



UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Jazz Diplomas Syllabus

**DipLCM, ALCM, LLCM and FLCM
in Jazz Performance**

Piano

Flute

Clarinet

Saxophone

Trumpet, Cornet & Flugelhorn

Trombone

2016 until further notice

updated 01.01.2025

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

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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 practicing 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 sector in being awarded by a university.

LCM's graded examinations in most subjects are regulated by Ofqual, Qualifications Wales and CCEA, 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 a regulated subject.

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

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, music theatre, popular music vocals, guitar, electronic keyboard, electronic organ, drum kit, percussion, church music, Irish and Scottish traditional music, jazz (piano, wind and brass), ensemble, early learning, theory (both classical and popular) and composition. Examinations in acoustic, electric, bass and rock guitars and ukulele 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 **RECITAL GRADES**, allowing candidates to enter for a graded exam focusing entirely, or predominantly, on performance; and the **PERFORMANCE AWARDS**, assessed via DVD submission.

We also 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 via our website lcme.uwl.ac.uk, or from the LCM Examinations office (contact details on page 2).

1. Syllabus introduction

1.1 Validity of this syllabus

This syllabus is valid from 1 September 2016 until further notice.

1.2 Rationale

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

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the repertoire 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, LCM's graded qualifications and diplomas are broadly comparable with those of other awarding bodies offering similar qualifications in music and in drama/communication. However, LCM'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 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 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 (uwl.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

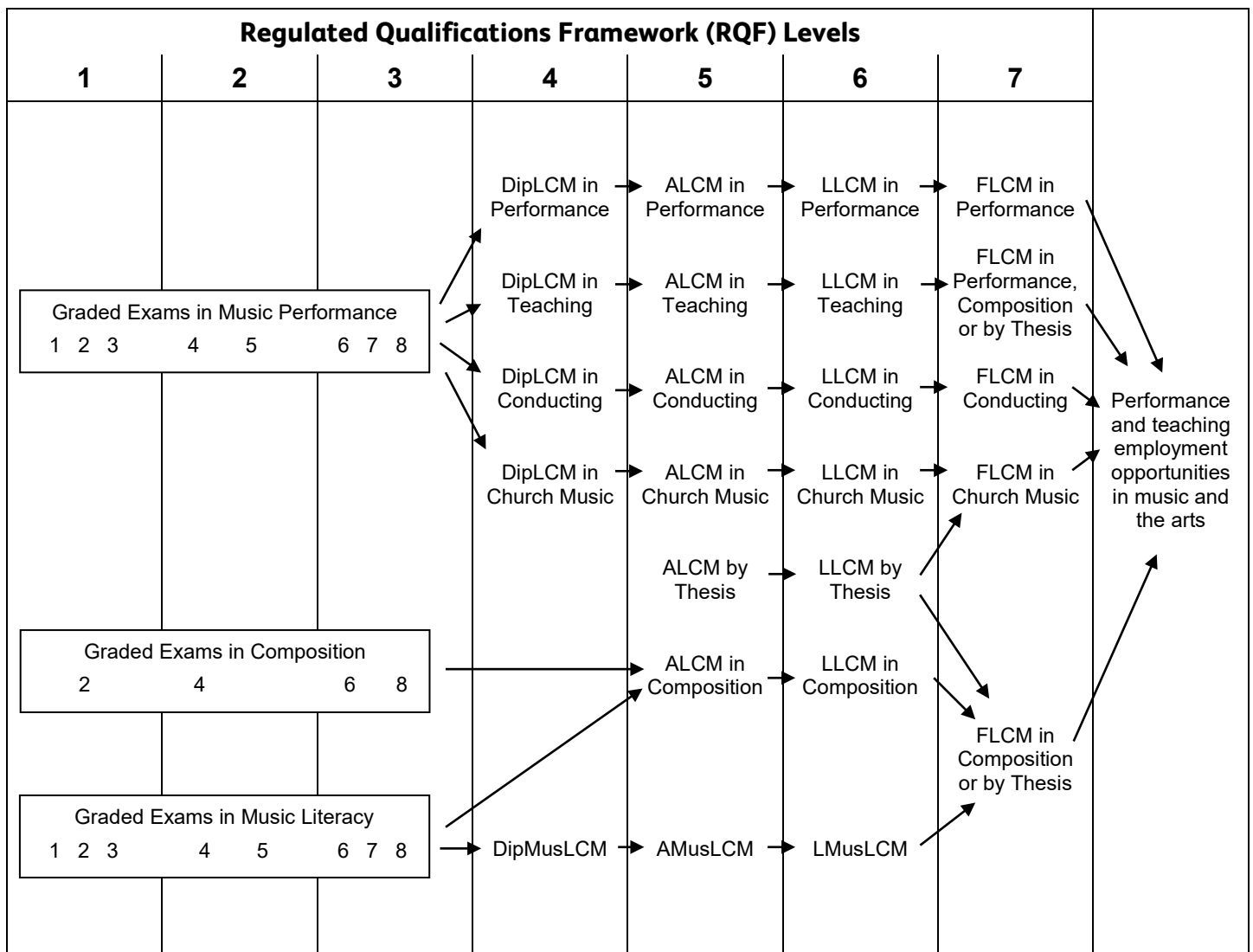
Assessment durations, which include discussion and report writing time for the examiners, are as follows:

DipLCM	ALCM	LLCM	FLCM
35 minutes	50 minutes	50 minutes	70 minutes
FLCM	18		

1.7 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 website: lcme.uwl.ac.uk.

1.8 Progression



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.

1.9 Regulation

LCM's diplomas in jazz performance are regulated in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 4, 5, 6 and 7.

The table below shows the qualification number, title and credit value of each diploma. The awarding organisation is **University of West London Qualifications (UWLQ)**.

Please contact us, or consult the Register of Regulated Qualifications (<http://register.ofqual.gov.uk>), for further details, including unit numbers.

Diploma	Qualification Number	Qualification Title	Guided Learning Hours	Credits	Total Qualification Time
DipLCM in Jazz Performance	600/0639/0	UWLQ Level 4 Diploma in Music Performance	54	90	900
ALCM in Jazz Performance	600/0755/2	UWLQ Level 5 Diploma in Music Performance	65	120	1200
LLCM in Jazz Performance	600/0756/4	UWLQ Level 6 Diploma in Music Performance	108	180	1800
FLCM in Jazz Performance	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	225	2250

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 University of West London Qualifications. 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/vocalists 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.

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

Programme notes are not essential, but welcome. A list of pieces, however, should be given to the examiner(s). The pieces should be introduced, as at a gig, so that communication skills can be maximised and assessed.

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, Recital Grades, Leisure Play and Performance Awards Examinations in Jazz Performance***
for information on graded jazz examinations.

Please refer to the ***Music Performance and Teaching Diplomas Syllabus***
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 University of West London Qualifications, 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 Prerequisite qualifications

There are no prerequisite qualifications required for entering any exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Age groups

LCME examinations are open to all and there are no minimum age restrictions Recommended minimum ages are as follows: DipLCM — 16, ALCM — 17, LLCM — 18 and FLCM — 19.

2.4 Description of examination components

2.4.1 Jazz Piano: DipLCM

Component 1: Performance

70 marks

Candidates should introduce and perform a programme of approximately 20 minutes' duration. The pieces in the programme may be selected by the candidate. Although candidates may wish to focus on a particular style or influence, the programme should reflect some variety. As a guide, four pieces could be offered.

One of the pieces may be a transcription or a study. This may be chosen by the candidate.

Candidates may opt to play one iconic vamp, as described in the ALCM syllabus below (Section 2.4.2, Component 1). This must be played from memory. A copy of the chord changes and an outline of the shape of the vamp should be given to the examiner.

Candidates may offer an own composition/study which explores at least one jazz piano technique e.g. boogie-woogie, stride piano, piano voicings.

Refer to the ALCM section (2.4.2, Component 2) for guidelines relating to the use of a second instrument or voice.

The transcription, study or vamp must NOT be chosen from the selection available in the LCM Jazz Grades syllabus.

The degree of difficulty should reflect the level of this qualification. Improvisational creativity, development of the language of jazz, awareness of the programme development and a sense of performance are essential in the programme.

Sample Programme 1

- a. A jazz waltz
- b. A jazz standard
- c. A transcription
- d. An own composition

Sample Programme 2

- a. An own composition, including improvisation (c.10 minutes)
- b. An iconic vamp
- c. A jazz standard
- d. An own composition/study (exploring technique)

Component 2: Sight reading

15 marks

The sight reading test may be written in any jazz style. Small sections may require improvisation; however, chord indications will be given (e.g. chord two in C major may appear as Dm7, D-7 or ii7).

Creative voicing is encouraged. Fluency, feel and rhythmic consistency are priorities, more so than including every written note.

One minute's preparation time will be given; during this time candidates may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end.

Component 3: Discussion

15 marks

This will focus primarily on the programme performed in Component 1. Influences, styles and the musical fundamentals of the pieces (e.g. chord symbol recognition, the form of a piece, etc.) may be discussed.

2.4.2 Jazz Piano: ALCM

Candidates choose **EITHER** Option 1: Standard format **OR** Option 2: Recital.

Option 1: Standard format

Component 1: Candidates may offer 'Technical work' or 'Transcriptions or vamps' (see below)

Component 1: Technical work

15 marks

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

1. Candidates will be required to play the chord/scale pattern (see figure 4 LLCM, page 16) starting on C, G, D, A, F or B \flat (swung only), one octave.
2. Left hand only: Exercise in 3rds and 7ths.

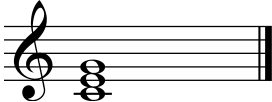

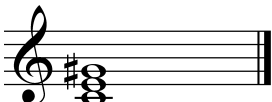
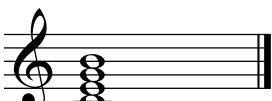
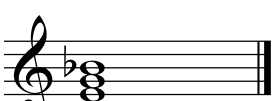


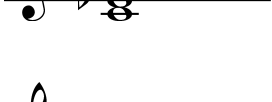
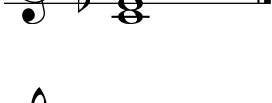
The basic device of this system is illustrated in Figure 1, and may be requested starting on any major 3rd through a complete circle of keys.

Figure 1:



3. To play the chords, in either hand, as selected by the examiners, as illustrated in Figure 2, in the keys of C, G, D, A, F, B^b and E^b. Major 7th and dominant 7th chords may be played with both hands, using creative and appropriate voicing, possibly by the use of chord extensions; examples are given below. The examiners may ask for the selected chords in any order.

Figure 2:

	MAJOR	C
	MINOR	C
	AUGMENTED	C+
	MAJOR 7th	C [^] *
	DOMINANT 7th (or just '7th')	C7 *
	MINOR 7th	Cm7
	HALF DIMINISHED (or minor 7th flat 5th)	C [±] or Cm7 ^(°5)
	DIMINISHED 7th	C ^o
	MINOR/MAJOR 7th	C ^o

* e.g.

C^Δ C⁷

Component 1: Transcriptions or vamps

15 marks

Candidates should perform ONE transcription, of their own choice. The performance should include the Head (if applicable), as well as the transcribed solo.

Candidates may wish to make their own transcription from a recording. (A copy of the recording must be made available for the examiners.) Transcriptions do NOT have to be performed from memory. A copy of the transcription should be given to the examiners. Bass and drums may be added to help authenticity. Candidates may wish to produce a backing track as an alternative to supporting players. Provision of sound equipment is the responsibility of the candidate. (Setting up time will need consideration.)

As an alternative to a transcription, candidates may wish to demonstrate their vamping skills in this section. Two iconic vamps should be chosen (e.g. *Coral Keys*, Cedar Walton; *Killer Joe*, Benny Golson). Two full choruses should be played. The second chorus should include elements of fills and improvisation. A copy of the chart should be given to the examiners. It should show the chord changes and outline the shape of the vamp (similar to the illustration of *Killer Joe* (Benny Golson) in Figure 3, below). The vamps chosen must not be available in the LCM Jazz Grades syllabus.

This option is offered to encourage awareness of the role of the pianist in the rhythm section. This piece can be played as part of a rhythm section; however, please refer to the guidance on setting up in Section 2.1. If the vamps are chosen they must be played from memory. *Jerry Coker's Jazz Keyboard* (Belwin/Warner) may be a useful reference book. A copy of the original recording in which the vamp is used must also be made for reference by the examiners. It is the responsibility of the candidate to provide appropriate playing equipment.

Figure 3: Iconic Vamps – *Killer Joe* (Benny Golson)

C⁷(13) B^b7(13)

etc.

Component 2: Performance/Improvisations

60 marks

Candidates should present a 'set' of approximately 20 minutes' duration. At least two contrasting styles should be represented. Each piece should be introduced, as at a gig. As a guide, four pieces will help to offer a balanced programme.

Candidates should feel free to explore styles, among others, ranging from ragtime, the blues, New Orleans, through to the swing era to bebop, cool jazz, fusion, jazz/funk and to the contemporary and avant-garde. Own compositions are encouraged.

One piece may be performed on any other second instrument, and/or the candidate may wish to add their own vocals (in the tradition of artists such as Diana Krall, Harry Connick Jnr, Ray Charles, Jamie Cullum, Nina Simone and Michael Feinstein). Bass and drums may be added for authenticity. Backing tracks may also be used. Refer to the guidance on setting up in Section 2.1.

A horn player and/or singer may be added, on up to two pieces, so that the candidate's accompanying, comping, vamping and voicing skills can be assessed alongside improvisational skills.

Component 3: Reading from a lead sheet

15 marks

At the conclusion of the Improvisations component the candidate will be given a copy of a lead sheet (in the style of a Real Book or Aebersold book). Five minutes will be given for study/practice. The style will be indicated by the examiner(s). The performance should include appropriate styling, and voicing, and the candidate may also wish to explore skills related to the rhythm section pianist (e.g. comping, vamping, sympathetic fills, etc.).

This component reflects situations that can occur during a jazz gig, e.g. when a guest artist or visitor decides to do a number. Therefore, the band has to be ready to respond and develop a coherent piece from limited information.

Component 4: Discussion

10 marks

The candidate will discuss some, or all, of the following with the examiners. The discussion will relate primarily to the music performed. However, some broader, generalised elements may be approached.

- Stylistic and historical context
- The techniques required
- Form/formulae
- Rudiments (e.g. chord relationships, chord symbols, scale patterns, intervals)
- Contrefact relationships
- Why the transcription/vamp was chosen
- Why the pieces in the programme were chosen
- Musical influences

Option 2: Recital

Component 1: The recital

80 marks

This offers the candidate with a particular jazz interest an opportunity to explore this via a 30–35 minute recital. The candidate will be required to explain the areas of exploration during the recital. The area of study is the candidate's choice.

Possible areas of study/exploration

- a) An artist who has had a deep impression on the candidate's playing.
- b) The development of the use of modes in jazz. In the explanations the candidate could explain and demonstrate the modes explored in the pieces.
- c) The blues – Its history, development and variations.
- d) A concert of own compositions, including explanations related to the areas of exploration.
- e) An exploration of iconic bebop artists and charts.
- f) The importance of the development of Latin American music in the development of jazz.
- g) Pianists could offer a concert which explores 'voicings' and explanations could describe their structures and movements.
- h) 'Cool jazz'.
- i) To convey the importance of the pentatonic scale (or any other chosen scale pattern) in the development of jazz and improvisation.
- j) Important formulae in the development of jazz. E.g. 'Rhythm Changes'.
- k) Fusion – its development, variations and impact on music.

Component 2: Discussion

20 marks

To explore aspects of the performance and wider jazz background, detail and influences.

2.4.3 Jazz Piano: LLCM

Candidates choose **EITHER** Option 1: Standard format **OR** Option 2: Recital.

Option 1: Standard format

Component 1: Candidates may offer 'Technical work' or 'Transcription or vamps' (see below)

Component 1: Technical work

15 marks

This section should demonstrate fluency and stylistic detail.

1. The chords illustrated in Figure 2 at ALCM level are required in ALL keys, demonstrating an awareness of creative and appropriate voicings in major 7th and dominant 7th chords. This should be from memory. The examiners may ask for the selected chords in any order.
2. Candidates will be required to play the chord/scale patterns in Figure 4, starting on any note (swung only), one octave.

Figure 4:

Figure 4 shows four musical patterns labeled A, B, C, and D. Each pattern consists of a treble clef staff with a scale and a bass clef staff with a chord voicing. Pattern A: Major 7th chord (A7) and major scale. Pattern B: Dominant 7th chord (B7) and major scale a perfect 4th above. Pattern C: Minor 7th chord (C7) and major scale a major 2nd below. Pattern D: Half diminished 7th chord (D7b9) and major scale a minor 2nd above.

- | | |
|------------------------|--|
| A: MAJOR 7th | Major scale, root to root |
| B: DOMINANT 7th | Major scale a perfect 4th above, root to root (MIXOLYDIAN) |
| C: MINOR 7th | Major scale a major 2nd below, root to root (DORIAN) |
| D: HALF DIMINISHED 7th | Major scale a minor 2nd above, root to root (LOCRIAN) |

Component 1: Transcriptions or vamps

15 marks

Candidates should perform TWO contrasting transcriptions, of their own choice. Transcriptions do NOT have to be played from memory.

Alternatively, candidates may perform ONE transcription and THREE iconic vamps. The three vamps must be played from memory, as described above in the ALCM syllabus (Section 2.4.2, Component 1). Copies of the charts and recordings should be given to the examiners (as outlined above for ALCM).

Component 2: Performance/Improvisations

60 marks

Candidates should present a 'set' of approximately 25 minutes' duration. As at a professional gig, presentation and programme building are important. These elements will be reflected in the marks. The programme may reflect variety, or follow a common theme.

Candidates should feel free to explore styles, among others, ranging from ragtime, the blues, New Orleans, through to the swing era to bebop, cool jazz, fusion, jazz/funk and to the contemporary and avant-garde. Own compositions are encouraged.

Component 3: Reading from a lead sheet

15 marks

At the conclusion of the improvisations component the candidate will be given a copy of a lead sheet (in the style of a Real Book or Abersold book). Five minutes will be given for study/practice. The style will be indicated by the examiner(s). The performance should include appropriate styling, and voicing, and the candidate may also wish to explore skills related to the rhythm section pianist (e.g. comping, vamping, sympathetic fills, etc.).

This component reflects situations that can occur during a jazz gig, e.g. when a guest artist or visitor decides to do a number. Therefore, the band has to be ready to respond and develop a coherent piece from limited information.

Component 4: Discussion

10 marks

As for ALCM above, but a greater depth will be expected (e.g. awareness of more complex chords). A good depth of knowledge relating to the styles represented in the programme is required.

Option 2: Recital

Component 1: The recital

80 marks

This offers the candidate with an interest in specific elements of jazz an opportunity to explore this passion via a 30–35 minute recital. The candidate will be required to explain the areas of exploration during the recital. The area of study is the candidate's choice.

Possible areas of study/exploration

- a) An artist who has had a deep impression on the candidate's playing.
- b) The development of the use of modes in jazz. In the explanations the candidate could explain and demonstrate the modes explored in the pieces.
- c) The blues – its history, development and variations.
- d) A concert of own compositions, including explanations related to the areas of exploration.
- e) An exploration of iconic bebop artists and charts.
- f) The importance of the development of Latin American music in the development of jazz.
- g) Pianists could offer a concert which explores 'voicings' and explanations could describe their structures and movements.
- h) 'Cool jazz'.
- i) To convey the importance of the pentatonic scale (or any other chosen scale pattern) in the development of jazz and improvisation.
- j) Important formulae in the development of jazz. E.g. 'Rhythm Changes'.
- k) Fusion – its development, variations and impact on music.

Greater depth and technical ability will be required at LLCM level.

Component 2: Discussion

20 marks

To explore aspects of the performance and wider jazz background, detail and influences.

2.4.4 Jazz Piano: FLCM

Candidates must perform a programme of the highest professional standard. Candidates must submit their programme to the Chief Examiner in Music for approval well before the closing date for entries. 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, and marked for the attention of the Chief Examiner.

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

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.

2.4.5 Jazz Wind & Brass: DipLCM

Component 1: Performance

70 marks

Candidates should introduce and perform a programme of approximately 20 minutes' duration. The pieces in the programme may be selected by the candidate. Although candidates may wish to focus on a particular style or influence, the programme should reflect some variety. As a guide, four pieces could be offered.

Candidates should refer to the ALCM Improvisations requirements (Section 2.4.6, Component 2). This section gives details of the flexibility allowed, including adding vocals and instrument doubling.

One of the pieces may be a transcription or a study. This may be chosen by the candidate. As well as exploring jazz language and styles, exploration of more advanced techniques is also acceptable, e.g. growling on the saxophone and double and triple tonguing on the trumpet. The candidate may wish to compose their own study to help explore techniques. At least one technique should be explored.

The transcription or study must NOT be chosen from the selection available in the LCM Jazz Grades syllabus.

The degree of difficulty should reflect the level of this qualification. Improvisational creativity, development of the language of jazz, awareness of the programme development and a sense of performance are essential in the programme.

Sample Programme 1 (Saxophone)

- A study or transcription
- Yardbird Suite* – Charlie Parker
- Slang* – Michael Brecker
- A ballad

Sample Programme 2 (Trumpet)

- An own composition
- A Night in Tunisia* – Dizzy Gillespie
- A transcription
- Freddie Freeloader* – Miles Davis

Component 2: Sight reading

15 marks

The sight reading test may be written in any recognised jazz style and may include short improvised sections and/or fills.

One minute's preparation time will be given; during this time candidates may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end.

Component 3: Discussion

15 marks

This will focus primarily on the programme performed in Component 1. Influences, styles and the musical fundamentals of the pieces (e.g. chord symbol recognition, the form of a piece, etc.) may be discussed.

2.4.6 Jazz Wind & Brass: ALCM

Candidates choose **EITHER** Option 1: Standard format **OR** Option 2: Recital.

Option 1: Standard format

Component 1: Candidates may offer 'Technical work' or 'Solo transcription' (see below)

Component 1: Technical work

15 marks

The technical 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 three octaves; all others two octaves.

Flute: all two octaves except those starting on C, which will be three octaves.

Trumpet: range to high C.

Saxophone: B[♭] to F, all two octaves. Others may be one octave, or two octaves if the candidate wishes to use the altissimo register.

- Blues scales, starting on any note.
- Dorian, Aeolian or Mixolydian modes (candidate's choice), starting on any note.

For further information please refer to 'Scales for Jazz Improvisation' by Dan Haerle (see Section 3.3).

Component 1: Solo transcription

15 marks

Candidates should perform ONE transcription of their own choice. The performance should include the Head (if applicable), as well as the transcribed solo.

Candidates may wish to make their own transcription from a recording. (A copy of the recording must be available for the examiners.)

A rhythm section or accompanist (piano/keyboard/guitar) may be added to help authenticity. Candidates may wish to use a backing track as an alternative to support players. Provision of sound equipment is the responsibility of the candidate. Refer to the guidance on setting up in Section 2.1.

Component 2: Performance/Improvisations

60 marks

Candidates should introduce and present a 'set' of approximately 20 minutes' duration. At least two contrasting styles should be represented. Each piece should be introduced, as at a gig. As a guide, four pieces might offer a balanced programme. Candidates should feel free to explore any style, ranging from blues and New Orleans to the contemporary.

One piece may be performed on any other second instrument. Saxophonists and clarinettists may use more than one variation of the instrument. Trumpet players may also use the cornet or flugelhorn. The candidate may also offer a vocal chorus on one number (in the tradition of artists such as Curtis Stigers, Louis Armstrong and Jack Teagarden). Candidates are encouraged to fully exploit their creative instincts. Own compositions are encouraged.

The use of a rhythm section or accompanist (e.g. piano/guitar) is welcome. Backing tracks may also be used, including self-produced tracks. Refer to the guidance on setting up in Section 2.1.

The following lists offer a starting point for programme building:

Sample Programme 1 (Saxophone)

- a. *When Lights are Low* – Benny Carter
- b. *Now's the Time* – Charlie Parker
- c. An own composition, e.g. a jazz waltz (perhaps performed on a second instrument)
- d. *Lady Bird* – Tadd Dameron

Sample Programme 2 (Clarinet)

- a. *Wholly Cats* – Benny Goodman
- b. *Have You Met Miss Jones?* – Rodgers & Hart
- c. An own composition
- d. *Lady be Good* – George & Ira Gershwin

Sample Programme 3 (Flute)

- a. *There Will Never Be Another You* – Gordon & Warren
- b. *Waltz for Debby* – Bill Evans
- c. *Wave* – A C Jobim
- d. An own composition

Sample Programme 4 (Trumpet)

- a. *Milestones* – Miles Davis
- b. *I Remember Clifford* – Benny Golson
- c. An own composition
- d. *Footprints* – Wayne Shorter

Sample Programme 5 (Trombone)

- a. *Georgia on my Mind* – Hoagy Carmichael
- b. *Lady Bird* – Tadd Dameron
- c. *Sweet Georgia Brown* – Ben Bernie
- d. *Song for my Father* – Horace Silver

Charts are available, with backing tracks, through the Jamey Aebersold series (Jazzwise) and/or the Hal Leonard Jazz Play Along series. The Real Books also offer a good source of material.

Component 3: Short study

15 marks

At the conclusion of the improvisation component a short improvisation study will be given to the candidate consisting of a chord chart and CD backing track. The candidate is expected to provide their own CD player, so that the piece can be practised/studied and a short head and improvisation developed. Five minutes will be given for study.

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
- d. Latin

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

This component reflects situations that can occur during a jazz gig, e.g. when a guest artist or visitor decides to do a number. Therefore, the band has to be ready to respond and develop a coherent piece from limited information.

Component 4: Discussion

10 marks

The candidate will discuss some, or all, of the following with the examiners. The discussion will relate primarily to the programme. However, some broader, generalised elements may be approached.

- Stylistic and historical context
- The techniques required
- Form/formulae
- Rudiments (e.g. chord relationships, chord symbols, scale patterns, intervals)
- Contrefact relationships
- Why the transcription was chosen
- Why the pieces in the programme were chosen
- Musical influences

Option 2: Recital

Component 1: The recital

80 marks

This offers the candidate with an interest in specific elements of jazz an opportunity to explore this passion via a 30–35 minute recital. The candidate will be required to explain the areas of exploration during the recital. The area of study is the candidate's choice.

Possible areas of study/exploration

- a) An artist who has had a deep impression on the candidate's playing.
- b) The development of the use of modes in jazz. In the explanations the candidate could explain and demonstrate the modes explored in the pieces.
- c) The blues – its history, development and variations.
- d) A concert of own compositions, including explanations related to the areas of exploration.
- e) An exploration of iconic bebop artists and charts.
- f) The importance of the development of Latin American music in the development of jazz.
- g) Pianists could offer a concert which explores 'voicings' and explanations could describe their structures and movements.
- h) 'Cool jazz'.
- i) To convey the importance of the pentatonic scale (or any other chosen scale pattern) in the development of jazz and improvisation.
- j) Important formulae in the development of jazz. E.g. 'Rhythm Changes'.
- k) Fusion – its development, variations and impact on music.

Component 2: Discussion

20 marks

To explore aspects of the performance and wider jazz background, detail and influences.

2.4.7 Jazz Wind & Brass: LLCM

Candidates choose **EITHER** Option 1: Standard format **OR** Option 2: Recital.

Option 1: Standard format

Component 1: Candidates may offer ‘Technical work’ or ‘Solo transcription’ (see below)

Component 1: Technical work

15 marks

The technical work should be played from memory, slurred, legato tongued, staccato tongued and swung. Ranges are as outlined in the technical requirements for ALCM (Section 2.4.6, Component 1).

1. Blues scales on any note.
2. Candidates should present two of the following: the Lydian $\flat 7$ scale (Lydian Dominant) **OR** the Super Locrian scale (Diminished Whole Tone scale) **OR** the Lydian Augmented scale (+4 +5) **OR** augmented scales on C, C \flat , D, E \flat **OR** diminished scales starting on the half or whole step, all starting on any note **OR** augmented scales on C, C \flat , D and E \flat .

For further information please refer to ‘Scales for Jazz Improvisation’ by Dan Haerle (see Section 3.3).

Component 1: Solo transcription

15 marks

Requirements are as for ALCM, above. However, TWO contrasting transcriptions should be performed.

Component 2: Performance/Improvisations

60 marks

Candidates should introduce and present a ‘set’ of approximately 25 minutes’ duration. As at a professional gig, presentation and programme building are important. These elements will be reflected in the marks. The programme may reflect variety or follow a common theme. Candidates should feel free to explore any style, ranging from the blues and New Orleans to the contemporary. Candidates with doubling and/or vocal skills may wish to explore these areas (as outlined above for ALCM).

Sample Programme 1

- a. *Some Skunk Funk* – Randy Brecker
- b. An own composition in a funk style
- c. *Impressions* – John Coltrane
- d. *Nardis* – Miles Davis
- e. *Shirley* – Stanley Turrentine

Sample Programme 3

- a. *Stompin’ at the Savoy* – Edgar Sampson
- b. *Indiana* – Hanley/McDonald
- c. An own composition
- d. *Bluesette* – Gimbel/Thielemans
- e. *Afternoon in Paris* – John Lewis

Sample Programme 2

- a. *Groovin’ High* – Dizzie Gillespie
- b. *All the Things You Are* – Kern/Hammerstein
- c. *Lover Man* – Davis/Ramirez
- d. *Crisis* – Freddie Hubbard
- e. *Ceora* – Lee Morgan

Sample Programme 4

- a. *Confirmation* – Charlie Parker
- b. An own composition (in bebop style)
- c. *Samantha* – Sammy Nestico
- d. *Rush Hour* – Lennie Niehaus
- e. *Anthropology* – Charlie Parke

For suggested publications, refer to the ALCM guidelines above (Section 2.4.6, Component 2).

Component 3: Short study

15 marks

A short improvisation study will be given to the candidate consisting of a chord chart and CD backing track. The candidate is expected to provide their own CD player, so that the piece can be practised and studied and a short head and improvisation developed. Five minutes will be given for study.

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. Ballad

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

This component reflects situations that can occur during a jazz gig, e.g. when a guest artist or visitor decides to do a number. Therefore, the band has to be ready to respond and develop a coherent piece from limited information.

Component 4: Discussion

10 marks

As for ALCM, but a greater depth will be expected (e.g. awareness of more complex chords). A wide range of knowledge relating to the styles represented in the programme is required.

Option 2: Recital

Component 1: The recital

80 marks

This offers the candidate with an interest in specific elements of jazz an opportunity to explore this passion via a 30–35 minute recital. The candidate will be required to explain the areas of exploration during the recital. The area of study is the candidate's choice.

Possible areas of study/exploration

- a) An artist who has had a deep impression on the candidate's playing.
- b) The development of the use of modes in jazz. In the explanations the candidate could explain and demonstrate the modes explored in the pieces.
- c) The blues – its history, development and variations.
- d) A concert of own compositions, including explanations related to the areas of exploration.
- e) An exploration of iconic bebop artists and charts.
- f) The importance of the development of Latin American music in the development of jazz.
- g) Pianists could offer a concert which explores 'voicings' and explanations could describe their structures and movements.
- h) 'Cool jazz'.
- i) To convey the importance of the pentatonic scale (or any other chosen scale pattern) in the development of jazz and improvisation.
- j) Important formulae in the development of jazz. E.g. 'Rhythm Changes'.
- k) Fusion – its development, variations and impact on music.

Greater depth and technical ability will be required at LLCM than the ALCM level.

Component 2: Discussion

20 marks

To explore aspects of the performance and wider jazz background, detail and influences.

2.4.8 Jazz Wind & Brass: FLCM

Candidates must perform a programme of the highest professional standard. Candidates must submit their programme to the Chief Examiner in Music for approval well before the closing date for entries. 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, and marked for the attention of the Chief Examiner.

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

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	Discussion
70 %	15 %	15 %

ALCM and LLCM:

EITHER: Technical Work	OR: Transcription(s)	Performance/ Improvisations	Tests	Discussion
15 %	15 %	60 %	15 %	10 %

FLCM:

Assessed as 'Approved' or 'Not Approved'.

3. Resources

Candidates are encouraged to explore the many avenues available, including published transcriptions, transcribing recordings, and legal download facilities.

A useful starting point for pianists is *The Soul of Blues, Stride & Swing Piano* by Riccardo Scivales (Ekay Music).

Wise/Music Sales publishes a series called *Artist Transcriptions* for trumpet, clarinet, alto and tenor saxophone and piano.

3.1 Discography

The short discography below offers a starting point for transcribing from recordings:

Piano

Dave Brubeck	Greatest Hits
Chick Corea	Light as a Feather
Chick Corea	Now He Sings, Now He Sobs
Bill Evans	Autumn Leaves
Errol Garner	Misty
Dave Grusin	The Gershwin Collection
Herbie Hancock	Maiden Voyage
Herbie Hancock	The Best of Herbie Hancock
Herbie Hancock	The Prisoner
James P Johnson	Piano Solos (1921–1926)
Thelonious Monk	Monk & Trane
Bud Powell	Collection
Bud Powell	The Amazin' Bud Powell
George Shearing	Live at the Café Carlyle
Horace Silver	Song for my Father
Horace Silver	The Cape Verdean Blues
Art Tatum	Pure Genius
McCoy Tyner	The Real McCoy
Fats Waller	Ain't Misbehavin'
Teddy Wilson	Air Mail Special

Flute

Eric Dolphy	Out to Lunch (also alto sax and bass clarinet)
Jan Garbarek	Wayfarer (also soprano sax)
Tubby Hayes and Roland Kirk	Return Visit (also tenor sax)
Paul Horn	Black and White Box of Jazz
Yusef Lateef	The Diverse
Herbie Mann	Brazilian Soft Shoe
Bob Mintzer	Incredible Journey (also saxes, clarinet)
Wolfgang Puschnig	Carla Bley – Appearing Nightly
Tom Scott	The Spirit Feel (also saxes)
Bud Shank	Live at the Haig (also alto sax)

Clarinet

Eddie Daniels	Collection
Kenny Davern	My Inspiration
Buddy DeFranco	Buddy DeFranco and Oscar Peterson Play George Gershwin
Johnny Dodds, Pee Wee Russell & Peanuts Hucko	The Great Clarinetists
Jimmy Giuffre	Free Fall
Benny Goodman	Benny Goodman at His Best
Woody Herman	Greatest Hits
Ken Peplowski	Easy to Remember
Artie Shaw	The Best of Artie Shaw

Soprano Saxophone

Sidney Bechet	Bechet of New Orleans
Bob Wilber	Reflections

Alto Saxophone

Cannonball Adderley	At the Lighthouse
Cannonball Adderley	Something Else
Cannonball Adderley	Takes Charge
Ornette Coleman	Something Else!
Ornette Coleman	This is Our Music
Ornette Coleman	Town Hall Concert
Johnny Hodges	Jeep's Blues
Charlie Parker	Jazz at Massey Hall
Charlie Parker	Now's the Time
Charlie Parker	The Savoy Recordings
Charlie Parker	The Verve Years
David Sanborn	Chicago Song
Sonny Stitt	Constellation
Sonny Stitt	The Stitt/Rollins Session
Phil Woods	Bouquet

Tenor Saxophone

John Coltrane	A Love Supreme
John Coltrane	Blue Train
John Coltrane	Giant Steps
John Coltrane	Impressions
John Coltrane	Live at Birdland
John Coltrane	More Lasting than Bronze
Stan Getz	'Round Midnight
Coleman Hawkins	Bluesy Burrell
Joe Henderson	Inner Urge
Joe Henderson	Live in Japan
Roland Kirk	We Free Kings
Oliver Nelson	The Blues and the Abstract Truth
Sonny Rollins	Newk's Time
Sonny Rollins	Now's the Time
Sonny Rollins	Saxophone Colossus
Wayne Shorter	Speak No Evil
Sonny Stitt	Constellation
Ben Webster	Stormy Weather
Lester Young	Lester Leaps In

Baritone Saxophone

Harry Carney	(many Duke Ellington recordings)
Gerry Mulligan	Walk on the Water

Trumpet

Louis Armstrong	The Essential
Chet Baker	The Touch of Your Lips
Clifford Brown	Brown & Roach Inc.
Clifford Brown	Brownie Eyes
Clifford Brown	Clifford Brown with Strings
Clifford Brown	Study in Brown
Miles Davis	Kind of Blue
Miles Davis	Miles Davis
Miles Davis	Milestones
Miles Davis	My Funny Valentine
Miles Davis	Seven Steps to Heaven
Dizzy Gillespie	Gettin' Dizzy
Freddie Hubbard	Keep Your Soul Together
Freddie Hubbard	Ready for Freddie
Freddie Hubbard	Sky Dive
Wynton Marsalis	Standard Time
Lee Morgan	Cornbread

Trombone

Vic Dickenson	Showcase
Tommy Dorsey	Tommy and Jimmy Dorsey
Urbie Green	Urbie Green and 21 Trombones
Slide Hampton	The Fabulous
Slyde Hyde	Jazz Standards
J J Johnson	The Eminent J J Vol. 1 & Vol. 2
J J Johnson/ Kai Winding	The Great Kai and J J
Kid Ory	Muskrat Ramble
Benny Powell	The Heath Brothers – Jazz Family
Jack Teagarden	King of the Blues Trombone
Dicky Wells	Dicky Wells in Paris

3.2 Suggestions for listening and transcriptions

Ballads

Blue in Green	I Got It Bad	Misty	Sophisticated Lady
Body and Soul	I Remember Clifford	My Foolish Heart	Summertime
But Beautiful	In a Sentimental Mood	My Funny Valentine	When I Fall in Love
Coral	Infant Eyes	Naima	When Sunny Gets Blue
Crystal Silence	It Could Happen to You	Peace	Yesterdays
Fall	Lament Fall	Prelude to a Kiss	
Here's that Rainy Day	Lover Man	'Round Midnight	
I Can't Get Started	Lush Life	Search for Peace	

Bebop Tunes (II-V-I)

Afternoon in Paris	Four	Moment's Notice	Stablemates
Airegin	Giant Steps	Nardis	Tune-Up
Along Came Betty	Grand Central	Nica's Dream	Well, You Needn't
Anthropology	Groovin' High	Night in Tunisia	Whisper Not
Cherokee	Half Nelson	Oleo	Woody 'n You
Confirmation	Have You Met Miss Jones?	Ornithology	Yardbird Suite
Countdown	Jeannine	Scrapple from the Apple	
Donna Lee	Killer Joe	Softly, as in a Morning Sunrise	
Doxy	Lazy Bird	Solar	

Blues Lines

Au Privave	Blue Seven	Freddie the Freeloader	Straight, No Chaser
Bags' Groove	Blue Train	Isotope	Traneing In
Barbados	Blues by Five	Israel	Vierd Blues
Bass Blues	Blues for Alice	Mr PC	Walkin'
Bessie's Blues	Cousin Mary	Now's the Time	
Billie's Bounce	Dr Jackel	Some Other Blues	
Blue Monk	Equinox	Sonnymoon for Two	

Bossa Novas

500 Miles High	How Insensitive	Quiet Nights of Quiet Stars	The Shadow of Your Smile
Carnival	Meditation	Recorda-Me	Triste
Ceora	O Grande Amor	Solar Flair	Watch What Happens
Coral Keys	Once I Loved	Song for My Father	Wave
Desafinado	Pensativa	The Girl from Ipanema	

Fusion/Funk

Birdland	East River	Funk the Dumb Stuff	Run for Cover
Diggin' on James Brown	Freezing Fire	Funky Sea, Funky Dew	Straphangin'
Artists such as: Weather Report, Tower of Power, Yellow Jackets, David Sandborn, The Brecker Brothers			

Jazz Originals

Con Alma	Falling Grace	Freedom Jazz Dance	Seven Steps to Heaven
Dolphin Dance	Forest Flower	Molten Glass	Shades of Light
ESP	Fortune Smiles	Nefertiti	

Jazz Standards

All the Things You Are	I Remember You	On Green Dolphin Street	There Will Never Be Another You
End of a Love Affair	In a Mellow Tone	Out of Nowhere	What's New
Getting Sentimental Over You	Invitation	Satin Doll	What is This Thing Called Love?
How High the Moon	It's You or No one	Star Eyes	Wine and Roses
I'll Remember April	Just Friends	Stella by Starlight	You Stepped Out of a Dream
I Love You	My Romance	Take the 'A' Train	

Modal Tunes

All Blues	Hummin'	Little Sunflower	So What
Atlantis	Impressions	Maiden Voyage	Straight Life
Cantaloupe Island	Joshua	Milestones	Witch Hunt
Genesis	Las Vegas Tango	Nutville	

Sambas

Captain Marvel	One Note Samba	Spain	St Thomas
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Waltzes (3/4)

A Child is Born	Bluesette	My Favourite Things	Waltz for Debby
Alice in Wonderland	Elsa	Someday My Prince Will Come	West Coast Blues
All Blues	Floating	Tenderly	What Was
Beautiful Love	Fly Me to the Moon	Up Jumped Spring	Windows
Black Narcissus	Footprints	Valse Hot	
Blue Daniel	La Fiesta	Very Early	

Smooth Jazz

E.g. Kenny G, Dave Koz

3.3 Useful reference material

Jamey Aebersold	How To Play Jazz And Improvise (Volume 1)	<i>(Jazzwise)</i>
Jamey Aebersold	The Scale Syllabus (Volume 26)	<i>(Jazzwise)</i>
David Baker	How to Play Bebop	<i>(Alfred)</i>
David Baker	Jazz Improvisation	<i>(Alfred)</i>
Jerry Coker	Jazz Keyboard	<i>(Alfred)</i>
Rodney Dale	Teach Yourself Jazz	<i>(Teach Yourself Books)</i>
Lee Evans	The Rhythms of Keyboard Jazz	<i>(Hal Leonard)</i>
Andrew D Gordon	14 Contemporary Styles	<i>(ADG Productions)</i>
Lionel Grigson (ed.)	A Charlie Parker Study Album	<i>(Novello)</i>
Dan Haerle	Scales for Jazz Improvisation: a Practice Method for All Instruments	<i>(Alfred)</i>
Dan Haerle	The Jazz Language: a Theory Text for Jazz Composition and Improvisation	<i>(Warner Bros.)</i>
Mark Levine	The Jazz Piano Book	<i>(Sher Music)</i>
Ramon Ricker	Pentatonic Scales for Jazz Improvisation	<i>(Alfred)</i>
Al Gurr	Read This if You Want to Play Great Piano Chords	<i>(Algorithm Studios)</i>

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%

Component 3: Discussion

Assessment Domains	Approximate weightings
Rudiments: a thorough understanding of all notational aspects of the pieces performed.	25%
Analysis: an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the pieces performed.	25%
Background knowledge of the composers and performers of the pieces.	25%
Personal response of the candidate to learning and performing the music.	25%

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 1: Transcription

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: Performance/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 3: Reading from a lead sheet/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 %

Component 4: Discussion

Assessment Domains	Approximate weightings
Rudiments: a thorough understanding of all notational aspects of the pieces performed.	25 %
Analysis: an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the pieces performed.	25 %
Background knowledge of the composers and performers of the pieces.	25 %
Personal response of the candidate to learning and performing the music.	25 %

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: Transcriptions

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: Performance/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 3: Sight reading test; Reading from a lead sheet/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 %

Component 4: Discussion

Assessment Domains	Approximate weightings
Rudiments: a thorough understanding of all notational aspects of the pieces performed.	25 %
Analysis: an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the pieces performed.	25 %
Background knowledge of the composers and performers of the pieces.	25 %
Personal response of the candidate to learning and performing the music.	25 %

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 LCM Examinations. (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. Regulations and information

For examination regulations, please see the Regulations and Information document on the website (lcme.uwl.ac.uk).