

THAMES VALLEY UNIVERSITY
London College of Music Examinations

Jazz Diploma Syllabus

Piano, Flute, Clarinet, Saxophone, Trumpet, Cornet, Flugelhorn, Trombone

2006 – 2010





Thames Valley University London College of Music Examinations

Jazz Diploma Syllabus

DipLCM, ALCM, LLCM and FLCM in Jazz Performance

2006-10

2009 edition

Endorsements:

- Piano
- Flute
- Clarinet
- Saxophone
- Trumpet, Cornet & Flugelhorn
- Trombone



LCM Examinations

Director of Examinations

John Howard BA PhD

Chief Examiner in Music

Philip Aldred BEd FLCM

LCM Examinations

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

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: lcm.exams@tvu.ac.uk

www.tvu.ac.uk/lcmexams

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London College of Music Examiners

Philip Aldred BEd FLCM [*Chief Examiner in Music*]
William Alexander BSc BMus MBA MMus PhD GRIC FTCL ARCM ATCL
CertFAE *
Brian Armfield GBSM FTCL ARCM ABSM PGCE HonFLCM
Geraldine Aylmer-Kelly ARCM(Hons)
Marie Barry BA FLCM ALSM ALAM
David Beer BA PGCE
John Beilby BMus PhD MTC(Lond) GLCM FLCM LRAM LTCL
Raymond Bidwell BA MA(Ed) LTCL LGSM ARCM PGCE
John Branton FVCM LVCM(TD) AMusVCM CT(VCM) ATM(SMTC) HonVCM
Claire Brock BA GradDip
Joshua Brown BA LTCL PGCE
Keith Brown BMus ALCM PGCE
Angela Buckley BA MA
Catherine Burnham BMus LTCL PGCE
Kay Cadell LLAM ALCM
Dorothy Carnegie BMus PGCE
Paul Carter BMus MA DASM ALCM PGCE FRSA
Rebecca Chambers GRNCM PGRNCM
Alice Chua MA FLCM ATCL
Rosy Chua FLCM ATCL
Iлона Colini FTCL LTCL CertEd
Gerald Collins LLCM(TD)
Justin Connolly BMus ARCM FLCM
Peter Cook GLCM FLCM FVCM PGCE
Stuart Corbett BA FDipMus FVCM(Hons) LTCL ALCM PGCE *
Barbara Courtney-King LRAM ARCM
Sandra Cromie BA LLCM(TD) ALCM PGCE
David Date GGSN ARCM ARCO HonFLCM
Patrick Davey BMus MA TTCT
Gillian Davies CertEd CertSpecialEd
Janet Dowsett FLCM *
Barry Draycott MusB FTCL FLCM ARCM ARCO HonLCM *
David Edwards BEd LGSM
Patricia Evans BMus FLCM
Patricia Finch LRAM DipRAM HonFLCM
Jennifer Fisher DipRAM LRAM BMus GSMD
Sheila Gaskell FTCL LRAM LLCM
Aidan Geary GLCM
Kathleen Gilbert LRAM ARCM DipEd
Coral Gould LRAM ARCM LTCL CertEd
Moira Gray FLCM LRAM LTCL ARCM DipMus(Open)
Yolande Gregor-Smith LRSM ARCM DipTESOL
Ann Griggs BA MA LRAM ARCM HonLCM *
Nigel Groome GLCM ARSCM FLCM *
Peter Hallam BEd MA LTCL
Mary Hamilton GTCL LTCL Dip.Acad.di Sta.Cecilia Rome
Mary Hardy-Green LLCM
Paul Harrison MA GLCM FLCM LLCM(TD) LTCL PGCE
Chaz Hart LRAM
Andrew Hatt BA HonLCM
Stephen Hazell BA PhD [*Chief Examiner in Drama and Communication*]
Sheila Hemming LLCM ARCM HonLCM
Ann Hohenkerk ALCM
John Howard BA PhD [*Director of Examinations*]
Vic Hyland
Marian Ingoldsby BMus MA DPhil LTCL LRSM
David Jepson GRSM ARMCM ARCO MTC
Deborah Jones BA DipMus ALCM
Richard Lambert BEd MA ALCM
Elizabeth Lannigan ALCM
Tara Leiper BEd MA LTCL LLCM(TD) ARCM DipABRSM
Jayne Lindgren LLAM †

Jocelyn Lord MA FLCM LGSM LLAM ACSD †
Helen Madden GLCM
Susan Maguire BA HDipEd Diptal LLCM(TD) ALCM EFLCert
Andrew McBirnie BA MMus PhD LTCL *
Ray McGinley ALCM
Paula McKernan LLB ALCM(TD)
Andrew McManus BMus GBSM FLCM ABSM(TD) ACertCM TEFL(Dip)
Michael Milner LGSM ALCM
John Mitchell
Joyce Mitchell FLCM
Mary Mitchell-Ingoldsby BMus MA HDip(Ed)
Colette Moloney BMus PhD DipCSM LLCM(TD) LRSM LTCL ALCM *
David Nichols GGSN FRCO LRAM ARCM HonFLCM FRSA
Ng Kok Cheow LTCL LRSM LMusTCL
Bridget O'Connell BMus MA LLCM ALCM(TD)
Susan Olden LRAM LLCM(TD) ARCM AMusTCL
Ates Orga BMus FTCL LMusTCL ATCL
Gillian Patch MusB MMus PGDip LLCM LTCL LGSM HonFLCM
Christine Peet BA MEd CertEd
Tony Pegler FLCM
Maxwell Pettitt BMus MMus ARCM ALCM FRSA
Kathleen Phillips LGSM ALCM
Elizabeth Pipe LLCM
Peter Precious GradDipMus
Jenifer Pressdee LGSM ANEA
Nigel Ramage MA DipEd †
Daphne Ramsay-Brown LRAM LLCM
Sara Raybould MMus
Peter Reder GLCM ACSD †
Michael Regan BMus MMus LGSM HonFLCM
Jack Richards AGSM CertEd *
Nathan Rose BMus PGDip ALCM
Claire Rubman PhD FLCM LLCM(TD)
Gibson Russell GRSM LRAM ARCM HonFLCM
Rex Satchwell BA LGSM LRAM HonFLCM
Martin Saxton BA LGSM
Ian Seddon FLCM ATCL ARCO
Gillian Shimwell AGSM CertEd
Dave Simpson LGSM
Tony Skinner FRSA
Andy Smith GLCM LTCL LLCM(TD) AMusLCM
Elaine Smith GLCM LLCM HonFLCM *
Jennifer Speculand FLCM LLCM(TD) LGSM ALAM †
Christopher Stanbury BMus MMus FLCM
Christopher Tinker PhD GRSM ARCM PGCE
John Traill BA MMus DPhil
J Godfrey Turner FLCM LTCL LRAM ARCM MCoIIP
Leo Turner LTCL LLCM LGSM
Christopher Tutin BMus MA LRSM DipLCM
Caoimhín Vallely BMus MA
Jill Wallis BEd FLCM LTCL
Richard Walsh BA MPhil FLCM
John Warren BMus GMus FLCM LGSM LTCL ACertCM CertEd
Tonni Wei LMusVCM ARCM
David Whittaker GLCM FLCM LLCM(TD) *
Peter Wild GRSM LRAM ARCO *
Leonie Wilde BA LLAM
Martyn Williams BMus GRSM FRCO FLCM MTC PGCE HonFLCM *
Peter J Williams GLCM MBA LLCM(TD) NPOH
Wei Wong GLCM LLCM(TD) PGCE HonLCM
Carol Woods MA GRSM ARMCM

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

[This list was correct at the time of printing.]

London College of Music

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

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

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

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

London College of Music Examinations

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

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

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

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, singing, theory (both classical and popular), Music Theatre, guitar, electronic keyboard, electronic organ, drumkit, percussion, Popular Music Vocals, Irish and Scottish Traditional Music, composition, Key Stage 3 certificate, chamber ensemble, and early learning. Examinations in electric and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, thesis & theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

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

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

1. Syllabus Introduction

1.1 Validity of this Syllabus

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

1.2 Rationale

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

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the repertoire and tasks 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 on the acquisition and demonstration of skills and understanding that are of contemporary relevance to the performing arts.

In the standards set, in structure, and organisation, TVU's graded qualifications and diplomas are broadly comparable with those of other awarding bodies offering similar qualifications in music and in speech/drama. However, TVU's 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 will enable teachers to pursue the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

1.3 Syllabus Aims

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

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

1.4 Syllabus Objectives

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

- a learning basis for candidates to fulfil their potential as jazz performers at an advanced level;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

1.5 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 DipLCM diploma may be taken at any centre. ALCM, LLCM and FLCM diplomas may only be taken at a diploma centre. Please contact LCM Examinations, or visit the website (<http://mercury.tvu.ac.uk/lcmexams>) for details of your nearest appropriate centre.

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

1.6 Duration of Examinations

DipLCM	ALCM	LLCM	FLCM
35 minutes	50 minutes	50 minutes	70 minutes

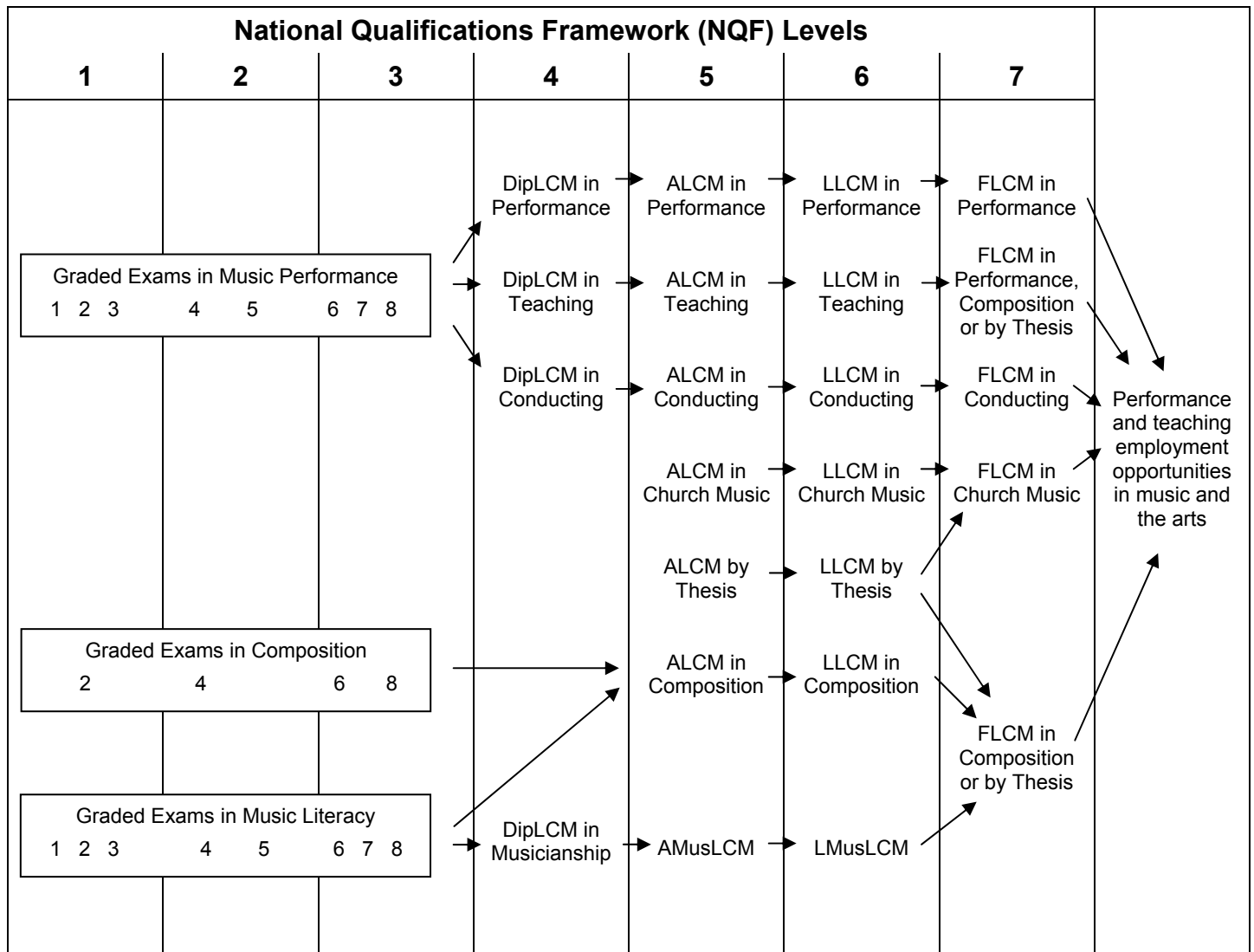
(NB. These times include discussion and writing-up time for the examiners).

1.7 Target Groups

LCM Examinations are open to all. There are no minimum age restrictions. However, in practice, it is unlikely that candidates below certain ages will possess the degree of musical and interpretative maturity required for success at the different levels of diplomas as indicated below:

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

1.8 Progression



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

Progression from Drama & Communication Grades:

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

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

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

1.9 QCA Accreditation and the National Qualifications Framework

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

Awarding Body: Thames Valley University (TVU)

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



1.10 Candidates with Particular Needs

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

2. Syllabus Content

2.1 Syllabus Overview and General Guidelines

This London College of Music Examinations syllabus is designed to help candidates prepare for the four levels of jazz performance diplomas awarded by Thames Valley University. It provides a structured approach which enables students to learn to play a musical instrument, and to develop capability as a jazz performer, at an advanced level. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that candidates can be thoroughly prepared to master the requirements and to demonstrate these in an examination.

Examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners. It may be possible for candidates to be examined at a 'jazz venue', with appropriate equipment. Prior application must be made to the Chief Examiner in Music, and extra costs may be incurred.

Candidates are offered maximum flexibility in presenting their programme, and may perform one of the improvised pieces on a second instrument if they wish. Pianists may perform as a soloist, or with an accompanying rhythm section. The use of front-line horn players is also encouraged, to allow the candidate to demonstrate support and rhythm section skills. Wind and brass players may elect to use live accompaniment, whether piano only, or full rhythm section. In the case of additional live players being employed, all instruments must be set up and prepared prior to the examination; arrangements should be made in advance with the LCM centre representative. All candidates are welcome to use backing tracks,

including tracks created by themselves. It is the candidate's responsibility to provide and set up suitable audio equipment. Digital pianos with variable voicings are acceptable for all Jazz Piano exams.

The performance sections should reflect richness and diversity of style, supported by good technique and a creative instinct.

Publications listed in the Improvisations sections are intended as a guide only, but may be helpful to candidates using backing tracks. Publishers are indicated in italics. All Jamey Aebersold titles are published by Jazzwise (see Section 6.2). Candidates should ensure that copies of scores are available for the use of the examiner.

Improvisations must not be written out, but embellishments may be indicated on the chart. Solos should cover approximately two or three choruses.

Although programme notes are not a requirement at DipLCM and ALCM, candidates are nonetheless encouraged to provide them if they so wish; alternatively they may provide a written programme of titles and composers only; or they may announce their pieces. Candidates at LLCM and FLCM, however, should not announce their pieces.

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

Own choice items must be of a technical standard consistent with that of the appropriate diploma level. It is the responsibility of candidates to ensure that this is the case, and, where own choice repertoire does not enable candidates to demonstrate mastery at the relevant level, the marking may reflect this. Advice on the selection of own choice repertoire is available from the Chief Examiner in Music.

Please refer to the *Syllabus for Graded and Leisure Play Examinations in Jazz Performance* for information on graded jazz examinations.

Please refer to the *Syllabus for Diplomas in Music Performance and Teaching* for information on jazz teaching diplomas.

2.2 Attainment Levels

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

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

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

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

2.3 Pre-requisite Qualifications

DipLCM and ALCM in Jazz Performance. The candidate must have already passed one of the following:

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

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

LLCM in Jazz Performance. Candidates must have passed the ALCM in Jazz Performance in the same instrument. Other qualifications may be considered on application to the Chief Examiner in Music.

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

FLCM in Jazz Performance. Candidates must have passed the LLCM in Jazz Performance in the same instrument. Other qualifications may be considered on application to the Chief Examiner in Music.

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

2.4 Description of Examination Components

DipLCM in Jazz Performance

Component 1: Performance

Candidates will perform four pieces:

- 3 pieces from the ALCM Improvisations list. The selection should demonstrate some variation of style. (Piano: see Section 3.5; Wind & Brass: see Section 3.11)
- 1 own choice piece of a similar standard (maximum duration: 6 minutes). This piece may contain improvisational elements, or may be an own composition, or may be a transcription.

One of the improvisations or the own choice piece may be performed on a second instrument.

Component 2: Sight Reading

Tests as for ALCM (see below). Wind and brass players are NOT required to perform the short improvisational study for this examination.

ALCM in Jazz Performance

Component 1: Technical Work

- Piano – see Section 3.1
- Wind & Brass – see Section 3.7

Component 2

- Piano: Studies & Transcriptions and Analysis – see Section 3.3
- Wind & Brass: Solo Transcription and Analysis – see Section 3.9

Component 3: Improvisations [one may be performed on a second instrument]

- Piano – see Section 3.5
- Wind & Brass – see Section 3.11

Component 4

- Piano: Sight Reading & Improvisation Test

The test may be written in any jazz style. Chord indications may be given, allowing the candidate to give consideration to voicing, chord expansion and elements of improvisation. The function of the piano within the rhythm section is a consideration, as well as its role as a solo instrument. Small sections may require improvisation; however, chords will be indicated.

- Wind & Brass: Sight Reading & Improvisation Test and Short Study

The Sight Reading may be in any recognised jazz style and may include a short improvised section. Chords will be indicated.

Additionally, a short improvisation study will be given to the candidate 15 minutes before the start of the examination. Brief stylistic notes and chord structures are provided, together with a CD backing track. The candidate is expected to provide their own CD player, so that the piece can be studied and a short head and improvisation developed, to be performed during the examination.

The performance should show awareness of, and reflect the stylistic and structural demands of, the outline.

At ALCM the short improvised study may be based on one of the following:

- a. Blues
- b. II – V – I patterns
- c. Modal

The example and the CD must be returned to the examiners at the conclusion of the examination.

LLCM in Jazz Performance

Component 1: Technical Work

- Piano – see section 3.2
- Wind & Brass – see Section 3.8

Component 2

- Piano: Studies & Transcriptions and Analysis – see Section 3.4
- Wind & Brass: Solo Transcription and Analysis – see Section 3.10

Component 3: Improvisations [one may be performed on a second instrument]

- Piano – see Section 3.6
- Wind & Brass – see Section 3.11

Component 4

- Piano: Sight Reading & Improvisation Test

The test may be written in any jazz style. Chord indications may be given, allowing the candidate to give consideration to voicing, chord expansion and elements of improvisation. The function of the piano within the rhythm section is a consideration, as well as its role as a solo instrument. Small sections may require improvisation; however, chords will be indicated.

- Wind & Brass: Sight Reading & Improvisation Test and Short Study

The Sight Reading may be in any recognised jazz style and may include a short improvised section.

Additionally, a short improvisation study will be given to the candidate 15 minutes before the start of the examination. Brief stylistic notes and chord structures are provided, together with a CD backing track. The candidate is expected to provide their own CD player, so that the piece can be studied and a short head and improvisation developed, to be performed during the examination.

The performance should show awareness of, and reflect the stylistic and structural demands of, the outline.

At LLCM the short improvised study may be based on one of the following:

- a. Blues
- b. Latin
- c. Fusion
- d. Jazz Waltz

The example and the CD must be returned to the examiners at the conclusion of the examination.

FLCM in Jazz Performance

Candidates must perform a programme of the highest professional standard. Candidates must submit their programme to the Chief Examiner in Music for approval before the start of the examination session for which they have entered. A copy of the approved programme and Chief Examiner's letter must also be enclosed with the examination entry.

The performance should be worthy of a major jazz festival or prestigious jazz venue. The programme should be varied and last approximately 45 minutes.

Candidates are encouraged to include an own composition within the programme. If an own composition is included, the score should be sent with the application to the Chief Examiner.

Support appropriate to the style must be provided by the candidate, e.g. rhythm section, backing tracks, big band, techno, etc.

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

2.5 Weightings for Examination Components

DipLCM:

Performance	Sight Reading
80%	20%

ALCM and LLCM:

Technical Work	Transcriptions & Analysis	Improvisations	Sight Reading & Improvisation Test
15%	15%	50%	20%

FLCM:

Assessed as 'Approved' or 'Not Approved'.

3. Repertoire Lists

3.1 Piano: Technical Work (ALCM)

This work should be played from memory, with secure technique and fluency.

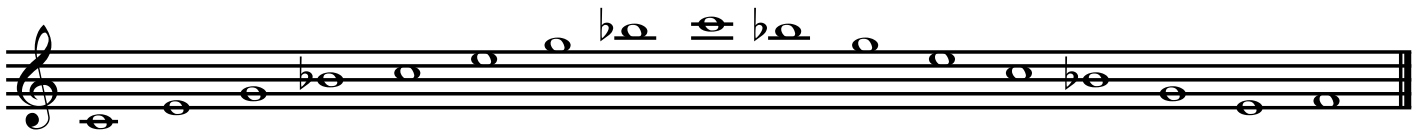
1. All major and minor scales (harmonic and melodic) and arpeggios to be played hands together or hands separately, *legato*, *staccato*, straight or swung. Range: 4 octaves.
2. Left Hand only: Exercise in 3rds and 7ths.
The basic device of this system is illustrated in Figure 1, and may be requested starting on any major 3rd through a complete circle of keys.

Figure 1:



3. Dominant 7ths in all keys resolving on the Tonic. Range: 3 octaves. To be prepared hands together and separately, *legato*, *staccato*, straight or swung.

e.g. Dominant 7th of F (Figure 2):



4. A chromatic scale, ascending and descending, in either hand, against an appropriate Diminished 7th chord in the other hand, starting on any note. Range: 1 octave. To be played *legato*, *staccato*, straight or swung.








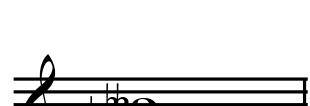

Example (Figure 3):



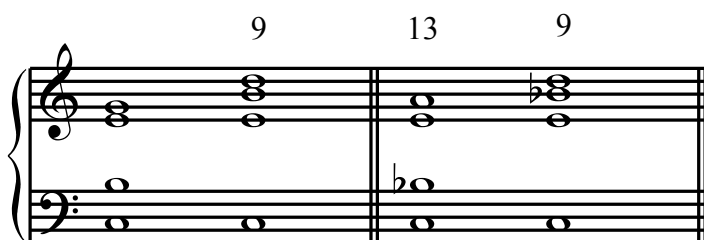
C Dim7th

5. To play the chords, in either hand, as selected by the examiners, as illustrated in Figure 4, in the keys of C, G, D, A, F, B \flat and E \flat . At the chords marked * the candidate is expected to demonstrate creative and appropriate voicing, possibly by the use of chord extensions, in the keys listed above, using both hands. The examiners may ask for the selected chords in any order.

Figure 4:

	MAJOR	C
	MINOR	Cm
	AUGMENTED	C+
	MAJOR 7th	C ^Δ *
	DOMINANT 7th (or just '7th')	C7 *
	MINOR 7th	Cm7
	HALF DIMINISHED (or minor 7th/flat 5th)	C [∅] or Cm7(b5)
	DIMINISHED 7th (or usually just 'diminished')	C ⁰
	MINOR/MAJOR 7th	Cm ^Δ

* e.g.



9 13 9

C^Δ C7

3.2 Piano: Technical Work (LLCM)

This section should demonstrate fluency and stylistic detail.

1. The chords illustrated in Figure 4 at ALCM level are required in ALL keys, demonstrating an awareness of creative and appropriate voicings at the chords indicated with *. This should be from memory. The examiners may ask for the selected chords in any order.
2. To improvise a melodic line over the chord sequence II - V - I (Figure 5). This may be requested as shown, or transposed up or down a tone, a Perfect 4th or a Perfect 5th. A copy of the exercise will be provided.

Figure 5 (example):

Figure 5 shows two staves of music. The first staff contains the following chords: C, A^b7, Dm⁷, E⁷, Am⁷, Dm⁷, E, and A⁷. The second staff contains the following chords: Dm⁷, B^b7, C, C⁰, Dm⁷, G⁷, and Cmaj⁷. The notes are represented by slanted lines on the staff.

3. Left Hand only. Candidates will be required to play the following pattern in any key:

Figure 6:

Figure 6 shows a bass clef staff with a sequence of seven chords: I, II, III, IV, III, II, I. Each chord is represented by a vertical line with a '7' above it, indicating a 7th chord.

4. Candidates will be required to play the chord/scale patterns in Figure 7, starting on any note (swung only). Range: 1 octave.

Figure 7:

Figure 7 shows a grand staff with four measures of music. Each measure contains a chord in the bass clef and a scale in the treble clef. The chords are labeled A, B, C, and D. The scales are: A: MAJOR 7, B: DOMINANT 7, C: MINOR 7, D: HALF DIMINISHED 7.

- | | |
|----------------------|------------------------------------------------------------|
| A: MAJOR 7 | Normal major scale, Root to Root. |
| B: DOMINANT 7 | Major scale a Perfect 4th above Root to Root (MIXOLYDIAN). |
| C: MINOR 7 | Major scale a Major 2nd below Root to Root (DORIAN). |
| D: HALF DIMINISHED 7 | Major scale a Minor 2nd above Root to Root (LOCRIAN). |

3.3 Piano: Studies & Transcriptions and Analysis (ALCM)

1 to be chosen from the following list.

Alligator Crawl *from* Fats Waller: *The Music Makers* (EMI)

Bats in the Belfry OR **Song of the Fir Tree** *from* Billy Mayerl: *Jazz Master* (EMI)

Bop Scotch OR **Herbie Hancock** OR **Wynton Kelly** OR **McCoy Tyner**

from John Mehegan: *Contemporary Styles for the Jazz Pianist* (EMI)

or from John Mehegan: *Jazz Improvisation Vol.4 'Styles'* (Music Sales 1104065)

Hallelujah Time *from* Oscar Peterson: *Jazz Piano Solos* (Hal Leonard/EMI)

Death Ray Boogie (Pete Johnson) OR **Honky Tonk Train Blues (Meade Lux Lewis)** OR **Pinetops Boogie Boogie (Clarence Smith)** *from* Claude Bolling: *Boogie Woogie* (Chappell)

Easy OR **Blue Malibu** *from* George Shearing: *Shades of Shearing* (Bayers)

Peacherine Rag OR **Paragon Rag** OR **Pleasant Moments**

from Scott Joplin: *Complete Piano Works* (New York Public Library)

Basic Barrelhouse AND **any one other piece**

from Mike Cornick: *Barrelhouse Piano* (Universal Edition UE17375)

Lively (p.48) OR **Medium** (p.51) OR **Brightly** (p.54)

from John Mehegan: *Improvising Jazz Piano* (AMSCO AM970552)

or from John Mehegan: *Jazz Improvisation Vol.4 'Styles'* (Music Sales 1104065)

Miles Davis: Tune Up (from fig 7-7 and 7-10) Chapter 7 'Left Hand Voicings'

from Mark Levine: *The Jazz Piano Book* (Sher Music)

The candidate should demonstrate secure and creative voicings as outlined in the chapter.

At least two choruses should be improvised.

Waltz for Debby OR **Time Remembered** *from* *Jazz Piano: Bill Evans* (Wise)

One Note Samba OR **Quiet Nights of Quiet Stars** *from* *Jazz Club Piano Solos* arr. S Duro (Wise)

NB Alternative editions of the above are acceptable, provided that they have not been simplified.

Analysis

The candidate will discuss some or all of the following topics with the examiners, with reference to the piece they have performed in this component:

- a. stylistic and historical context
- b. the techniques required
- c. the form of the piece
- d. chord structures and related scalar/modal patterns
- e. chord combinations (formulae)
- f. "contrefact" relationships

3.4 Piano: Studies & Transcriptions and Analysis (LLCM)

2 pieces to be chosen: 1 from the following list, plus an own choice.

Amethyst OR Turquoise (Art Tatum) *from* Music Makers (EMI)

Sweet William OR Marigold *from* Billy Mayerl: Jazz Master (EMI)

Doghouse OR Keith Jarrett OR Cecil Taylor OR Les McCann OR Bill Evans

from John Mehegan: Contemporary Styles for the Jazz Pianist (EMI)

or from John Mehegan: Jazz Improvisation Vol.4 'Styles' (Music Sales 1104065)

Swing Bells *from* Dave Brubeck Originals (EMI)

High Octave *from* Errol Garner: Five Original Piano Solos (Criterion)

Two Sleepy People (Hoagy Carmichael) *from* Oscar Peterson: Jazz Piano Solos (EMI)

I Got It Bad (Duke Ellington) *from* Art Tatum: The Music Makers (EMI)

Elite Syncopations OR The Cascades

from Scott Joplin: Complete Piano Works (New York Public Library)

3/4 6/8 Boogie (Claude Bolling) OR Five Finger Boogie (Winifred Atwell)

from Claude Bolling: Original Boogie Woogie (Chappell)

Polka Dots and Moonbeams OR Teddy Wilson / Art Tatum OR Seventh Chord Chromatic Harmony System

from John Mehegan: Improvising Jazz Piano (AMSCO AM970552)

or from John Mehegan: Jazz Improvisation Vol.4 'Styles' (Music Sales 1104065)

Jimmy Van Heuson & Johnny Mercer: I Thought About You (from fig. 8-15) Chapter 8 'Altering Notes in Left Hand Voicings' *from* Mark Levine: The Jazz Piano Book (Sher Music)

The candidate should demonstrate secure and creative voicings as outlined in the chapter.

At least two choruses should be improvised.

Bill Evans: Peace Piece OR Denny Zeitlin: Quiet Now *from* Jazz Piano: Bill Evans (Wise)

Billy Strayhorn: Lush Life *from* Jazz Club Piano Solos arr. S Duro (Wise)

Elton John/Bernie Taupin: Your Song *from* The Jazz Piano Master (Grade 6+) (Faber)

NB Alternative editions of the above are acceptable, provided that they have not been simplified.

Analysis

The candidate will discuss some or all of the following topics with the examiners, with reference to the pieces they have performed in this component:

- stylistic and historical context
- the techniques required
- the form of the piece
- chord structures and related scalar/modal patterns
- chord combinations (formulae)
- "contrefact" relationships

3.5 Piano: Improvisations (ALCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

The Head may be memorised or read from any standard arrangement.
Solos should cover approximately two or three choruses.

Summertime	George Gershwin
Autumn Leaves	Joseph Kosma
Honeysuckle Rose	Thomas 'Fats' Waller
Now's The Time	Charlie Parker
Song For My Father	Herbie Hancock
Work Song	Cannonball Adderley
My Funny Valentine	Rodgers and Hart
Lullaby Of Birdland	George Shearing
In A Sentimental Mood	Duke Ellington
An original composition	

3.6 Piano: Improvisations (LLCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

The Head may be memorised or read from any standard arrangement.
Solos should cover approximately two or three choruses.

The Lady Is A Tramp	Richard Rodgers
Where Or When	Richard Rodgers
What Is This Thing Called Love	Cole Porter
Don't Get Around Much Anymore	Duke Ellington
Stella By Starlight	Victor Young
The Nearness Of You	Hoagy Carmichael
Yesterdays	Jerome Kern
All The Things You Are	Jerome Kern and Oscar Hammerstein II
I Hear A Rhapsody	Joanne Bracken and Peter Sprague
An original composition	

3.7 Wind & Brass: Technical Work (ALCM)

This work should be prepared from memory, slurred, legato tongued, staccato tongued and swung.

Candidates are encouraged to offer the scales and arpeggios in octaves rather than twelfths.

e.g. Clarinet: starting on E, F, F# and G the range will be 3 octaves; all others 2.

Flute: all 2 octaves except those starting on C, which will be 3 octaves.

Trumpet: range to high C.

Saxophone: B \flat to F, all 2 octaves. Others may be 1 octave, or 2 octaves if the candidate wishes to use the altissimo register.

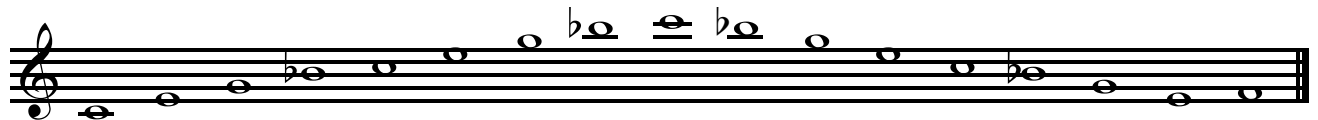
1) All major and minor scales (harmonic, melodic or pure – *candidate's choice*) and arpeggios, within the compass of the instrument.

2) Chromatic scale, starting on any note.

3) Whole tone scales on C or C#.

4) Dominant 7ths in all keys resolving on the tonic.

e.g. Dominant 7th of F:



5) Diminished 7ths on C, C# and D.

6) Dorian or Mixolydian modes (*candidate's choice*), starting on any note.

7) Blues scales, starting on any note.

3.8 Wind & Brass: Technical Work (LLCM)

This work should be prepared from memory, slurred, legato tongued, staccato tongued and swung.

Ranges as outlined in the technical requirements for ALCM.

1) Diminished scales, starting on the half step or the whole step (*candidate's choice*), starting on any note.

2) Blues scales on any note.

3) The Lydian $\flat 7$ scale (Lydian Dominant) OR the Super Locrian scale (Diminished Whole Tone scale) OR the Lydian Augmented scale (+4 +5), all starting on any note. The candidate must offer two of the three scale types.

4) Augmented scales on C, C#, D and E \flat .

For further information regarding these requirements, please refer to 'Scales for Jazz Improvisation' by Dan Haerle (see section 6.1).

3.9 Wind & Brass: Solo Transcriptions and Analysis (ALCM)

Candidates are encouraged to study performers who have influenced them.

One own choice, solo transcription must be played.

The candidate will discuss some or all of the following topics with the examiners, with reference to the piece they have performed in this component:

- a. stylistic and historical context
- b. the techniques required
- c. the form of the piece
- d. chord structures and related scalar/modal patterns
- e. chord combinations (formulae)
- f. “contrefact” relationships

The following list offers some repertoire suggestions:

Ballads: Wynton Marsalis	<i>Jazzwise R3039T</i>
Standards: Wynton Marsalis	<i>Jazzwise R3040T</i>
28 Modern Jazz Trumpet Solos: Ken Slone	<i>Warner Bros.</i>
The Charlie Parker Omnibook	<i>Atlantic</i>
Jazz Clarinet 1 & 2	<i>IMP</i>
Jazz Trumpet 1 & 2	<i>IMP</i>
The Greatest Hits of Woody Shaw	<i>Big 3 TPF0138</i>
20 Authentic Be-Bop Solos: Harbison	<i>Aebersold</i>
The Ultimate Jazz Playalong: Manhattan	<i>IMP</i>
J J Johnson Trombone Solos	<i>Aebersold</i>
Pure: David Sanbourn	<i>IMP</i>
The Jazz Style of John Coltrane	<i>Atlantic</i>
The Jazz Style of Sonny Rollins	<i>Atlantic</i>

3.10 Wind & Brass: Solo Transcriptions and Analysis (LLCM)

Requirements are as for ALCM, above. However, two contrasting styles and two different performers must be studied.

3.11 Wind & Brass: Improvisations

FLUTE: IMPROVISATIONS (ALCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.

One of the improvisations may be performed on a second instrument.

Walking Shoes)
Cute	) Improvisation For Flute (<i>Wise</i>)
Lullaby Of Birdland	) with own improvisation
Satin Doll)
Desafinado	Vol.31 "Bossa Novas": Jamey Aebersold
Blue Bossa	) Vol.38 "Blue Note":
Shirley	) Jamey Aebersold
Oasis	Vol.19 "David Liebman": Jamey Aebersold
Afro Blue	Vol.64 "Salsa Latin Jazz": Jamey Aebersold
All Blues	Miles Davis Jazz Playalong Vol.2 (<i>Hal Leonard</i>)
Ladybird	Vol.36 "Be-Bop and Beyond": Jamey Aebersold

FLUTE: IMPROVISATIONS (LLCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.

One of the improvisations may be performed on a second instrument.

Inner Urge)
Ceora	) Vol.38 "Blue Note": Jamey Aebersold
Chicks Tune)
Robbins' Nest	) Vol.36 "Be-Bop and Beyond":
Prince Albert	) Jamey Aebersold
Rush Hour	) Vol. 92: "Lennie Niehaus":
Point Of No Return	) Jamey Aebersold
Curacao	) Vol.64 "Salsa Latin Jazz":
Mindanao	) Jamey Aebersold
Naima	John Coltrane Jazz Playalong Vol.13 (<i>Hal Leonard</i>)
The Duke	Vol.105 "Dave Brubeck": Jamey Aebersold

CLARINET: IMPROVISATIONS (ALCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

In A Mellow Tone	) Vol.48 "In a Mellow Tone: Duke Ellington":
Just Squeeze Me	) Jamey Aebersold
Oh Lady Be Good	) Vol.39 "Swing Swing Swing":
Sweet Georgia Brown	) Jamey Aebersold
Have You Met Miss Jones	) Vol.25 "All Time Standards":
My Funny Valentine	) Jamey Aebersold
Witch Craft	) Vol.44 "Autumn Leaves":
Stormy Weather	) Jamey Aebersold
Solar	Miles Davis Jazz Playalong Vol.2 (<i>Hal Leonard</i>)
Battle Hymn Of The Republic	Dixieland: Alfred Solo Tracks (<i>Alfred</i>)
Robbin's Nest	Vol.36 "Be-Bop and Beyond": Jamey Aebersold

CLARINET: IMPROVISATIONS (LLCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

Cottontail	) Vol.48 "In a Mellowtone: Duke Ellington":
Do Nothing Til You Hear From Me	) Jamey Aebersold
Out Of Nowhere	) Vol.22 "Favorite Standards":
Tangerine	) Jamey Aebersold
What Is This Thing Called Love	) Vol.41 "Body and Soul":
Lover, Come Back To Me	) Jamey Aebersold
Curacao	) Vol.64 "Salsa Latin Jazz":
Linda Chicana	) Jamey Aebersold
Wake Up And Smile	) Dixieland: Alfred Solo Tracks (<i>Alfred</i>)
Kick Up Your Heels)
Hay Burner	Vol.37 "Sammy Nestico": Jamey Aebersold

SAXOPHONE: IMPROVISATIONS (ALCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

Have You Met Miss Jones	) Vol.25: "All Time Standards":
My Funny Valentine	) Jamey Aebersold
All The Things You Are)
Walking Shoes	) Improvisation For Tenor Sax (<i>Wise</i>) with own improvisations
Cute)
Blue Train	) John Coltrane Jazz Playalong Vol.13 (<i>Hal Leonard</i>)
Lazy Bird)
Blue Train	Vol.38 "Blue Note": Jamey Aebersold
Betwixt And Between	Vol.92 "Lennie Niehaus": Jamey Aebersold
Delirio	Vol.64 "Salsa Latin Jazz": Jamey Aebersold
Towertime	Alfred Master Tracks (<i>Alfred</i>)
Ladybird	Vol.36 "Be-Bop and Beyond": Jamey Aebersold

SAXOPHONE: IMPROVISATIONS (LLCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

Piccadilly Lilly	Vol.19 "David Liebman": Jamey Aebersold
Ceora	) Vol.38 "Blue Note":
Inner Urge	) Jamey Aebersold
Ornithology	) In Session With Charlie Parker (<i>IMP</i>)
Anthropology	) with own improvisation
Stella By Starlight	) Vol.22 "Favorite Standards":
Out Of Nowhere	) Jamey Aebersold
Metamorphosis	) Vol.92 "Lennie Niehaus":
Pats Retort	) Jamey Aebersold
Moments Notice	John Coltrane Jazz Playalong Vol.13 (<i>Hal Leonard</i>)
Lonely Street	Vol.37 "Sammy Nestico": Jamey Aebersold

TRUMPET, CORNET & FLUGELHORN: IMPROVISATIONS (ALCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

Night In Tunisia	) Vol.43 "Groovin' High":
Bluesette	) Jamey Aebersold
Have You Met Miss Jones	) Vol.25 "All Time Standards":
My Funny Valentine	) Jamey Aebersold
Crisis	Vol.38 "Blue Note": Jamey Aebersold
Blues Alert	Alfred Master Tracks (<i>Alfred</i>)
All Blues	) Miles Davis Jazz Playalong Vol.2 (<i>Hal Leonard</i>)
Blue In Green)
Blue Train	John Coltrane Jazz Playalong Vol.13 (<i>Hal Leonard</i>)
Battle Hymn Of The Republic	Dixieland: Alfred Solo Tracks (<i>Alfred</i>)
Ladybird	Vol.36 "Be-Bop and Beyond": Jamey Aebersold

TRUMPET, CORNET & FLUGELHORN: IMPROVISATIONS (LLCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

Prince Albert	) Vol.36 "Be Bop and Beyond":
Ray's Idea	) Jamey Aebersold
Ceora	) Vol.38 "Blue Note":
Chick's Tune	) Jamey Aebersold
Lover (in 3/4 or 4/4)	Vol.22 "Favorite Standards": Jamey Aebersold
Half Nelson	Miles Davis Jazz Playalong Vol.2 (<i>Hal Leonard</i>)
Naima	John Coltrane Jazz Playalong Vol.13 (<i>Hal Leonard</i>)
Manteca	Vol.64 "Salsa Latin Jazz": Jamey Aebersold
A Warm Breeze	Vol.37 "Sammy Nestico": Jamey Aebersold

TROMBONE: IMPROVISATIONS (ALCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

A Night In Tunisia	) Vol.43 "Groovin' High":
Bluesette	) Jamey Aebersold
Have You Met Miss Jones	) Vol.25 "All Time Standards":
My Funny Valentine	) Jamey Aebersold
In A Mellow Tone	) Vol.48 "Duke Ellington":
Don't Get Around Much Anymore	) Jamey Aebersold
T Bone Strut	) Alfred Master Tracks (<i>Alfred</i>)
Blues Alert)
Battle Hymn Of The Republic	Dixieland: Alfred Solo Tracks (<i>Alfred</i>)
Blue Train	John Coltrane Jazz Playalong Vol.13 (<i>Hal Leonard</i>)
Ladybird	Vol.36 "Be-Bop and Beyond": Jamey Aebersold

TROMBONE: IMPROVISATIONS (LLCM)

3 pieces to be chosen: 2 from the following list, plus an own choice.
One of the improvisations may be performed on a second instrument.

Prince Albert	) Vol.36 "Be-Bop and Beyond":
Ray's Idea	) Jamey Aebersold
Stella By Starlight	) Vol.22 "Favorite Standards":
My Ideal	) Jamey Aebersold
Tangerine	) Vol.22 "Favorite Standards":
Out Of Nowhere	) Jamey Aebersold
Round About Midnight	Vol.40 "Round Midnight": Jamey Aebersold
Nardis	Miles Davis Jazz Playalong Vol.2 (<i>Hal Leonard</i>)
Wake Up And Smile	) Dixieland: Alfred Solo Tracks (<i>Alfred</i>)
Kick Up Your Heels)
A Warm Breeze	Vol.37 "Sammy Nestico": Jamey Aebersold

4. Assessment

4.1 How Marks are Awarded

With the exception of the FLCM, the examiner will award a mark for each component of the examination. At the discretion of the examiner, the mark for performance components may be subdivided into marks for individual pieces played. The following criteria will be taken into account:

DipLCM in Jazz Performance

Component 1: Performance

Assessment Domains	Approximate weighting
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics.	20%
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	30%
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	30%
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10%
Programming: balance, originality and creativity demonstrated in choice and appropriateness of programme.	10%

Component 2: Sight-Reading

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

ALCM in Jazz Performance

Component 1: Technical Work

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

Component 2

- **Piano: Studies & Transcriptions and Analysis**
- **Wind & Brass: Solo Transcriptions and Analysis**

Assessment Domains	Approximate weighting
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics.	20%
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	30%
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	30%
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10%
Programming: balance, originality and creativity demonstrated in choice and appropriateness of programme.	10%

Component 3: Improvisations

Assessment Domains	Approximate weighting
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics.	20%
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	30%
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	30%
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10%
Programming: balance, originality and creativity demonstrated in choice and appropriateness of programme.	10%

Component 4

- **Piano: Sight-Reading & Improvisation Test**
- **Wind & Brass: Sight Reading & Improvisation Test and Short Study**

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

LLCM in Jazz Performance

Component 1: Technical Work

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

Component 2

- **Piano: Studies & Transcriptions and Analysis**
- **Wind & Brass: Solo Transcriptions and Analysis**

Assessment Domains	Approximate weighting
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics.	20%
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	30%
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	30%
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10%
Programming: balance, originality and creativity demonstrated in choice and appropriateness of programme.	10%

Component 3: Improvisations

Assessment Domains	Approximate weighting
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics.	20%
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	30%
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire.	30%
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10%
Programming: balance, originality and creativity demonstrated in choice and appropriateness of programme.	10%

Component 4

- **Piano: Sight-Reading & Improvisation Test**
- **Wind & Brass: Sight Reading & Improvisation Test and Short Study**

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

FLCM in Jazz Performance

Assessment Domains	Approximate weighting
Technical Accomplishment: the ability to manipulate the instrument, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics.	20%
Musicality: the ability to make sensitive and musical performance decisions, resulting in a clear individual interpretative skill, so that the music is performed in a sensitive and empathetic manner, and with a clear, confident and authoritative sense of musical personality; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	30%
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire with subtlety and authority.	30%
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10%
Programming: balance, originality and creativity demonstrated in choice and appropriateness of programme.	10%

5. Awarding and Reporting

5.1 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. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by TVU. (*See Regulation 27.*)

5.2 Awards

For DipLCM, ALCM and LLCM, candidates must attain an overall minimum mark of 75% in order to pass the examination and for the diploma to be awarded. See Section 5.3 ('Repeats of Examinations').

The FLCM diploma is assessed as 'Approved' or 'Not Approved'.

Candidates who successfully complete a Diploma in Jazz Performance are permitted to append the letters 'DipLCM', 'ALCM', 'LLCM' or 'FLCM', as appropriate, to their name.

5.3 Repeats of Examinations

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

All examination components must be completed on re-examination.

6. Resources

6.1 Useful Reference Material

The Jazz Language: A Theory Text For Jazz Composition And Improvisation

by Dan Haerle (*Warner Bros.*)

Jazz Improvisation

by David Baker (*Alfred*)

Scales For Improvisation

by Dan Haerle (*Warner Bros.*)

Scale Syllabus (Vol.26)

by Jamey Aebersold (*Jazzwise*)

Pentatonic Scales For Jazz Improvisation

by Ramon Ricker (*Warner Bros.*)

Jazz: How To Play Piano Jazz Harmony

by John Mehegan (*Famous Music Corporation*)

The Jazz Piano Book

by Mark Levine (*Sher Music*)

The Charlie Parker Study Album

by Lionel Grigson (*Novello*)

How To Play Be-Bop

by David Baker (*Alfred*)

Teach Yourself Jazz

by Rodney Dale (*Teach Yourself*)

How To Play Jazz And Improvise (Volume 1)

by Jamey Aebersold (*Jazzwise*)

6.2 Useful Addresses

Jazzwise Publications

26 Gleneagle Mews
London
SW16 6AE
tel: 020 8769 7725
website: www.jazzwise.com

Musical Instrument Repairs and Sales

57 Martley Road
Worcester
WR2 6HH
tel & fax: 01905 420241

Luyben Music

4318 Main Street
Kansas City MO
64111 - 1897
USA
tel: 816 753 7111
24hr fax: 816 753 6879
e-mail: order@luybenmusic.com
website: www.luybenmusic.com

7. Regulations and Information

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

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

10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
11. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by LCM Examinations. Transfers will only be administered on receipt of the transfer fee.
12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.
13. **Conditions at public centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of a moderate size, but with sufficient room to enable candidates to perform effectively. A good quality, tuned piano, with a stool, will be provided. A music stand will be provided for instrumentalists. Guitarists should bring their own footstool. Electronic Keyboard candidates should bring their own keyboard stand, if required; however, a table and power source will be provided. A waiting room will be provided, and a warm-up room where available.
14. **Digital pianos:** Good quality digital pianos may be used for examinations up to Grade 8 level. They may NOT be used for diplomas (except Jazz, Music Theatre, and Irish and Scottish Traditional diplomas). Where a digital piano is used, centres must inform all candidates and/or teachers at the time of entry.
15. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus, unless the candidate requests otherwise. Examiners will normally offer a brief warm-up period of approximately 1 minute to candidates taking Grade 5 or higher. Where other candidates require warm-up time, the examiner should be informed accordingly. For sight-reading components, candidates will be given approximately one minute's preparation time, during which they may study and try out short sections of the extract, but they may not play the complete extract through until asked to do so by the examiner. (NB. This does not apply to tests in Electronic Keyboard and Organ examinations, where different guidelines apply).
16. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room *with the following exceptions:*
- (a) an accompanist, who may be present *only* for those parts of the examination where they are required;
 - (b) for candidates aged 12 and under who are using pre-recorded backing tracks, an adult operating the playback equipment, who may be present *only* for those parts of the examination where they are required (see Regulation 23);
 - (c) an approved person, such as a parent or teacher, in Early Learning or Pre Preparatory examinations;
 - (d) an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with particular needs (see Regulation 35);
 - (e) a chaperone for Music Theatre candidates (see *Music Theatre syllabus guidelines*);
 - (f) an audience for FLCM recitals (see *individual syllabuses for further guidelines*);
 - (g) an instrumental or vocal ensemble for Conducting examinations.
- Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from LCM Examinations. (Please see Regulation 22a below).
17. **Use of music in examinations:** With the exception of certain examinations (see below), candidates must use published editions of all music performed in the examination, whether published by LCM Examinations or by other publishers. Where a certain published edition is listed in the syllabus repertoire, candidates may use any alternative published edition of the music, provided that this is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes, or is required, to perform from memory (e.g. in Music Theatre exams), published editions of the music must still be available for the examiner's reference. Diploma candidates must bring additional copies of the music for the examiners' reference; photocopies may be used for this purpose. *NB. Candidates are not required to use or provide published editions in the following examinations: Popular Music Vocals, Irish and Scottish Traditional Music.*
18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: see Regulation 19). Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is

made in the particular syllabus, or where the performance convention allows (e.g. Music Theatre, Electronic Keyboard and Organ, popular and jazz styles).

19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *Dal Segno* signs should be observed.
20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.
22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions:*
 - (a) 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 particular needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 35*).All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate. However, failure to comply will lead to disqualification and no marks or certificate being awarded.
NB. Printouts of *legal* internet downloads are acceptable.
23. **Accompaniment:** It is the candidate's responsibility to provide a suitable accompanist, if required, for the examination. LCM Examinations cannot provide or recommend accompanists. Pre-recorded backing tracks may NOT be used except in the following circumstances:
 - (a) in Music Theatre, Popular Music Vocals, Drum kit 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. However, with the exception of aural tests and viva voce components, where all elements of a component are at least attempted, a mark of at least 33% will be awarded for that component.
26. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by LCM Examinations.
27. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An *Application for Replacement Certificate* form should be submitted. The form can be found on the LCM Examinations website, and is available on request from the LCM Examinations office.
28. **Graded qualifications:** Certificates issued for graded examinations are not intended to imply that the holder is qualified to teach, nor do they give the holder the right to use any letters after his or her name.
29. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.

30. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification. Details of components of examinations which may be carried forward on re-entry are detailed in individual syllabuses.
31. **Academic dress:** Holders of diplomas may wear academic dress as follows:
DipLCM: Gown
ALCM, AMusLCM: Gown and Cap
LLCM, LMusLCM: Gown, Cap and Licentiate Hood
FLCM: Gown, Cap and Fellowship Hood
Academic dress is available for hire or purchase from the official robemaker, William Northam Ltd., PO Box 367, Waterbeach, Cambridge, CB5 9QY (tel. 01223 863022). A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
32. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
33. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations Office.
34. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance notice, to the LCM Examinations Office (or, in the case of Popular Music Theory, to the Examinations Registry). The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with particular needs):** LCM Examinations is particularly sensitive to the requirements of candidates with particular needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation MUST be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English.
37. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Please note that certain syllabuses and endorsements contain particular conditions and requirements. Where candidates are entered for examinations by teachers, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
38. **Changes to syllabuses:** LCM Examinations follows a policy of consistent improvement and development and may, without notice, update its regulations, syllabuses and other publications. Where a repertoire piece not published by LCM Examinations is taken out of print by the publisher, LCM Examinations will seek to provide an alternative as soon as possible. Where alterations, additions and/or deletions to syllabuses take place, LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *ForTe* (the LCM Examinations newsletter) and the normal reprinting process.
39. **Availability of syllabuses:** A wide range of examinations and subjects is offered, across the full range of Music, and Drama and Communication. All syllabuses and repertoire lists are available free of charge from LCM Examinations, and from local representatives.