 flats)
- Construction and interval spellings of major and natural minor scales

Component 4: Aural Awareness

10 marks

Repetition of rhythm: To clap back a complex 4 bar rhythm in 3/4, 6/8 or 4/4 time. The rhythm will contain no note value shorter than a sixteenth note. The third bar will be a repeat of the first bar, whilst the fourth bar will be a variation of the second.

Keeping time and recognition of time signature: To clap the main pulse, and accent the first beat of each bar, during the playing of a four bar melody in either 3/4, 6/8, 12/8 or 4/4 time. To identify the time signature. The melody will not begin on the first beat of the bar.

Harmonisation of a melodic phrase: The examiner will play, up to 5 times, the tonic chord followed by a 2 bar phrase in either 4/4 or 6/8 time. The phrase will be in a major key and will contain no interval greater than a major 3rd and no note value shorter than an eighth note. The candidate should join in on the final playing singing a simple harmony line.

Recognition of intervals: To identify any diatonic interval, played consecutively, from a major scale up to and including the major 9th, plus the diminished and augmented fifth.

Recognition of cadences: To identify a cadence as perfect or plagal at the end of a chord progression in a major key.

Candidates should choose one of the following two options:

a) Sight singing of a quick study piece

The candidate will be shown two short melodies and will be allowed 2 minutes to study and try them. The candidate will then be asked to sing one of the melodies - of the candidate's choosing. The candidate should choose the piece that best suits their vocal range. The examiner will provide accompaniment, in the form of block chords - played either on keyboard or guitar.

The melody will be 8 bars in length. The key signature will be limited to C major. The rhythmic range will be limited to eighth notes or longer, and may include dotted notes. The time signature will be limited to 4/4. The pitch range will be limited to one octave and the melody will be in C major. There will be no interval leaps greater than a perfect 5th.

b) Improvisation

The examiner will play a chord progression, in 4/4 time, in a major or minor key, on a keyboard or guitar. This will be in the form of block chords, with a straightforward rhythmic groove. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing.

The chord progression will be 8 bars in length, and will contain 2 bars of each chord. The candidate will be given a copy of the chord progression.

The LCM 'Popular Music Vocals Handbook' contains:

- *the notation and desired tempos for all Musicianship requirements;*
- *specimen questions for the Musical Knowledge component;*
- *examples of the Aural Awareness requirements;*
- *examples and advice for both Specialism options.*

See Section 7.1 for further details.

Grade 7 Popular Music Vocals

Component 1: Musicianship

10 marks

Major scale and natural minor scale - 1 octave ascending and descending - first very slowly and then at a fast tempo
Blues scale - 1 octave ascending and descending
Major *arpeggio* ascending with major *scale* descending
Intervals: any diatonic interval from the major scale up to and including one octave, plus minor 3rd, minor 6th and minor 7th

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

All scales and arpeggios may be requested by the examiner to be sung either legato or articulated.

Component 2: Performance

60 marks

See Section 3.8, *Performance component*.

Introduce and perform from memory THREE songs, plus a verse and chorus (or any significant section) of one of the songs performed again *unaccompanied*, lasting no longer than 18 minutes in total. (Timings should take account of gaps between songs.)

Component 3: Musical Knowledge

10 marks

See Section 3.9, *Musical Knowledge component*.

Candidates who have not passed the Popular Music Theory Grade 7 exam, and candidates not choosing the option described in Section 3.9, will be asked a selection of questions, appropriate to the grade, covering some or all of the following topics. Candidates' responses should demonstrate a 'practical' understanding of the topics as follows:

- Note values - to include 16th notes (semiquavers)
- Key signatures (up to 4 sharps or 4 flats)
- Construction and interval spellings of major, minor, major 7th, minor 7th and dominant 7th chords
- Transposition of a major key chord progression

Component 4: Aural Awareness

10 marks

Repetition of rhythm: To clap back a complex 4 bar rhythm in 3/4, 6/8 or 4/4 time. The rhythm will contain no note value shorter than a sixteenth note, but may include triplets. The third bar will be a repeat of the first bar, whilst the fourth bar will be a variation of the second.

Keeping time and recognition of time signatures: To clap the main pulse, and accent the first beat of each bar, during the playing of a four bar melody in either 3/4, 6/8, 12/8 or 4/4 time. To identify the time signature. The melody will not begin on the first beat of the bar, and may include triplets.

Harmonisation of a melodic phrase: The examiner will play, up to 5 times, the tonic chord followed by a 2 bar phrase in either 4/4 or 6/8 time. The phrase will be in a major key and will contain no interval greater than a perfect 5th and no note value shorter than a 16th note. The candidate should join in on the final playing singing a suitable harmony line.

Recognition of intervals: To identify any interval, when played consecutively, from a minor 2nd up to and including an augmented 9th.

Recognition of cadences: To identify a perfect, plagal, imperfect or interrupted cadence at the end of a chord progression in a major key.

Component 5: Specialism

10 marks

Candidates should choose one of the following two options:

a) Sight singing of a quick study piece

The candidate will be shown two short melodies and will be allowed 2 minutes to study and try them. The candidate will then be asked to sing one of the melodies - of the candidate's choosing. The candidate should choose the piece that best suits their vocal range. The examiner will provide accompaniment, in the form of block chords - played either on keyboard or guitar.

This will be 8 bars in length. The key signature will be limited to 1 sharp or 1 flat, or less. The rhythmic range will be limited to eighth notes or longer, and may include ties. The time signature will be limited to 3/4 or 4/4. The pitch range will be limited to a major 9th, and the melody may be in a major or minor key. There will be no interval leaps greater than a major 6th.

b) Improvisation

The examiner will play a chord progression, in 4/4 time, in a major or minor key, on a keyboard or guitar. This will be in the form of block chords, with a straightforward rhythmic groove. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing.

The chord progression will be 8 bars in length, and will contain 1 chord per bar. The candidate will be given a copy of the chord progression.

The LCM 'Popular Music Vocals Handbook' contains:

- *the notation and desired tempos for all Musicianship requirements;*
- *specimen questions for the Musical Knowledge component;*
- *examples of the Aural Awareness requirements;*
- *examples and advice for both Specialism options.*

See Section 7.1 for further details.

Grade 8 Popular Music Vocals

Component 1: Musicianship

10 marks

Major scale to range of major 13th - first very slowly and then at a fast tempo

Chromatic scale - 1 octave ascending - first very slowly and then at a fast tempo

Minor *arpeggio* ascending with natural minor *scale* descending

Major 9th and minor 9th arpeggio - 1 octave ascending and descending

Intervals: any diatonic interval from the major scale up to and including one octave, plus minor 2nd, minor 3rd, diminished 5th, minor 6th and minor 7th

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory - using any vowel sound(s) or sol-fa syllables (such as 'lah'). A 'neutral' (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate's discretion - subject to the guidelines given in the examination handbook.

All scales and arpeggios may be requested by the examiner to be sung either legato or articulated.

Component 2: Performance

60 marks

See Section 3.8, *Performance component*.

Introduce and perform from memory THREE songs, plus a verse and chorus (or any significant section) of one of the songs performed again *unaccompanied*, lasting no longer than 18 minutes in total.

(Timings should take account of gaps between songs.)

Component 3: Musical Knowledge

10 marks

See Section 3.9, *Musical Knowledge component*.

Candidates who have not passed the Popular Music Theory Grade 8 exam, and candidates not choosing the option described in Section 3.9, will be asked a selection of questions, appropriate to the grade, covering some or all of the following topics. Candidates' responses should demonstrate a 'practical' understanding of the topics as follows:

- Note values - to include 16th notes (semiquavers) and dotted notes
- All key signatures
- Construction and interval spellings of the blues scale, major 9th and minor 9th chords
- Transposition of a major or minor key chord progression

Component 4: Aural Awareness

10 marks

Repetition of rhythm: To clap back a complex 4 bar rhythm in 3/4, 6/8, 4/4 or 5/4 time. The rhythm will contain no note value shorter than a sixteenth note, but may include triplets and tied notes. Either the third bar will be a repeat of the first bar, or the fourth bar will be a repeat of the second.

Keeping time and recognition of time signatures: To clap the main pulse, and accent the first beat of each bar, during the playing of a four bar melody in either 3/4, 6/8, 12/8, 4/4 or 5/4 time. To identify the time signature. The melody may not begin on the first beat of the bar, and may include triplets and ties.

Harmonisation of a melodic phrase: The examiner will play, up to 5 times, the tonic chord followed by a 2 bar phrase in either 4/4 or 6/8 time. The phrase may be in a major or minor key and will contain no interval greater than a major 6th and no note value shorter than a 16th note. The candidate should join in on the final playing singing a suitable harmony line.

Recognition of intervals: To identify any interval, when played consecutively, from a minor 2nd up to and including a perfect 11th, plus a major 13th.

Recognition of cadences: To identify two cadences (chosen from perfect, plagal, imperfect or interrupted) during an eight bar chord progression in a major key.

Candidates should choose one of the following two options:

a) Sight singing of a quick study piece

The candidate will be shown two short melodies and will be allowed 2 minutes to study and try them. The candidate will then be asked to sing one of the melodies - of the candidate's choosing. The candidate should choose the piece that best suits their vocal range. The examiner will provide accompaniment, in the form of block chords - played either on keyboard or guitar.

This will be 12 bars in length. The key signature will be limited to 2 sharps or 2 flats, or less. The rhythmic range will be limited to eighth notes or longer, and may include ties and triplets. The time signature will be limited to 3/4, 6/8 or 4/4. The pitch range will be limited to a major 10th. The melody may be in a major or minor key, and may include some accidentals. There will be no interval leaps greater than an octave.

b) Improvisation

The examiner will play a chord progression, in 4/4 time, in a major or minor key, on a keyboard or guitar. This will be in the form of block chords, with a straightforward rhythmic groove. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing.

The chord progression will be 12 bars in length, and may contain up to 2 chords per bar. The candidate will be given a copy of the chord progression.

The LCM 'Popular Music Vocals Handbook' contains:

- *the notation and desired tempos for all Musicianship requirements;*
- *specimen questions for the Musical Knowledge component;*
- *examples of the Aural Awareness requirements;*
- *examples and advice for both Specialism options.*

See Section 7.1 for further details.

3.8 Performance component

Content

- This section of the syllabus is deliberately ‘free and open’ to allow candidates the chance to select songs of their own choosing that are appropriate to their age, vocal range and abilities, and musical interests.
- Candidates should perform 2 to 3 songs (depending upon grade*) from any popular music style, such as pop, ballad, rock, soul, rock ‘n’ roll, jazz, r’n’b, reggae, funk, folk, metal, punk, grunge, indie, motown, country, blues, gospel, etc. Songs more appropriate to the genre of Music Theatre are generally NOT considered suitable, unless they are in one of the styles listed above (e.g. some items from *Fame* or *Grease*).
 - * Grades up to and including 3: TWO songs, lasting no longer than 9 minutes in total;
Grades 4 & 5: THREE songs, lasting no longer than 15 minutes in total;
Grades 6 to 8: THREE songs, plus a verse and chorus (or any significant section) of one of the songs performed again *unaccompanied*, lasting no longer than 18 minutes in total.
(All timings should take account of gaps between songs.)
- The choice of songs, and the keys and language in which they are sung, is at the candidate’s discretion and may include self-compositions. (No extra marks will be given for self-compositions.)
- Whilst each song does not necessarily need to be from a different musical genre, the songs should be very carefully chosen so that they are sufficiently varied and contrasting - in order to demonstrate the candidate’s vocal and expressive range, versatility and understanding of style, and the candidate’s ability to deal with songs of different character, mood, tempo and period. Examiners will be looking to assess a variety of performance techniques and styles.
- Credit will be given for good repertoire selection that suits the singer’s voice, whilst demonstrating ‘versatility’: for example, it is *highly recommended* that a slow song be balanced by an up-tempo song.
- At all grades, but at higher grades in particular, songs should be chosen that are sufficiently technically demanding to enable the examiner to assess performance skills at the appropriate level.

Programme

A *written programme* of the songs that will be performed should be handed to the examiner at the start of the examination. This should include, as a minimum, a list of song titles and artists; extensive *programme notes* are not required, but may be included if the candidate wishes. From Grade 3 onwards, songs should also be *verbally introduced* including, at higher grades, some background information about each song (such as the name of the songwriter, the artist who made the song famous, the year in which it was a hit, etc.). A typed, word-processed, or clearly written, *lyric sheet* for each song should be given to the examiner at the start of the exam - preferably for all grades, but as a requirement from Grade 6 onwards. However, copies of the musical scores are not required.

Memory

- Up to and including Grade 2 at least one song must be from memory, and credit will be given for additional performances from memory. From Grade 3 the whole programme should be from memory.
- Except for ‘ad libs’, and purely improvised sections, the lead melody line should be sung in full - with no sections omitted.
- Candidates, particularly at higher grades, are encouraged to include their own appropriate ad libs and other suitable improvisations.

Backing (accompaniment)

- Candidates may bring a back-up musician (accompanist) or accompany themselves - but should be prepared to supply their own musical equipment (keyboard, guitar, etc.) if necessary or preferred. If candidates choose to play their own instrumental backing, they should ensure that they are able to perform this role without distracting from their vocal performance.
- The accompanist may only be present in the examination room during section(s) in which he/she is playing.

- The quality of the accompanist's performance will not be examined, although candidates should satisfy themselves that the accompanist is adequately skilled to perform the role without distracting from the performance.
- Alternatively, candidates may use backing tracks for accompaniment - providing these do **not** include lead vocals. Candidates over the age of 12 must be able to set-up any accompaniment equipment quickly and efficiently and operate it unaided (*see Regulation 23*).
- Some centres may provide CD players (this should be checked with the local LCM representative at the time of entry), but all candidates should be prepared to bring their own suitable CD players, or minidisc players etc., when necessary or if preferred by them.
- At all grades, it is the candidate's responsibility to ensure that the volume balance between the voice and the backing track is appropriate - so that the examiner can hear both clearly, especially the voice. The candidate may conduct one very short 'sound check' (approx. 30 seconds) before commencing the actual performances.
- Candidates should take care to choose backing tracks that are in a suitable key for their voice.
- Backing tracks may not contain a vocal part which doubles the main vocal line of the song. However, they may contain backing vocals as a harmonisation or counter-melody to the main vocal line.
- Please see Regulation 23 for further guidelines on the use of backing tracks.

Amplification

P.A. systems and microphones cannot be provided at most venues, therefore *performances will normally be unamplified*. However, candidates may bring a microphone (to be used unamplified) as a prop, if this makes them feel more comfortable.

- Where an examination centre provides an amplification system candidates can choose whether or not to use it, and if doing so may provide their own microphone if preferred.
- The examiner will not provide help in setting up or adjusting any amplification used: candidates over the age of 12 must be able to set up and operate any amplification equipment used unaided and effectively (avoiding feedback, mic handling noises, etc., and achieving a complementary tone). The use of electronic effects (reverb, echo, etc.) should be minimal and should not interfere with the clarity of the vocals (*see Regulation 23*).

Performances

Candidates should ensure that their rendition of each song is a 'performance', and in this respect they should not feel restricted by the examination environment.

- When appropriate to the music performed, candidates are encouraged to enhance the performance with the use of gesticulation, facial expressions, movement or dance, etc. Although it is the *vocal* aspect of the performance which is the principal means of assessment, examiners will take into account any visual aspect of the performance which enhances the overall communication of the song. However, the vocal aspect should remain primary, and visual elements should not overshadow or detract from the vocal performance.
- If they wish, candidates can also use small percussion instruments (such as a tambourine) - although no marks will be awarded specifically for the playing of such instruments, and candidates should take care that this does not distract from the vocal performance.
- It is recognised that a number of contemporary songs contain expletives. While LCM Exams does not expressly prohibit their use in exams, candidates, particularly younger candidates, are asked to adopt a sensitive approach to this matter. Lyrics may be adapted where feasible, and where this does not significantly affect the impact of the song.

Song choice

The *Sample song list* (Section 7.3) includes suggestions of popular songs and the typical grade at which each song might be presented. However, candidates do not need to restrict their choice of songs to those presented on this list. In addition, the grade indication is only a guideline based largely on the melodic range and complexity of each song. Candidates may present any of the songs listed at a higher or lower grade than that shown, as the marking system is based on the overall musical performance (as shown in the assessment criteria) rather than solely on the technical demands of the song. However, at higher grades in particular, songs should be chosen that are technically sufficiently demanding to demonstrate the candidate's range of vocal abilities.

Assessing the grade of songs

The quality of the performance will very much decide the grade level of a particular song. However, the following general technical information should be taken into consideration as *general guidelines* when assessing the technical level and grade of a song:

- Early grade songs are likely to be fairly scalar in nature - often based around the major scale; the melody will not contain any big leaps and will probably be limited in range to one octave. There will not be any very long notes or complex rhythms. At these grades, evidence of an understanding of a particular style of delivery or vocal production will not be expected.
- At the middle grades, songs may contain a fairly wide range of intervals and may not be too scalar in nature. There may be quite a wide pitch range, including some sizeable interval leaps. The rhythm may be reasonably complex. The song may contain some quite fast passages, or some long phrases that need to be sung without a breath. The song may require a specific vocal production and stylistic interpretation. There may be some improvised elements within the song. There may be short unaccompanied passages requiring security of pitch.
- At higher grades, songs may contain a wide range of intervals and may not be scalar in nature. Songs at this level may have a wide pitch range and may include leaps of any interval including those of over an octave. There may be key changes. The rhythm may be complex and there may be changes of time signature. The song may contain fast passages, or very long phrases that need to be sung without a breath. The song may require a specific vocal production and stylistic interpretation. There may be unaccompanied passages and there may be improvised sections within the song.

Keys

Although awareness of style is important, examiners are *not* looking for ‘vocal impersonators’. Candidates, particularly those with changing or developing voices, may change the key of a song to make it more suitable for their voice. Singing a song in the original key where this creates a more challenging range may move a song to a higher grade than that shown in the Sample Song List, but candidates should take care not to attempt songs in keys that may cause them to strain their voices unduly.

Whilst this syllabus does not stipulate that the original key must be used, candidates should be aware that choosing an inappropriate key can result in a loss of style and tone and may inhibit the necessary vitality and excitement of the song.

3.9 Musical Knowledge component

It is important that vocalists are able to communicate with other musicians. In this respect it is useful to know about other instruments, be able to use technical/musical terms, be able to write and transpose chord sequences and have a knowledge and understanding of chords/arpeggios, scales/keys, intervals, rhythm notation and time signatures.

All the information required for this section of the exam, and more, is contained within the LCM Popular Music Theory handbooks, and candidates are strongly advised to study the relevant handbook for the equivalent grade.

Candidates who have obtained a pass in the same or higher grade of the LCM Popular Music Theory exams have the option not to be tested on this section of the examination. Instead they may choose to be credited up to full marks for this section of the examination (depending upon the result of their popular music theory examination).

Candidates choosing this option must show a copy of their popular music theory report or certificate to the examiner *at the start* of the examination.

- Candidates who have a Distinction pass *in the same or higher grade* in popular music theory will be awarded 10 marks for this section of the exam.
- Candidates who have a Merit pass *in the same or higher grade* in popular music theory will be awarded 8 marks for this section of the exam.
- Candidates who have a Pass *in the same or higher grade* in popular music theory will be awarded 7 marks for this section of the exam.

The LCM Popular Music Theory Handbooks are available from Registry Publications (tel: 01424 222222).

4. Recital Grades

4.1 Overview

The new Recital Grades syllabus offers candidates the opportunity to enter for graded exams focusing entirely, or predominantly, on performance. The exam comprises four songs, plus either a fifth song or musical knowledge (Grades 3-8) or specialism (Grades 6-8).

The new Recital Grades truly offer candidates the opportunity to be examined solely on their musical performance. They are free to choose songs which reflect their own specialism.

With the option of a fifth song or musical knowledge or specialism, the candidate has true flexibility suited to their needs.

Philip Aldred, Chief Examiner in Music

4.2 Examination requirements

Component 1

Candidates are required to perform FOUR songs.

Requirements are as for the equivalent graded examination.

Component 2

Candidates choose ONE of the following:

- (a) Perform an additional song (requirements as for equivalent graded examination)
- (b) Musical Knowledge (Grades 3-8 only; requirements as for equivalent graded examination)
- (c) Specialism (Grades 6-8 only; requirements as for equivalent graded examination)

4.3 Weightings for examination components

Component 1				Component 2
Performance 1	Performance 2	Performance 3	Performance 4	Performance 5 OR Musical Knowledge OR Specialism
20%	20%	20%	20%	20%

4.4 Assessment

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

Refer to the details listed under Performance, Musical Knowledge and Specialism (as applicable) in Section 8.3, *How marks are awarded*.

4.5 Accreditation

LCM's recital grades in Popular Music Vocals are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (DfES) and Northern Ireland (CCEA). They have been placed on the Qualifications and Credit Framework (QCF) at Levels 1, 2 and 3. Details are as for the standard graded exams; refer to Section 3.5 for details.

[NB Recital grades are not currently included on the UCAS tariff.]

5. Leisure Play

5.1 Overview

The LCM Leisure Play syllabus is designed for candidates who wish to perform songs 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, as follows:

Leisure Play	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

5.2 Examination requirements

Candidates should prepare the following programme, including some variety of styles and tempos:

- **Levels 1, 2 & 3:** 3 songs (no longer than 10 minutes in total).
Max. 30 marks each for the first two songs, and max. 40 marks for the last song.
- **Levels 4 & 5:** 4 songs (no longer than 15 minutes in total).
Max. 25 marks for each song.
- **Levels 6, 7 & 8:** 5 songs (no longer than 20 minutes in total).
Max. 20 marks for each song.

Timings should include gaps between songs.

All songs should be accompanied (as described for graded examinations).

5.3 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 Leisure Play syllabus is not currently accredited by Ofqual.]

6. Performance Awards

6.1 Overview

Performance Awards provide a new opportunity for the assessment of musical performance, whereby candidates submit 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.

This new, innovative and very exciting move forward from LCM Examinations allows candidates to be completely flexible as to when they wish to enter for a fully assessed examination. I foresee these Performance Awards opening the way for many candidates to have their performances assessed before taking a graded examination, for example. Performance Awards may be taken at any time, whenever the candidate is ready. There is no need to consider a venue or any clashes with other commitments. Each entry will be assessed according to our specified criteria and a full report will be issued accordingly.

Philip Aldred, Chief Examiner in Music

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

6.2 Entry details

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

Candidates should submit one copy of the DVD to the LCM Examinations office (details on page 2), accompanied by the Performance Awards entry form (including declaration) and the current entry fee (as listed on the entry form).

6.3 Examination requirements

Candidates should refer to Section 3, *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 songs 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 song 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. The disc must be in a format which will play on a standard DVD player. Candidates are advised to retain a copy in case of damage during transit.
7. The disc must be labelled clearly with the candidate's name.
8. The submitted DVD will not be returned.
9. 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).

6.4 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 accredited by Ofqual.]

7. Repertoire and resources

7.1 Recommended reading

An examination handbook is published to accompany this syllabus. The handbook contains useful information required for each grade. In order to ensure that, before entering the examination, all candidates are fully conversant with the exact requirements of these new examinations, the acquisition of an examination handbook is highly recommended.

The handbook is available from music retailers, or by mail order from Registry Publications, Registry Mews, 11-13 Wilton Road, Bexhill-on-Sea, East Sussex, TN40 1HY (tel: 01424 222222).

www.thesingthing.com is a website containing useful advice and practical material for pop singers.

7.2 Backing tracks

The following companies are suppliers of backing tracks on a variety of formats. However, LCM Examinations makes no guarantee whatsoever or in any respect about the reliability of these suppliers or the quality of their products:

- Registry Publications 01424 222222 (mail order suppliers of all the songbooks with CD backing tracks listed in this syllabus)
- Pro-Tape 01204 883828 www.backingtracksonline.co.uk (suppliers of CD and minidisc backing tracks, with lyric sheets)
- Comtracks 0800 083 3854 www.comtracks.com (suppliers of CD, minidisk and midifile backing tracks)
- Ameritz 01925 438104 www.ameritz.co.uk (suppliers of CD, minidisk and cassette backing tracks)
- Hands On Midi 023 9278 3100 www.hands-on-midi.com (suppliers of all audio formats and midifile backing tracks, with lyric sheets)
- www.pocketsongs.com (American supplier of CDG/CD backing tracks)

7.3 Sample song list

The name next to each song refers to the singer or group who made the song famous, rather than the composer or the original artist. **There is no compulsion to select any of the songs listed – candidates are allowed to make their own choice of material.** The song lists are not intended to be fully exhaustive or comprehensive: the purpose of the lists below is to demonstrate the typical grade of each song when performed reasonably well, and also to give an indication of the broad range of musical styles. It is important to note that any song may be suitable for a lower or higher grade depending upon the level of the actual performance. For example, at Grade One a high level of stylistic interpretation and expression is not expected, but if a song listed at this grade was performed fluently and accurately with flair, emotion and style it could quite appropriately be entered for a higher grade. To work out the grade of a song not featured in the sample song list, candidates should use the guidelines in the sub-section of this syllabus entitled ‘Assessing the grade of songs’ (in Section 3.8).

In order to make obtaining song materials easy for candidates, the lists are deliberately biased towards songs for which good quality songbooks with CD backing tracks are currently readily available. All the books/ backing tracks listed can be obtained from Registry Publications (01424 222222). However, candidates are under no obligation to use these backing tracks.

Grade One

Fall For Anything (The Script)

Our Song (Taylor Swift)

Things I Don’t Understand (Coldplay)

One Toy Soldier (Enya)
Stand By Me (Ben E King)
Yellow Submarine (The Beatles)
Papa Don't Preach (Madonna)
Knocking On Heaven's Door (Bob Dylan / Guns'n'Roses)
Here And Now (Steps)
It's So Easy To Fall In Love (Buddy Holly)
Rivers Of Babylon (Boney M)
Stop (Spice Girls)
Who Do You Think You Are (Spice Girls)

Hound Dog (Elvis Presley)
Love Me Tender (Elvis Presley)

Grade Two

If I Had Eyes (Jack Johnson)
Breathe (Taylor Swift)
Clocks (Coldplay)
Amid The Falling Snow (Enya)
Barrowland Ballroom (Amy Macdonald)
Can't Get You Outta My Head (Kylie Minogue)
Let It Be (The Beatles)
Pure And Simple (Hear'Say)
Streets Of London (Ralph McTell)
Murder On The Dance Floor (Sophie Ellis-Bextor)
That'll Be The Day (Buddy Holly)
Holiday (Madonna)
Paradise City (Guns'n'Roses)
Doo Wah Diddy (Manfred Mann)
Love Don't Cost A Thing (Jennifer Lopez)
I Shot The Sheriff (Bob Marley / Eric Clapton)
Imagine (John Lennon)
Wonderwall (Oasis)

Grade Three

Never Gonna Happen (Lily Allen)
Full Circle (Miley Cyrus)
You Picked Me (A Fine Frenzy)
Love Story (Taylor Swift)
Before the Worst (The Script)
If You See Kay (The Script)
Forever and Always (Taylor Swift)
Yesterday (The Beatles)
Words (Boyzone)
Wonderful Tonight (Eric Clapton)
Flying Without Wings (Westlife)
Fever (Peggy Lee)
Light My Fire (The Doors)
Suspicious Minds (Elvis Presley)
Blue Suede Shoes (Elvis Presley)
Jailhouse Rock (Elvis Presley)
Roll With It (Oasis)
Smooth Operator (Sade)
Anarchy In The UK (Sex Pistols)

Drugs Don't Work (The Verve)
Leaving On A Jet Plane (John Denver)
No Particular Place To Go (Chuck Berry)
Swear It Again (Westlife)
Mr Tambourine Man (Bob Dylan)
Blowing In The Wind (Bob Dylan)
Rise (Gabrielle)
Bend Me Shake Me (Amen Corner)
Time Of Your Life (Green Day)
Rave On (Buddy Holly)
Do You Wanna Dance (Cliff Richard)

Why Does It Always Rain On Me (Travis)
Maybellene (Chuck Berry)
Isn't She Lovely (Stevie Wonder)
Tell Me What You Want (Spice Girls)
Rock Around The Clock (Bill Haley)
Johnny B Goode (Chuck Berry)
Come As You Are (Nirvana)
Hey Joe (Jimi Hendrix)
Kiss Kiss (Holly Valance)
Run To You (Bryan Adams)
Never Ever (All Saints)
Whole Again (Atomic Kitten)
Ticket To Ride (The Beatles)
Hard Day's Night (The Beatles)
I Feel Fine (The Beatles)
Spice Up Your Life (Spice Girls)
Pure Shores (All Saints)
Emotion (Destiny's Child)

Red Red Wine (UB40)
Dock Of The Bay (Otis Redding)
Simply The Best (Tina Turner)
You Wear It Well (Rod Stewart)
Black Magic Woman (Fleetwood Mac)
All Right Now (Free)
Ben (Michael Jackson)
Will You Still Love Me Tomorrow (Carole King)
Oops I Did It Again (Britney Spears)
In The Midnight Hour (Wilson Pickett)
Everyday (Buddy Holly)
Sultans Of Swing (Dire Straits)
Wanted Dead Or Alive (Bon Jovi)
Summer Of '69 (Bryan Adams)
Lynin' Eyes (The Eagles)
Here Comes The Sun (The Beatles)
I Saw Her Standing There (The Beatles)
Thank You For The Music (Abba)
Black Velvet (Alannah Myles)

Grade Four

Back For Good (Take That)
Breathless (Corinne Bailey Rae)
Enchantment (Corinne Bailey Rae)
The Scientist (Coldplay)
The Fear (Lily Allen)
The End Where I Begin (The Script)
Fearless (Taylor Swift)
Pearl's A Singer (Elkie Brooks)
Thriller (Michael Jackson)
Can't Buy Me Love (The Beatles)
Dancing Queen (Abba)
Music (Madonna)
I Feel Like A Woman (Shania Twain)
Carolina (Shaggy)
You Don't Have To Say You Love Me
(Dusty Springfield)
Have I Told You Lately (Van Morrison)
Torn (Natalie Imbruglia)
Love Letters (Alison Moyet)
Tears In Heaven (Eric Clapton)
Why Do Fools Fall In Love (various)
Lucille (Little Richard)
The First Time Ever I Saw Your Face
(Celine Dion)
White Room (Cream)
No Woman No Cry (Bob Marley)
Ain't Talking 'bout Love (Van Halen)
You Really Got Me (The Kinks / Van Halen)
Ain't No Sunshine (Bill Withers)
Since You've Been Gone (Rainbow)
I Surrender (Rainbow)
Jolene (Dolly Parton)
Smoke On The Water (Deep Purple)
Black Night (Deep Purple)
I Will Survive (Gloria Gaynor)
I Don't Want To Talk About It (Rod Stewart)
Maggie May (Rod Stewart)
La Vida Loca (Ricky Martin)
Wish You Were Here (Pink Floyd)
Jumping Jack Flash (The Rolling Stones)

Grade Five

Hallelujah (various)
So She Dances (Josh Groban)
I'll Stand by You (Girls Aloud)
Love Is A Losing Game (Amy Winehouse)
Sleep Through the Static (Jack Johnson)
Falling Down (Oasis)
Somewhere Only We Know (Keane)
Candle In The Wind (Elton John)
I Believe I Can Fly (R. Kelly)
Angels (Robbie Williams)
Moondance (Van Morrison)

Unchained Melody (Righteous Brothers / Gareth
Gates)

Angie (Rolling Stones)
Born In The USA (Bruce Springsteen)
Whole Lotta Shakin' Goin' On (Jerry Lee Lewis)
Nutbush City Limits (Tina Turner)
Addicted To Love (Robert Palmer)
Call Me (Blondie)
With Or Without You (U2)
You Give Love A Bad Name (Bon Jovi)
Walk On By (Dionne Warwick)
I Got You, I Feel Good (James Brown)
Roll Over Beethoven (Chuck Berry)
Summertime (various)
It Don't Mean A Thing If It Ain't Got That Swing (various)
Born To Be Wild (Steppenwolf)
Peggy Sue (Buddy Holly)
Big Yellow Taxi (Joni Mitchell)
Hey Jude (The Beatles)
House Of The Rising Sun (The Animals)
Walking By Myself (Jimmy Rogers / Gary Moore)
Oh Pretty Woman (Gary Moore)
I Can't Stop Loving You (Ray Charles)
Take These Chains From My Heart (Ray Charles)
Take It Easy (The Eagles)
Evergreen (Will Young)
If Tomorrow Never Comes
(Garth Brooks / Ronan Keating)
Whenever, Wherever (Shakira)
Romeo And Juliet (Dire Straits)
You Give Love A Bad Name (Bon Jovi)
One Of These Nights (The Eagles)
And I Love Her (The Beatles)
Live Forever (Oasis)
Just Looking (Stereophonics)
No Matter What (Boyzone)
Is You Is Or Is You Ain't My Baby (Louis Jordan)
What Can I Do (The Corrs)
My Love Is Your Love (Whitney Houston)
Somethin' Stupid (Robbie Williams)

Run To The Hills (Iron Maiden)
The Dance (Garth Brooks)
Fame (Irene Cara)
Something (The Beatles)
She's Electric (Oasis)
God Only Knows (The Beach Boys)
Every Time We Say Good Bye (various)
Miss You Like Crazy (Natalie Cole)
What's Love Got To Do With It (Tina Turner)
Great Balls Of Fire (Jerry Lee Lewis)
I'll Be There (Michael Jackson)
Your Song (Elton John)
The Wind Beneath My Wings (Bette Midler)
Killing Me Softly With His Song (Roberta Flack)

Think (Aretha Franklin)
I'll Stand By You (Chrissie Hynde)
Satisfaction (The Rolling Stones)
I Want To Break Free (Queen)
From A Distance (Bette Midler)
Total Eclipse Of The Heart (Bonny Tyler)
True (Spandau Ballet)
(Everything I Do) I Do It For You (Bryan Adams)
Anything For You (Gloria Estefan)
Send In The Clowns (Barbra Streisand)
You're In My Heart (Rod Stewart)
Strange Kind Of Woman (Deep Purple)
Layla (Derek and the Dominos)
Pinball Wizard (The Who)
Respect (Aretha Franklin)
Ain't No Mountain High Enough (Diana Ross)
Good Golly Miss Molly (Little Richard)
Straighten Up And Fly Right (various)
Autumn Leaves (various)

I'm In The Mood For Love (various)
Roxanne (The Police)
How Do I Live (LeAnne Rimes)
Need Your Love So Bad (Peter Green)
Oh Happy Day (various)
Easy (Lionel Ritchie)
Eternal Flame (The Bangles / Atomic Kitten)
Anyone Of Us (Gareth Gates)
Baby One More Time (Britney Spears)
Blaze Of Glory (Bon Jovi)
Chains (Tina Arena)
When I'm 64 (The Beatles)
The Winner Takes It All (Abba)
American Pie (Don McLean / Madonna)
Breathless (The Corrs)
Gotta Be (Des'ree)
Son Of A Preacher Man (Dusty Springfield)
Overprotected (Britney Spears)

Grade Six

Perfect Symmetry (Keane)
You Raise Me Up (Josh Groban)
To Where You Are (Josh Groban)
Warwick Avenue (Duffy)
The Way I Loved You (Taylor Swift)
Patience (Take That)
Ain't Got Nothin' (Oasis)
The Greatest Love Of All (Whitney Houston)
Stairway To Heaven (Led Zeppelin)
Close To You (The Carpenters)
Don't It Make My Brown Eyes Blue (Crystal Gayle)
Someone To Watch Over Me (various)
Save The Best 'till Last (Vanessa Williams)
Rainy Night In Georgia (Randy Crawford)
Anytime You Need A Friend (Mariah Carey)
Every Breath You Take (Sting / The Police)
Without You (Nilsson)
Waterloo Sunset (The Kinks)
Promise Me (Beverly Craven)
Do You Know Where You're Going To (various)
I Am What I Am (Shirley Bassey)
Superwoman (Karen White)
Flashdance - What A Feeling (various)
The Power Of Love (Jennifer Rush)
Big Spender (Shirley Bassey)
For Your Eyes Only (Sheena Easton)

Bad Love (Eric Clapton)
Heroes (David Bowie)
My Baby Just Cares For Me (Nina Simone)
A Foggy Day (various)
Think Twice (Celine Dion)
How High The Moon (various)
God Bless The Child (Billie Holiday)
Lover Man (Sarah Vaughan)
Stormy Weather (Lena Horne)
It's Only A Paper Moon (various)
On Green Dolphin Street (various)
Get Here (Oleta Adams)
Georgia On My Mind (various)
Search For The Hero (M People)
I'm Not A Girl, Not Yet A Woman (Britney Spears)
Take Me To The River (Al Green)
Mack The Knife (Robbie Williams / jazz standard)
Reet Petite (Jackie Wilson)
Try A Little Tenderness (Otis Redding)
All Mine (Portishead)
Midnight Train To Georgia (Gladys Knight)
Stay With Me Baby (The Walker Brothers)
That Don't Impress Me Much (Shania Twain)

Grade Seven

Hanging On Too Long (Duffy)
My Confession (Josh Groban)
In Her Eyes (Josh Groban)
The Man Who Can't be Moved (The Script)
Put Your Records On (Corinne Bailey Rae)
Monsoon (Jack Johnson)
Say A Little Prayer (Aretha Franklin)
Englishman In New York (Sting)
Girl From Ipanema (various)
My Way (Frank Sinatra)
Pride (U2)

Misty (Sarah Vaughan)
That Ole Devil Called Love (Alison Moyet)
My Heart Will Go On (Celine Dion)
We've Only Just Begun (Karen Carpenter)
One Moment In Time (Whitney Houston)
Somewhere Over The Rainbow (various)
Hero (Mariah Carey)
The Way We Were (Barbra Streisand)
Crazy (Patsy Cline)
Saving All My Love For You (Whitney Houston)

Grade Eight

Good Enough (Evanescence)
Better Than This (Keane)
Pretend That You're Alone (Keane)
When You Say That You Love Me (Josh Groban)
February Song (Josh Groban)
Don't You Worry 'Bout A Thing (Stevie Wonder)
Evergreen (Barbra Streisand)
I Will Always Love You (Whitney Houston)
Bat Out Of Hell (Meatloaf)
Bohemian Rhapsody (Queen)

My Funny Valentine (various)
Weep (Skunk Anansie)
Mad About The Boy (Dinah Washington)
Body and Soul (various)
'Round Midnight (various)
Because You Loved Me (Celine Dion)
Un-Break My Heart (Toni Braxton)
Who Wants To Live Forever (Queen)
Didn't We Almost Have It All (Whitney Houston)
It Was a Very Good Year (Robbie Williams / Frank Sinatra)

7.4 List of songbooks with CD backing tracks

Refer to the guidance on use of backing tracks (in Section 3.8), as tracks which include guide vocals are unsuitable for examination use.

- | | |
|---|---|
| ▪ In Session with... (various artists) | <i>International Music Publications / Faber Music</i> |
| ▪ Essential Audition Songs for...(various titles) | <i>International Music Publications / Faber Music</i> |
| ▪ Professional Singers Audition Book | <i>Wise Publications</i> |
| ▪ Audition songs for... Singers (various) | <i>Wise Publications</i> |
| ▪ All Woman (various titles) | <i>International Music Publications / Faber Music</i> |
| ▪ Audition songs for...(various volumes) | <i>Wise Publications</i> |
| ▪ Sing with...(various artists) | <i>Wise Publications</i> |
| ▪ Jam with...(various artists) | <i>Total Accuracy</i> |
| ▪ Pro Vocal (various titles) | <i>Hal Leonard</i> |
| ▪ You're the Voice: (various artists) | <i>Faber Music</i> |
| ▪ Six of the Best: (various artists) | <i>Faber Music</i> |
| ▪ Sing and Party with...(various collections) | <i>International Music Publications / Faber Music</i> |
| ▪ Ultimate Vocal Singalong: (various styles) | <i>Alfred Publishing</i> |

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 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.

8.2 Coverage of the assessment domains

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Musicianship	✓	✓	✓	
Performance	✓	✓	✓	✓
Music Knowledge (Grades 3-8 only)			✓	
Aural Awareness	✓	✓	✓	
Specialism (Grades 6-8 only)	✓	✓	✓	✓

8.3 How marks are awarded

Musicianship

The examiner will consider the performance of the requested exercises, and will award a mark, taking into account the following:

Assessment Domains	Approximate weightings
Technical Accomplishment: the ability to complete the exercises, and to perform them from memory with accuracy, fluency, intonation, breath control, consistency and quality of tone, dexterity, a sense of rhythm and pulse; prompt response to examiner's instruction.	45%
Musicality: musical shape, phrasing.	10%
Musical Knowledge: pitch content of specified scales/chords.	45%

Performance

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

Assessment Domains	Approximate weightings		
	Grades 1-3	Grades 4-5	Grades 6-8
Technical Accomplishment: the ability to complete the song, from memory as required, and to manipulate the voice, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, support, sustain, tonal variety and/or consistency, dexterity, rhythm, pulse, tempo, phrasing, dynamics, vibrato, projection, range, register and clarity of diction.	65%	55%	40%
Musicality: the ability to make sensitive and musical performance and programming decisions, resulting in a sense of individual interpretative skill, so that the music is	15%	20%	30%

performed expressively, 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 required by the repertoire.			
Musical Knowledge: an understanding of technical aspects and 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 song with confidence, commitment and enthusiasm, through the use of elements outlined in domains 1, 2 and 3, as well as by visual means.	10%	12.5%	15%

Musical Knowledge

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

Assessment Domains	Approximate weightings
Musical Knowledge: At all levels, a thorough understanding of the technical matters specified for the grade. A degree of confidence and articulation, and appropriate vocabulary, in responses, is expected.	100%

Aural Awareness

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
Technical Accomplishment: the ability to manipulate the voice effectively as required.	10%	15%	20%
Musicality: the ability to make musical performance decisions, when using the voice as required by the tests.	10%	15%	20%
Musical Knowledge: the ability to discriminate aurally a variety of musical elements and parameters, such as pitch, rhythm and harmony.	80%	70%	60%

Specialism

The examiner will consider the candidate's performance in this component, and will award a mark taking into account the following:

Assessment Domains	Approximate weightings
Technical Accomplishment: the ability to complete the chosen test, and to manipulate the voice effectively as required, with regard to such elements as accuracy of lyrics and melody, fluency, articulation, intonation, breath control, support, sustain, tonal variety and/or consistency, dexterity, rhythm, pulse, tempo, phrasing, dynamics, range, register, vibrato and projection.	25%
Musicality: the ability to make sensitive and musical performance decisions, using the voice as required by the chosen test.	25%
Musical Knowledge: an understanding of technical matters related to the chosen test, such as EITHER traditional musical notation OR chord symbols; an understanding of EITHER the notational aspects of pitch, rhythm, key, etc. OR the integration of melody and harmony.	25%
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the extract with confidence, commitment and enthusiasm, through the use of elements outlined in domains 1, 2 and 3.	25%

9. Awarding and reporting

9.1 Issue of results

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 (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27.)

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, 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, and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of topics specified for the grade. 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, 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 topics specified for the grade. 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, and will have shown some evidence of musicality. They will have demonstrated some knowledge and understanding of rudimentary and contextual knowledge in relation to topics specified for the grade. 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. Their knowledge and understanding of topics specified for the grade 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 will have been judged as significantly below that required for the grade. Their knowledge and understanding of rudimentary and contextual knowledge in relation to topics specified for the grade will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, an 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:

Musicianship: Grades 1-5

<p>Distinction (85-100%) An accurate and confident response. Shaped musically and performed with accurate articulation and intonation and pleasing tone quality.</p>	<p>Merit (75-84%) Mostly accurate with occasional lack of assurance. Moderate accuracy of articulation and intonation and quality of tone.</p>	<p>Pass (65-74%) A logical approach, but with inaccuracies. Inconsistent continuity affected by errors and restarts. Inappropriate or inconsistent tempo. A minimal level of articulation and tone quality.</p>
<p>Below Pass, upper (55-64%) Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass. Poor articulation, intonation and tone quality.</p>		<p>Below Pass, lower (0-54%) Many restarts and errors so that fluency is almost completely lacking. Occasionally creditable moments. Very poor tone quality, intonation and articulation.</p>

Musicianship: Grades 6-8

<p>Distinction (85-100%) A prompt, fluent, accurate response. Musically shaped and confident, with secure tone and intonation.</p>	<p>Merit (75-84%) Prompt responses; mostly accurate but with occasional lack of assurance and fluency. Shaped musically. Slightly inferior accuracy of articulation, quality of tone and intonation by comparison with Distinction.</p>	<p>Pass (65-74%) Evidence of a logical response, but with inaccuracies and a lack of musical shaping. Inconsistent continuity affected by errors and restarts. Inappropriate or inconsistent tempo. A restricted level of control over articulation and tone quality.</p>
<p>Below Pass, upper (55-64%) Containing restarts and errors and at a variable and inappropriate tempo, but showing the potential to pass. Poor articulation, intonation and tone quality.</p>		<p>Below Pass, lower (0-54%) Many restarts and errors so that fluency is almost completely lacking. Occasionally creditable moments, but mostly with seriously flawed tone quality, intonation and articulation.</p>

Performance: Grades 1-5

<p>Distinction (85-100%) Generally accurate and rhythmic, showing fluency and musicality, and an ability to cope well with the technical demands of the pieces. Showing good musical instincts. Well-developed and secure tone quality, intonation and articulation. Confident and assured. As the grades progress, the performance should display convincing evidence of stylistic awareness and an increasing degree of expressive qualities.</p>	<p>Merit (75-84%) Able to perform fluently and generally continuously, and to cope with the technical demands of the music. A general level of confidence in the performance. An acceptable standard of tone quality, intonation and articulation. As grades progress the beginnings of stylistic awareness should become evident.</p>	<p>Pass (65-74%) Fairly accurate, reasonably fluent and continuous, but occasionally hesitant. Tone quality, intonation and articulation of a generally acceptable standard.</p>
<p>Below Pass, upper (55-64%) A discontinuity in the performance, accompanied by inaccuracies in notes and rhythms. Poorly developed tone, intonation and problems with articulation. Nevertheless, some signs that stylistic awareness and technical command are potentially attainable.</p>	<p>Below Pass, lower (0-54%) Inaccuracies proportionately greater than accuracy, and a lack of continuity which jeopardises the sense of performance. An unmusical tone and inability to control articulation. Musical shaping hardly present at all.</p>	

Performance: Grades 6-8

<p>Distinction (85-100%) An excellent performance both technically and artistically, demonstrating mature musical understanding and an ability to take charge of expressive elements. A distinctive individual performance in which all musical elements are confidently articulated, with a high level of communication.</p>	<p>Merit (75-84%) Fluent performance, with secure command over the technical and artistic requirements. Some expressive shaping, and evidence of stylistic awareness. Secure and stable production of tone, accurate intonation, and effective articulation. A sense of individual performance.</p>	<p>Pass (65-74%) A developing technical security, so that there is reliable continuity. Accurate, and showing the ability to cope with technical and artistic demands, with a basic understanding of the mood and genre. Tone reasonably produced and basic articulation secure.</p>
<p>Below Pass, upper (55-64%) Some technical weaknesses along with a lack of musical shaping. Nevertheless, showing some potential of attaining a pass at this level. Tone not evenly produced, and articulation and intonation often ineffective and unreliable. The mood and genre were not convincingly communicated.</p>	<p>Below Pass, lower (0-54%) Showing significant weakness in coping with technical and artistic demands, and little sign of expressive input. Poor quality of tone and articulation.</p>	

Musical Knowledge: Grades 3-5

<p>Distinction (85-100%) Confident responses, accurate and well communicated. Showing secure knowledge.</p>	<p>Merit (75-84%) Generally accurate, if a little cautious in response. Not always totally assured. Lacking clear evidence of its practical application.</p>	<p>Pass (65-74%) Rote-learned answers, not showing genuine understanding. Limited responses requiring prompting.</p>
<p>Below Pass, upper (55-64%) Lacking in confidence, as shown by significant hesitancy, suggesting that areas of the syllabus specifications have not been covered.</p>	<p>Below Pass, lower (0-54%) A significant degree of inaccuracy, proportionately greater than accurate responses. Lack of coherence in responses; significant hesitation, with much prompting required.</p>	

Musical Knowledge: Grades 6-8

<p>Distinction (85-100%) Confident and informative responses, accurate and well communicated. Showing focussed knowledge to support the performances. A broad, wide-ranging understanding.</p>	<p>Merit (75-84%) Generally accurate responses, if a little cautious. Not always totally assured in terms of musical knowledge. Only limited awareness of musical context of the topics.</p>	<p>Pass (65-74%) Limited responses, sometimes needing prompting. Knowledge confined to rote answers with no evidence of wider awareness.</p>
<p>Below Pass, upper (55-64%) Lacking in confidence with significant hesitancy, suggesting that areas of the syllabus specifications have not been covered. Little or no evidence of understanding of the musical context or practical applications of the topics.</p>	<p>Below Pass, lower (0-54%) A significant degree of inaccuracy, proportionately greater than accurate responses. Little or no personal response to 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>	

Aural Awareness: Grades 1-5

<p>Distinction (85-100%) Demonstrating sound aural awareness through consistently accurate and prompt responses.</p>	<p>Merit (75-84%) Accuracy in most of the tests, but with some incorrect responses.</p>	<p>Pass (65-74%) Able to respond sufficiently accurately in enough of the tests to achieve the pass mark.</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 Awareness: Grades 6-8

<p>Distinction (85-100%) Accurate and prompt responses to the tests plus a keen sense of aural perception.</p>	<p>Merit (75-84%) Accuracy in some of the tests, but with some incorrect responses.</p>	<p>Pass (65-74%) Able to respond sufficiently accurately in enough of the tests to achieve the pass mark.</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>	

Specialism Option a) Sight singing: Grades 6-8

<p>Distinction (85-100%) Confident and accurate in notes and rhythms, with readily discernible musical shaping and expression that captures the spirit of the piece. An appropriate and consistent tempo.</p>	<p>Merit (75-84%) Mostly accurate and with some signs of musicality. A workable and largely consistent tempo.</p>	<p>Pass (65-74%) A modest level of accuracy in both pitch and rhythm, but with an unrealistic and inconsistent tempo.</p>
<p>Below Pass (0-64%) Many errors, and a lack of fluency in the performance.</p>		

Specialism Option b) Improvisation: Grades 6-8

<p>Distinction (85-100%) A confident and accurate performance, which showed a clear grasp of the harmonic structure and shape of the chord progression. Demonstrating imagination and inventiveness, with interesting phrasing and melodic shape.</p>	<p>Merit (75-84%) Mostly accurate showing a reasonable grasp of the harmonic shape of the chord progression. Some evidence of imaginative phrasing and some signs of good general musicality.</p>	<p>Pass (65-74%) A reasonably accurate performance demonstrating a basic grasp of the harmonic shape of the chord progression. Some evidence of phrasing and some signs of musicality.</p>
<p>Below Pass (0-64%) Many errors in accuracy, with little sense of tonality and no real grasp of the harmonic shape of the chord progression. A lack of fluency and phrasing throughout the performance.</p>		

10. 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 (www.uwl.ac.uk/lcmexams) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in April, June and November each year. Theoretical Diplomas are held in June only. Exact dates are printed on the entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry forms. Overseas candidates should consult their local representative for the closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met.
Classical Guitar Exams: Step and Grade examination entries must be submitted to LCM Examinations on an original Registry of Guitar Tutors entry form, found in the back of the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Registry of Guitar Tutors. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
Popular Music Theory: Entries must be submitted to the Examinations Registry on an original Examinations Registry entry form, found in the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Examinations Registry. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.
6. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.
8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to University of West London. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy (see Regulation 34), will forfeit their fees.
Popular Music Theory: A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the Examinations Registry.
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination, leisure play examination or performance award without having taken any preceding examination. There are no pre-requisites for these exams. Refer to diploma syllabuses for pre-requisite requirements.
10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
11. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by LCM Examinations. Transfers will only be administered on receipt of the transfer fee.
12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or

subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.

13. **Conditions at public centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of a moderate size, but with sufficient room to enable candidates to perform effectively. A good quality, tuned piano, with a stool, will be provided. A music stand will be provided for instrumentalists. Guitarists should bring their own footstool. Electronic Keyboard candidates should bring their own keyboard stand, if required; however, a table and power source will be provided. A waiting room will be provided, and a warm-up room where available.
14. **Electronic/digital instruments:** 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. Electronic drum kits may NOT be used in examinations, unless with prior approval from the Chief Examiner in Music.
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 specific needs (*see Regulation 35*);
 - (e) a chaperone for Music Theatre candidates (*see Music Theatre syllabus guidelines*);
 - (f) an audience for FLCM recitals (*see individual syllabuses for further guidelines*);
 - (g) an instrumental or vocal ensemble for Conducting examinations.Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from the Chief Examiner in Music. (*Please see Regulation 22a below*).
No-one is permitted to listen to examinations at the door.
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) a photocopy of a page of a work for ease of performance due to a difficult page turn;
 - (b) a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;

(c) an enlarged or modified photocopy for candidates with specific needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 35*).

All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate. However, failure to comply will lead to disqualification and no marks or certificate being awarded.

NB. Printouts of *legal* internet downloads are acceptable.

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:
- (a) in Music Theatre, Popular Music Vocals, Drum Kit, Tuned Percussion or Jazz examinations;
 - (b) where a piece specified in the syllabus is published with a pre-recorded backing track;
 - (c) 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.
26. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by LCM Examinations.
27. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An *Application for Replacement Certificate* form should be submitted. The form can be found on the LCM Examinations website, and is available on request from the LCM Examinations office.
28. **Graded qualifications:** Certificates issued for graded examinations are not intended to imply that the holder is qualified to teach, nor do they give the holder the right to use any letters after his or her name.
29. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.
30. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification. Details of components of examinations which may be carried forward on re-entry are detailed in individual syllabuses.
31. **Academic dress:** Holders of diplomas may wear academic dress as follows:
DipLCM, DipMusLCM: Gown
ALCM, AMusLCM: Gown and Cap
LLCM, LMusLCM: Gown, Cap and Licentiate Hood
FLCM: Gown, Cap and Fellowship Hood
- Academic dress is available for hire or purchase from the official robemaker:
Wm. Northam & Company Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire CB6 1SE (tel. 0870 2401852).
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 specific needs):** LCM Examinations is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation **MUST** be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English. A translator may be used, with prior approval from the Chief Examiner in Music.
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 via the LCM Examinations website, and from the LCM Examinations office and local representatives.