London College of Music Examinations

Ensemble Syllabus

incorporating bands, choirs and chamber ensembles

Qualification specifications for:
Ensemble Examinations

Valid from:
2018 until further notice

updated 09.06.2025

For rock and pop bands, please refer to the:
Pop and Rock Band Syllabus

UNIVERSITY OF
WEST LONDON
London College of Music Examinations

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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 *
Andrew Barclay DipMus CertEd
Marie Barry BA FLCM ALSM ALAM
David Beer BA PGCE FLCM
Joshua Brown BA LTCL PGCE
Keith Brown BMus ALCM PGCE
Catherine Burnham BMus LTCL PGCE
Dorothy Carnegie BMus PGCE
Paul Carter BMus MA DASM ALCM PGCE FRSA
Gerald Collins LLCM(TD)
Peter Cook GLCM FLCM FVCM PGCE ϕ
Stuart Corbett BA FDipMus FVCM(Hons) LTCL LLCM PGCE ϕ *
Jamie Cordell BMus PGDip
Barbara Courtney-King LRAM ARCM
Sandra Cromie BA LLCM(TD) ALCM PGCE
Bronagh Davey
Patrick Davey BMus MA TTCT *
Richard Elfyn Jones BA MMus PhD FRCO PGCE
David Edwards BEd LGSM
Martin Emslie FLCM, AMusLCM, MSc. PGCE
June Fileti EdD, MEd, MA (MUS), BA Hons
Ivor Flint ALCM LLCM(TD)
Mairéad Forde LL.B
Sheila Gaskell FTCL LRAM LLCM
Aidan Geary GLCM
Kevin Gill FRCO GBSM LTCL
Nicola Gillan BA
Moira Gray FLCM LRAM LTCL ARCM DipMus(Open)
Yolande Gregor-Smith LRSM ARCM DipTESOL
Nigel Groome GLCM ARSCM FLCM ϕ
Peter Hallam BEd MA LTCL
Mary Hamilton GTCL LTCL Dip.Acad.di Sta.Cecilia Rome
Paul Harrison MA GLCM FLCM LLCM(TD) LTCL PGCE
Stephen Hazell BA PhD †
Sheila Hemming LLCM ARCM HonLCM
John Hooper BMus MMus DMA
John Howard BA PhD FRSA *[Director of Examinations]*
Corinne Kilvington BA(Hons) Drama
Chris Kimber GGSM
Richard Lambert BEd MA ALCM FLCM FRSA ϕ *
Robert Langston
Philip Lane BMus FTCL FRSA Dmus
Julian Larkin MA ARCO
Tara Leiper BEd MA LTCL LLCM(TD) ARCM DipABRSM
Jayne Lewis BA PGCE
Jayne Lindgren LLAM †
Jocelyn Lord MA FLCM LGSM LLAM ACSD †
Helen Madden GCLCM
Susan Maguire BA HDipEd DipItal LLCM(TD) ALCM EFLCert
Robert Marsh MA FRSA FRCO ARCM
Andrew McBirnie BA MMus PhD LTCL ϕ
Nuala McBride
Avril McCusker BA PGDE DRSAMD
Paula McKernan LLB ALCM(TD)
Andrew McManus BMus GBSM FLCM ABSM(TD) ACertCM TEFL(Dip)
Emer McParland GTCL(Hons) LTCL
Francis McPeake BSc(Hons) Soc Psy
Michael Milner LGSM ALCM
John Mitchell LLCM ALCM DipTCL PGCE
Susan Olden LRAM LLCM(TD) ARCM AMusTCL
Ates Orga BMus FTCL LMusTCL ATCL
Greg Palmer MA PhD FRSA FLCM LTCL ARCM
Gordon Pearce MA PhD FRSA FLCM LTCL ARCM
Tony Pegler FLCM
Maxwell Pettitt BMus MMus ARCM ALCM FRSA
Kathleen Phillips LGSM ALCM
Elizabeth Pipe FLCM MMus
Peter Precious GradDipMus
Jenifer Pressdee LGSM ANEA
Yvette Price BMus ALCM(TD)
Nigel Ramage MA DipEd *[Chief Examiner in Drama and Communication]*
Peter Reder MA GLCM ACSD †
Michael Regan BMus MMus LGSM HonFLCM (theory)
Timothy Rogers BMus FLCM LLCM
Nathan Rose BMus PGDip ALCM
Gibson Russell GRSM LRAM ARCM HonFLCM FISM
Simon Russell
Jenny Saunders
Ian Seddon FLCM ATCL ARCO
Tony Skinner FRSA
Elaine Smith GLCM LLCM HonFLCM ϕ
Jennifer Speculand FLCM FSTD LLCM(TD) LGSM ALAM †
Steven Spencer EdD MA LGSM ALCM
Christopher Stanbury BMus MMus FLCM
Felicity Stubbs MA FLCM GLCM
Hugh Sutton BA (Hons) MEd ARCM FRSA PGCE
Paul Swain BSc LLCM HonLCM FLCM
Sarah Sykes BAhons LGSM PGCE
Christopher Tinker PhD GRSM ARCM PGCE
J Godfrey Turner FLCM LTCL LRAM ARCM MCollP
Christopher Tutin BMus MA LRSM ALCM CertRCO *
Jill Wallis BEd FLCM LTCL
Richard Walsh BA MPhil FLCM
Tonni Wei LMusVCM ARCM (theory)
David Whittaker GLCM FLCM LLCM(TD) ϕ *
Peter J Williams GLCM MBA FLCM LLCM(TD) NPQH
Wei Wong GLCM LLCM(TD) PGCE HonLCM

ϕ denotes Senior Examiner in Music
† denotes Senior Examiner in Drama and Communication
* denotes TME (Trainer Moderator Examiner in Music)
[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 London College of Music 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 regualted 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 RQF (Regulated 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 regulated subjects.

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

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, 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, rock, 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 three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam. Recent additions to our range of exam formats include Recital Grades (a performance-only alternative to standard graded exams).

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

1. Syllabus introduction

1.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the Ensemble Examinations awarded by University of West London Qualifications.

1.2 Validity of this syllabus

This syllabus is valid from 1 January 2018 until further notice.

1.3 Rationale

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

1.4 Syllabus aims

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

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

1.5 Syllabus objectives

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

- candidates with a range of performance skills, particularly with respect to ensemble awareness;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

1.6 Availability of examinations and entry details

Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding Autumn. Completed entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. The representative is responsible for devising the timetable.

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

1.7 Duration of examinations

Step 1	Step 2	Level 1	Level 2	Level 3	Level 4	Level 5	Recital
10 mins	10 mins	15 mins	20 mins	30 mins	30 mins	30 mins	45 mins

1.8 Target groups

LCM Examinations are open to all. There are no minimum age restrictions. However, the following table gives a broad indication of the ages for which the various levels might typically prove suitable:

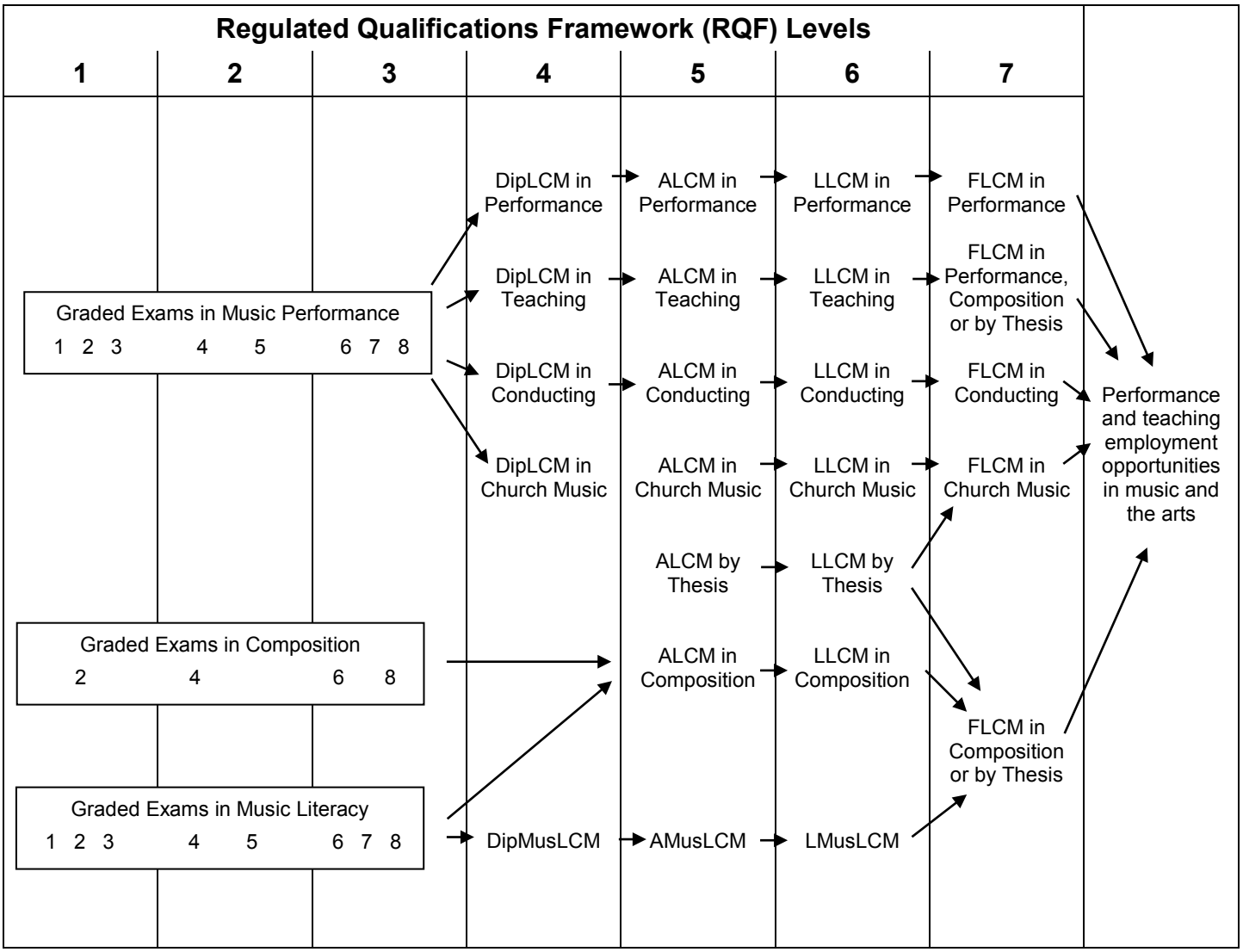
Ensemble examinations: Target Groups

Age	Ensemble level	Grade equivalent
6–10	Steps 1 and 2	Pre-grade 1
Up to 12	1	1–2
10–14	2	3–4
12–16	3	5
14–18	4	6–7
16 and above	5	8
16 and above	Recital	DipLCM

1.9 Candidates with particular needs

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

1.10 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 regulated by Ofqual. RQF 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.

2. Syllabus content

2.1 Syllabus overview

This London College of Music Examinations syllabus is designed to prepare students for the Ensemble Examinations in Music Performance awarded by University of West London Qualifications. It provides a structured approach which enables students to master progressively the understanding, knowledge and skills necessary to perform as part of an ensemble and to develop capability both as a performer and as informed listener. Information and advice is given on the selection of suitable repertoire for each of the levels of examination. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

Grateful thanks are due to Andrew McBirnie, the principal syllabus compiler.

2.2 Summary of subject content and description of examination components

These summaries should be read in conjunction with the *Level descriptions* (Section 2.4) and the *Pass band descriptions* (Section 5.1). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Music, Philip Aldred, at the LCM Examinations office (tel: 020 8231 2364; email: philip.aldred@uwl.ac.uk).

Areas of Study

Teachers preparing candidates for LCM ensemble examinations need to ensure that students are able to demonstrate appropriate levels of mastery as described in each of the following three areas of study:

Component 1: Performance

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform, as part of an ensemble, pieces of the appropriate standard for the relevant examination level, with accuracy and musicality. The principal area of study is the technical mastery of the instrument or voice, which might include fingering, breath control, tone control, articulation, intonation, tonal variety and/or consistency, accuracy, dexterity, tempo and dynamics, as appropriate;
2. increasing evidence of a sense of musicality and emerging musical personality as the examination levels progress;
3. familiarity with notation appropriate to the level, where appropriate;
4. increasing ability to communicate effectively to the listener as the levels progress;
5. the ability to be part of a cohesive group and be sensitive within an ensemble performance.

Explicit ability:

perform pieces with accuracy and musicality, as a member of an ensemble.

Implied ability:

execute, as part of an ensemble, a programme of selected pieces of music, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the level (see Section 4.4, *How marks are awarded*).

Component 2: Presentation

Candidates need to be prepared to demonstrate:

1. awareness of appropriate platform techniques such as entering and leaving the performance area, staging, position within the ensemble, and posture;
2. disciplined and co-ordinated participation in an ensemble, including awareness of the other members;
3. awareness of the importance of the visual element of ensemble performance;

Explicit ability:

perform with attention to staging and visual presentation.

Implied ability:

execute, as part of an ensemble, a programme of selected pieces of music, demonstrating awareness of position, posture, staging, and all aspects of the visual element of performance; relate to and be aware of the contribution of other members of the ensemble, and of how the candidate's own performance fits in to the whole.

Component 3: Programme

Candidates need to be prepared to demonstrate:

competence in writing, designing, and producing an accurate and informative written programme for the performance.

Explicit ability:

produce a written programme.

Implied ability:

produce an accurate, informative, relevant and well-designed written programme, according to the requirements outlined in the syllabus.

2.3 Weightings for examination components

Component 1: Performance	Component 2: Presentation	Component 3: Programme
80 %	10 %	10 %

2.4 Level descriptions

The performance of the ensemble determines the attainment band that is awarded as a result of the examination. The level of mastery and the more general expectations of the ensemble are defined by the following level descriptions:

Steps 1 and 2 Equivalent standard: Pre-grade 1

This level is intended for groups at nursery and the first few years at junior school. They are intended to allow for musical (and instrumental) and rhythmical expression at a very basic level. Expectations are primarily to express confidence and enjoyment.

Level 1 Equivalent standard: Grades 1-2.

The musical material selected for Level 1 should be of an essentially elementary nature. Only the most basic, and hence most common, time signatures and keys are likely to be used. Melodic and rhythmic material will be predominantly simple. Indications of dynamics, articulation, phrasing and ornamentation will occur only sporadically in the music, and will be limited to the most basic types. Expectations for presentation will be limited to a basic sense of performance awareness. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Level 2 Equivalent standard: Grades 3-4

The musical material selected for Level 2 will be of a slightly more demanding nature. The number of keys and time signatures which may be used is increased. Melodic and rhythmic material is more complex. Indications of dynamics, articulation, phrasing and ornamentation are likely to be a more regular feature of the music, and a wider variety is likely be used. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher.

Level 3 Equivalent standard: Grade 5

The musical material selected for Level 3 should be of a significantly more demanding nature than for Levels 1 and 2; it is the first level where some of the repertoire selected might conceivably be performed at a professional recital. The number of keys and time signatures likely to 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 will often demand a degree of subtlety in performance. Musicality is judged to be an important element of assessment, and expectations of communication are higher.

Level 4 Equivalent standard: Grades 6-7

The musical material selected for these levels is likely to be at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures likely to 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. Musicality is judged to be a significant element of the assessment, and candidates are expected to communicate with an emerging sense of musical personality.

Level 5 Equivalent standard: Grade 8

The musical material selected for this level is likely to be some way inside the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material will include a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation will be consistent and considerable. Musicality is judged to be a highly significant element of the assessment, although a sound technical basis remains an assumed requirement. Candidates are expected to communicate with a defined sense of musical personality, and this is given a significant weighting in the assessment.

Recital Equivalent standard: DipLCM

The musical material selected for this level is likely to be of an advanced standard, comprising technical and musical challenges which are comparable to those found in diploma repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material will include a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation will be consistent and considerable. Musicality is judged to be a highly significant element of the assessment, although a sound technical basis remains an assumed requirement. Candidates are expected to communicate with a clear and mature sense of musical personality, and this is given a significant weighting in the assessment.

3. Examination requirements

3.1 Administrative guidelines

1. Any type of ensemble is permitted. This may include, but is not limited to: orchestras, concert bands, brass bands, string orchestras, chamber ensembles, percussion ensembles, choirs, duets, trios, jazz bands, folk groups, etc. For rock and pop bands, please see separate syllabus.

2. There are no pre-requisites for Ensemble exams; candidates may enter for any level without having taken previous examinations.

3. The minimum number of performers is two. There is no upper limit to the number of performers. However, where the number of performers exceeds ten, *one* steward (teacher, parent, or other competent adult) must be in attendance, to assist with good order in the exam room, *for each ten candidates above the first ten.* (For example, for an ensemble of 20 candidates, one steward must be in attendance; for an ensemble of 30 candidates, two stewards must be in attendance, etc.) Stewards may remain present for the entire duration of the exam, but should not take any active part in the performance.

4. Examination durations given in Section 1.7 include time for setting up and clearing away. However, where extended arrangements need to be made (e.g. for a band, choir, orchestra, or other large group), these should take place outside the scheduled exam time, e.g. before the start of the day, during a break in the schedule, and/or at the end of the day. Candidates should liaise with Centre representatives to ensure that disruption is kept to an absolute minimum.

5. Conditions at LCM public centres vary, and some examination rooms are unsuitable for large groups. Candidates planning to enter at a public centre must check with the representative in advance of entry, to ensure that the venue is suitable for their purposes. LCM Exams cannot guarantee that all public centres will be able to provide suitable examination spaces for all groups. However, sometimes it may be possible for the examiner to travel to a nearby venue as part of the regular examination session; again, candidates should liaise with Centre representatives. Private centres will of course make their own arrangements.

6. The provision of all necessary equipment, including music stands, chairs, instruments, amplification and effects equipment etc., is the responsibility of the candidates. Centre representatives will not provide additional equipment to that which is normally provided at the venue, unless by prior arrangement.

7. The name of the ensemble, in the form in which it is to be printed on the certificate, must be stated clearly on the entry form.

3.2 The performance

1. Ensembles are given a free choice of repertoire, but the musical and technical challenges of the pieces chosen should broadly comply with the guidelines given in Section 2.4 above. Where, in the examiner's opinion, the technical and musical challenges of the repertoire are significantly lower than expected for the Level, this may be commented on in the report, and may affect the marks awarded.

2. Care should be taken that the programme is varied, balanced and contrasting. There is no minimum or maximum number of pieces or movements; but the entire programme *must not exceed the time allocated for the examination* (see Section 1.7)*, including pauses between items, set-up time, and clearing away time.* Examiners have the right to stop performances which exceed the allotted time.

3. Guidelines for the duration of programmes, including pauses between items but *not* including set-up and clearing away time, are as follows*:*

Steps 1 and 2:	5-10 minutes
Level 1:	10-12 minutes
Level 2:	12-15 minutes
Levels 3, 4 & 5:	20-25 minutes
Recital:	35-40 minutes

4. Because of the flexibility of the syllabus and the wide variety of different types of ensembles for which it caters, it is not possible to give detailed guidelines about repertoire. This will vary widely between ensemble types, and might include: published works, arrangements, compositions by one or more members of the group, items which are partly or wholly improvised, and/or items which have been developed by the group in rehearsal.

5. Scores of the items played should be provided for the examiner where practical and appropriate. Even for jazz or folk-based items, a lead sheet, or copy of the lyrics, etc. is welcomed.

6. The performance forms the basis for the assessment of Components 1(Performance) and 2 (Presentation). The expectation of performance standard varies from elementary at Level 1, to advanced at Recital level. For more information, see Section 2.4 (Level descriptions).

7. No distinction will be made between 'teachers' and 'pupils' in the ensemble. The standard of the ensemble will be assessed according to the Level being examined, regardless of the age or status of individual members of the group.

8. There is no requirement for performances to be from memory. However, in accordance with normal performance conventions, it is expected that folk and jazz items will be performed from memory. Vocal performers and choral groups are *encouraged* to perform from memory where practical.

9. The use of digital samplers and sequencers should be kept to an absolute minimum: it is expected that all performances should be essentially 'live'. A *brief* sound check may be performed at the start of the set. Effects (reverb, echo etc.) should be used judiciously.

3.3 The written programme

1. Ensembles must provide the examiner, at the start of the examination, with a written or printed programme, setting out the pieces which are to be performed, and including programme notes. This programme is assessed in Component 3 (Programme).

2. There are no absolute requirements for the content of the written programme, and this will vary according to the type of ensemble and the repertoire performed. As basic information, the programme might indicate some or all of the following for each piece performed: composer, librettist, title, year of composition or release, number and titles of movements, album or show, etc. Some information about the ensemble itself must be included at each level (eg. when and why the ensemble was formed, how often it meets, etc).

3. At all levels, programme notes must be included, giving some background information about the music and, from Level 3 onwards, a brief analytical overview, which might cover aspects such as style, instrumentation, structure, and any other musical points of interest. The length, complexity and amount of detail will vary as the levels progress; at Level 1 this will be minimal, but at Recital level should be substantial. As a general guide, the *total* amount of words for the programme notes should be approximately 250 words at Level 1, 500 words at Level 3, and 2,000 words at Recital level.

4. At all levels, the presentation and design of the programme will be taken into account in awarding marks. Text-based programmes are quite acceptable; extensive artwork is not a requirement, but some candidates may wish to develop this aspect of the presentation. However, artwork should not be overly fussy, and should not affect the legibility and readability of the text.

4. Assessment

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

4.1 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 instruments or voices are effectively controlled.	**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 performers communicate with and engage the listener through musical performance on their instruments and/or voices.

4.2 Coverage of the assessment domains

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Performance	✓	✓	✓	✓
Presentation				✓
Programme			✓	

4.3 Approximate weightings for assessment domains

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Steps 1 and 2	20	30	10	40
Levels 1-2	52	12	18	18
Levels 3-4	44	16	20	20
Level 5 and Recital	32	24	22	22

4.4 How marks are awarded during the examination

Component 1: Performance

The examiner will consider the pieces performed, and will award a mark out of 80 for this component of the examination. This mark will be subdivided at the examiner's discretion to indicate separate marks for individual pieces performed. In awarding marks, the examiner will take into account the following:

Assessment Domains	Approximate weightings			
	Steps 1 and 2	Levels 1-2	Levels 3-4	Level 5 / Recital
Technical Accomplishment: the ability to manipulate the instrument or voice, as appropriate to the repertoire, with respect to accuracy, fluency, articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics, etc.	20 %	65 %	55 %	40 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, musical personality and ensemble awareness; the ability to adapt to a variety of styles as may be required by the choice of repertoire.	30 %	15 %	20 %	30 %
Musical Knowledge: an understanding of all aspects of the notation/musical content occurring in the repertoire; an understanding of the stylistic context of, and performance practice relating to, the repertoire.	10 %	10 %	12.5 %	15 %
Communication: evidence of a perceptive understanding of how to engage the listener and communicate the musical substance of the repertoire, through the use of elements outlined above.	40 %	10 %	12.5 %	15 %

Component 2: Presentation

The examiner will award a mark out of 10, taking into account the following:

Assessment Domains	Approximate weightings			
	Steps 1 and 2	Levels 1-2	Levels 3-4	Level 5 / Recital
Communication: evidence of a perceptive understanding of how to engage the listener and communicate the musical substance of the repertoire, through such elements as platform presentation, staging, posture, ensemble awareness and the visual aspect of performance.	100 %	100 %	100 %	100 %

Component 3: Programme

The examiner will award a mark out of 10, taking into account the following:

Assessment Domains	Approximate weightings			
	Steps 1 and 2	Levels 1-2	Levels 3-4	Level 5 / Recital
Musical Knowledge: the degree to which the written programme is accurate, informative, relevant, well-designed, well-presented, and of appropriate length.	100 %	100 %	100 %	100 %

4.5 Mark allocation by assessment domain & examination component

Steps 1-2:

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Performance	20	30	10	40
Presentation	0	0	0	100
Programme	0	0	100	0

Levels 1-2:

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Performance	65	15	10	10
Presentation	0	0	0	100
Programme	0	0	100	0

Levels 3-4:

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Performance	55	20	12.5	12.5
Presentation	0	0	0	100
Programme	0	0	100	0

Level 5 and Recital:

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment %	Musicality %	Musical Knowledge %	Communication %
Performance	40	30	15	15
Presentation	0	0	0	100
Programme	0	0	100	0

5. Awarding and reporting

5.1 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 an ensemble 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%)

Candidates who achieve a Pass with Distinction will have offered a highly accurate, fluent and musical response. They will have demonstrated secure technical accomplishment and will have shown evidence of excellent musicality, ensemble awareness, and presentation skills. The quality of the written programme is likely to have been high. Candidates will have communicated, through performance, a sense of real engagement with, an understanding of, and at Levels 4 and above, a sense of individual personality in relation to, the repertoire.

Merit (75-84%)

Candidates who achieve a Pass with Merit will have offered an accurate, fluent and musical response. They will have demonstrated a good standard of technical accomplishment and will have shown significant evidence of musicality, ensemble awareness, and presentation skills. The quality of the written programme is likely to have been good. Candidates will have communicated, through performance, some sense of engagement with, some understanding of, and at Levels 4 and above, an emerging sense of musical personality in relation to, the repertoire.

Pass (65-74%)

Candidates who achieve a Pass will have offered a mostly accurate, fluent and musical response. They will have demonstrated an acceptable standard of technical accomplishment and will have shown some evidence of musicality, ensemble awareness, and presentation skills. The quality of the written programme is likely to have been satisfactory. Candidates will have communicated, through performance, a basic understanding of the repertoire, and ability to engage the listener.

Below pass, upper level (55-64%)

Candidates who achieve a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality. They will not have demonstrated an acceptable standard of technical accomplishment and evidence of ensemble awareness and presentation skills will be minimal. The quality of the written programme is likely to have been unsatisfactory. Candidates 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%)

Candidates who achieve a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality. Their standard of technical accomplishment will have been judged as significantly below that required for the level of examination, and evidence of ensemble awareness and presentation skills will be low or non-existent. The quality of the written programme is likely to have been poor. Candidates will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener.

5.2 Attainment band descriptions

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

Component 1: Performance

All levels

Distinction (85-100%)	Merit (75-84%)	Pass (65-74%)
A high level of technical accomplishment, demonstrating accuracy and fluency, appropriate to the repertoire performed. Well-developed and secure tone quality, intonation, and/or articulation. Evidence of excellent musicality and interpretative ideas. A confident and assured performance. A secure understanding of musical content / notation should be evident. As the levels progress, the performance should display increasingly convincing evidence of stylistic awareness and an increasing degree of expressive qualities. A clear ability to engage the listener in the performance.	An ability to cope well with the technical demands of the music. A good standard of tone quality, intonation and/or articulation. Evidence of appropriate musicality and interpretative ideas. A confident performance. A mostly secure understanding of musical content / notation should be evident. As the levels progress, some stylistic awareness and expression should be evident. Some ability to engage the listener in the performance.	Fairly accurate, reasonably fluent, but occasionally hesitant. Tone quality, intonation and/or articulation of a generally acceptable standard. There is some evidence of appropriate musicality and interpretative ideas. A reasonably confident performance. Significant evidence of an understanding of musical content / notation. As the levels progress, the beginnings of stylistic awareness and expression should become apparent. A basic ability to engage the listener in the performance.

Below Pass, upper (55-64%)	Below Pass, lower (0-54%)
Some correct playing, but a degree of discontinuity in the performance, accompanied by technical inaccuracies. Tone, intonation and/or articulation need more work in order to be of an acceptable standard. Nevertheless, some signs that a sense of musicality and interpretation is potentially attainable. Evidence of an understanding of musical content / notation. Stylistic awareness and expression are unlikely to be clearly communicated.	There may be some correct playing, but a proportionally greater number of inaccuracies, and a lack of continuity which compromises the sense of performance. Tone and/or articulation are well below an acceptable standard. Ideas of interpretation and musicality are not clearly communicated. Some evidence, or less, of an understanding of musical content / notation. Little evidence of stylistic awareness and expression.

Component 2: Presentation

All levels

Distinction (85-100%)	Merit (75-84%)	Pass (65-74%)
Excellent awareness of appropriate platform techniques such as entering and leaving the performance area, staging, position within the ensemble, and posture. Each candidate demonstrates disciplined and co-ordinated participation in the ensemble, including awareness of the other members. There is strong evidence that the visual element of ensemble performance has been thoroughly considered.	Clear awareness of appropriate platform techniques such as entering and leaving the performance area, staging, position within the ensemble, and posture. Each candidate demonstrates highly competent participation in the ensemble, including awareness of the other members. There is evidence that the visual element of ensemble performance has been considered.	Some awareness of appropriate platform techniques such as entering and leaving the performance area, staging, position within the ensemble, and posture. Each candidate demonstrates satisfactory participation in the ensemble, including awareness of the other members. There is some evidence that the visual element of ensemble performance has been considered.

Below Pass, upper (55-64%) Insufficient awareness of appropriate platform techniques such as entering and leaving the performance area, staging, position within the ensemble, and posture. Some candidates demonstrate less than competent participation in the ensemble, including awareness of the other members. There is limited evidence that the visual element of ensemble performance has been considered.	**Below Pass, lower (0-54%)** Little or no awareness of appropriate platform techniques such as entering and leaving the performance area, staging, position within the ensemble, and posture. Most or all candidates demonstrate less than competent participation in the ensemble, including awareness of the other members. There is little or no evidence that the visual element of ensemble performance has been considered.

Component 3: Programme

All levels

Distinction (85-100%) The written programme is highly competent in every respect. It is informative, accurate, relevant, well written, well designed and well presented.	**Merit (75-84%)** The written programme is competent in most respects. It is generally informative, accurate, relevant, well written, well designed and well presented.	**Pass (65-74%)** The written programme is generally competent. It is reasonably informative, accurate and relevant, and standards of literary expression, design and presentation are satisfactory.
Below Pass, upper (55-64%) The written programme is generally below standard. It is insufficiently informative, accurate or relevant, and standards of literary expression, design and presentation are unsatisfactory.	**Below Pass, lower (0-54%)** The written programme is well below standard. It is insufficiently informative, accurate or relevant, and standards of literary expression, design and presentation are poor.	

5.3 Issue of results

A written report will be compiled for each examination. This will focus on the ensemble as a whole rather than on individual players, although where an individual contribution is particularly noteworthy, this may be commented on.

Candidates will be informed of the result of examinations as soon as possible, and not later than four weeks after the examination date, by post. Representatives are not allowed to issue results over the telephone.

Certificates for successful ensembles (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.)*

5.4 Repeats of examinations

Where an ensemble is not able to reach the minimum standard for a pass in an examination, application for re-examination at that Level 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.