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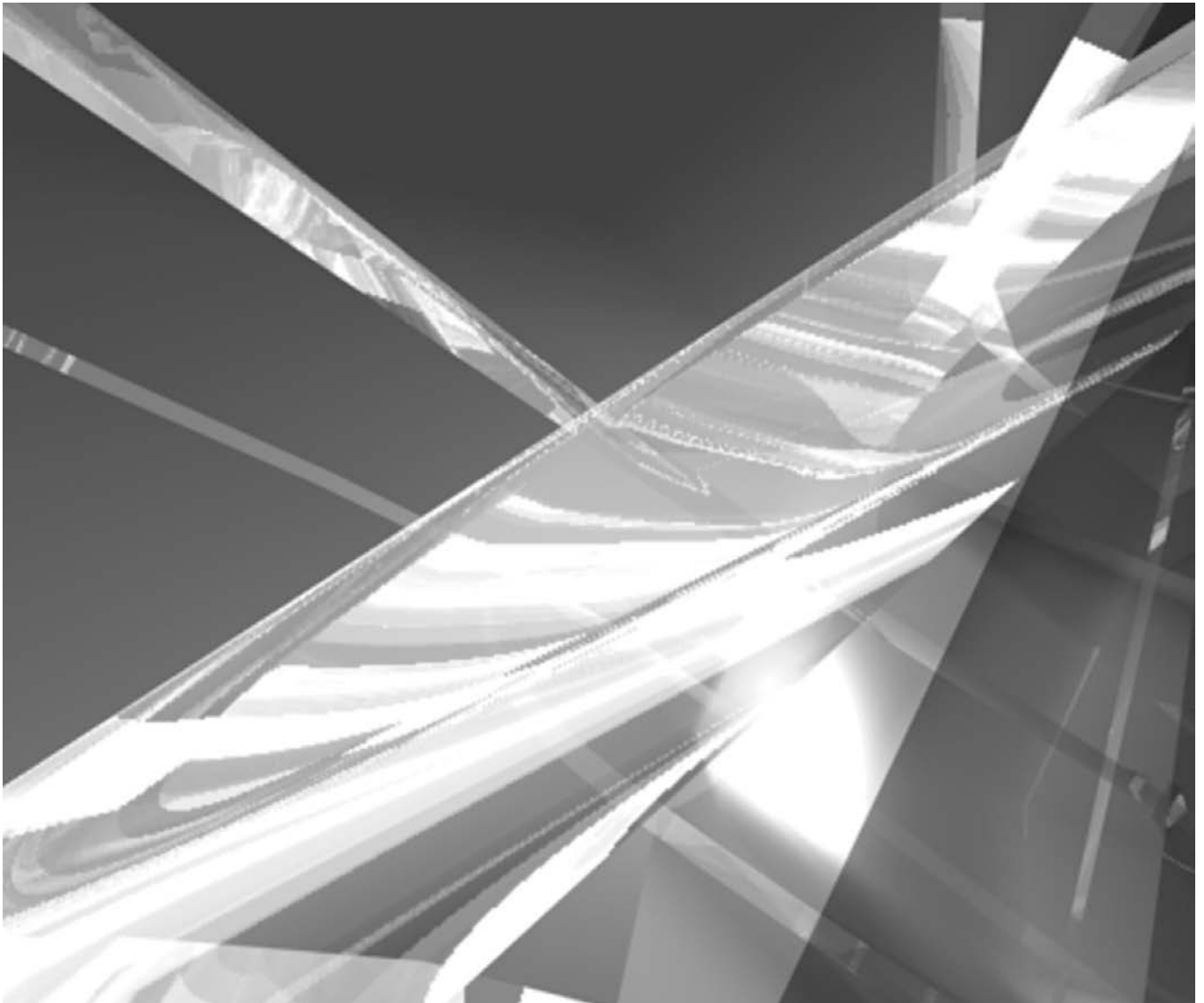
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Church Music Diplomas

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1 January 2010 – 31 December 2018







UNIVERSITY OF  
**WEST LONDON**

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LONDON COLLEGE OF MUSIC EXAMINATIONS

# **Syllabus for Diplomas in Church Music**

DipLCM, ALCM and LLCM

2010 - 2018

# LCM Examinations

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**Elizabeth Pipe** FLCM  
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**Jenifer Pressdee** LGSM ANEA  
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**Leo Turner** LTCL LLCM LGSM  
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**Wei Wong** GLCM LLCM(TD) PGCE HonLCM  
**Carol Woods** MA GRSM ARMCM

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

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# London College of Music

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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](mailto:learning.advice@uwl.ac.uk)
- the Faculty of the Arts office - tel: 020 8231 2304; email: [music@uwl.ac.uk](mailto:music@uwl.ac.uk)
- [www.uwl.ac.uk/music](http://www.uwl.ac.uk/music)

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## London College of Music Examinations

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

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

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

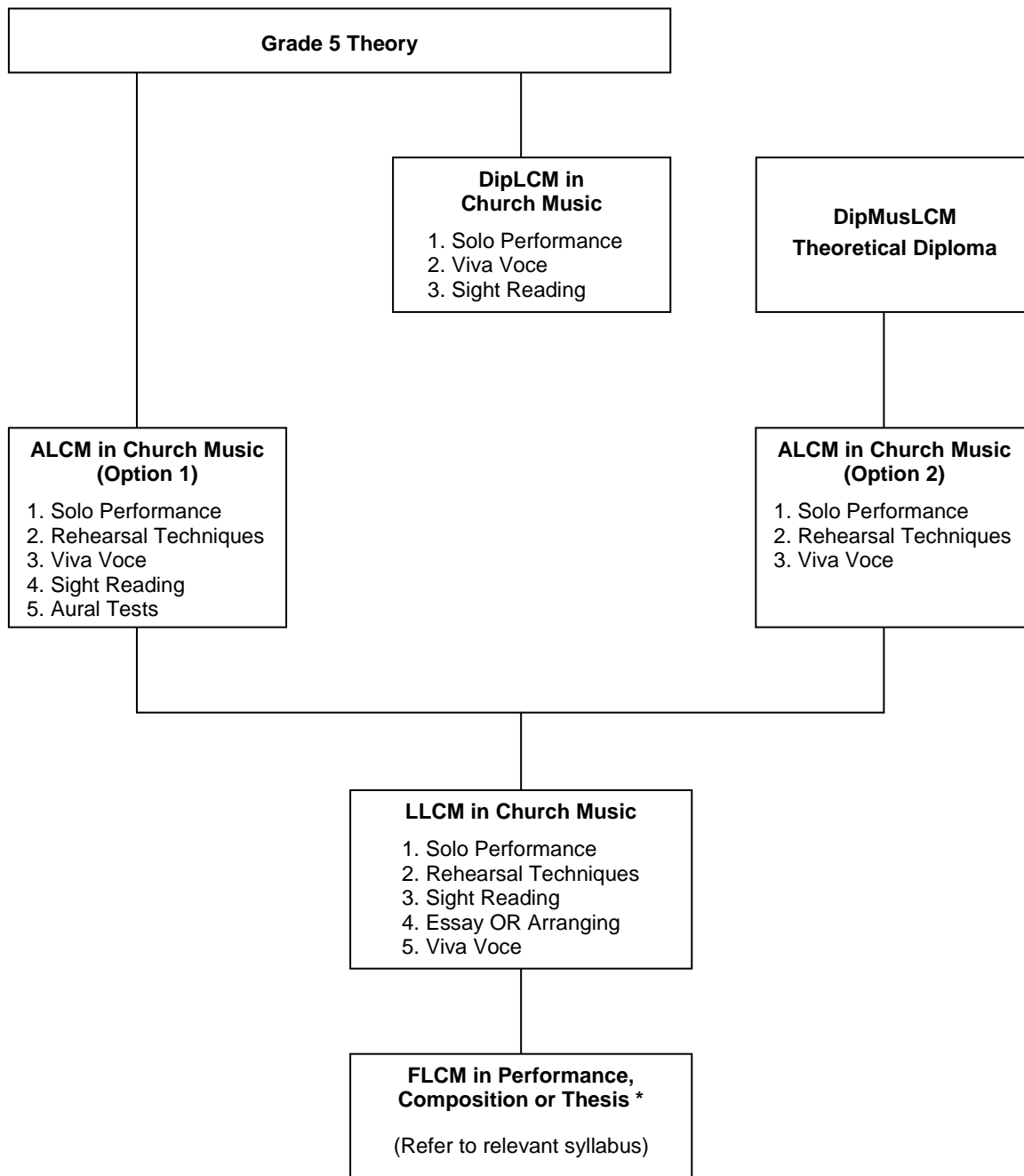
Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, music theatre, popular music vocals, guitar, electronic keyboard, electronic organ, drum kit, percussion, church music, Irish and Scottish traditional music,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

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

Graded and diploma syllabuses are available free of charge via our website [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams) or on request from LCM Examinations and from local representatives.

# 1. Syllabus Introduction

## 1.1 Overview of the LCM Church Music Diploma Structure



\* There is no FLCM specifically in Church Music. Instead, candidates are invited to enter for FLCM in Performance, Composition or Thesis as appropriate. Composition folios may consist either wholly or in part of music intended for use in worship, and subjects related to church music are acceptable for thesis submissions. In addition, performing editions of music for church use are also acceptable by prior agreement.

For more information, please see the relevant syllabuses or contact the Chief Examiner in Music.



## **1.2 Validity of this Syllabus**

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This syllabus is valid from 1 January 2010 until 31 December 2016.

## **1.3 Rationale**

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

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

In the standards set, in structure, and organisation, LCM's graded qualifications are broadly comparable with those of other awarding bodies offering graded qualifications in music and in drama and communication. However, this syllabus offers 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**

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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.

## **1.5 Syllabus Objectives**

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

- a learning basis for candidates to fulfil their potential as performers or instrumental teachers at an advanced and professional 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 diploma level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

## 1.6 Availability of Examinations and Entry Details

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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.

Within the UK, the DipLCM may be taken at any centre, and is examined by one examiner. ALCM, LLCM and FLCM diplomas may only be taken at a diploma centre, and are normally examined by two examiners. Arrangements outside the UK may sometimes be more flexible. Please contact LCM Examinations, or visit the website, 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.

## 1.7 Duration of Examinations

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

DipLCM	35 minutes
ALCM	60 minutes
LLCM	70 minutes

## 1.8 Target Groups

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

Diploma:	Recommended minimum age:
DipLCM	14
ALCM	15
LLCM	17

## 1.9 Candidates with Particular Needs

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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 [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams) or on request from the LCM Examinations office (tel: 020 8231 2364).

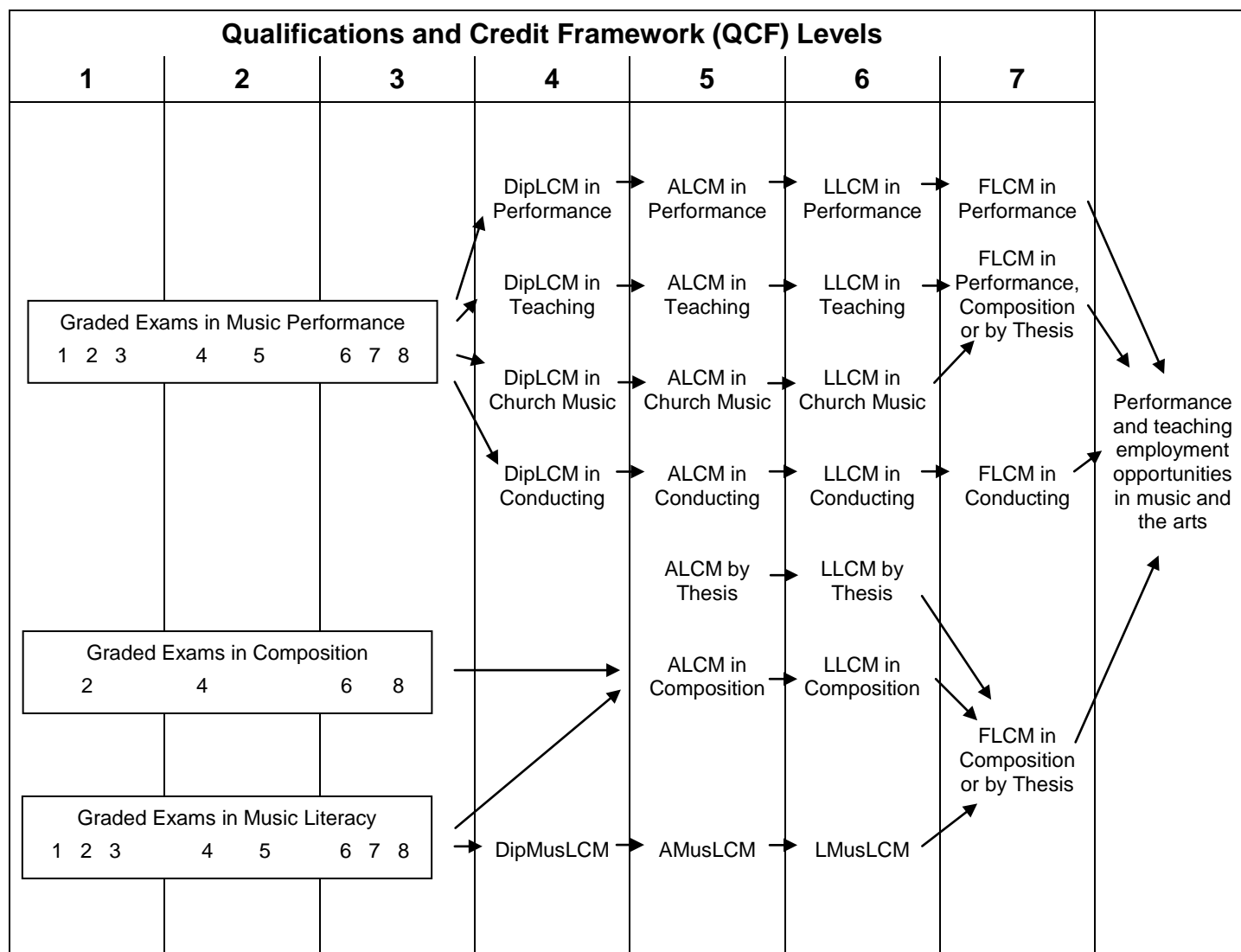
## 1.10 LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (LL189)
- LCM Aural Handbook (LL205)
- Pipe Organ: Specimen Tests (LL11673)
- Electronic Keyboard & Organ: Sample Diploma Tests (LL117)
- Piano: Specimen Sight Reading Tests for DipLCM & ALCM (LL10653)
- Piano: Specimen Sight Reading Tests for LLCM (LL10661)
- Classical Singing: Specimen Sight Singing Tests for Diplomas (LL10779)

## 1.11 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 accredited by Ofqual. QCF levels are included to indicate the standard of qualifications. Please contact LCM Examinations for full details.**

LCM music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value. For more information, please contact LCM Examinations.

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## 2. Syllabus Content

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### 2.1 Syllabus Overview

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This London College of Music Examinations syllabus is designed to help prepare students for the three levels of diplomas in Church Music awarded by University of West London Qualifications. It is intended to appeal to church musicians of all denominations, and seeks to offer an original approach to formalising existing skills and a valuable progressive route for professional development.

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 demonstrate these in an examination.

Examinations are held at approved centres in the UK and overseas, and are assessed by trained external examiners.

Further information and advice on all aspects of this syllabus is available from the Chief Examiner in Music, Philip Aldred, c/o the LCM Examinations office (see page 2 for contact details).

Although the focus of this syllabus is on Christian worship music, its flexible format allows for the possibility of adaptation for other faiths. Candidates are invited to contact the Chief Examiner for further details.

Candidates must liaise with the Centre representative in advance of entry, in order to ensure that a suitable examination venue is available, according to their requirements. LCM Exams cannot guarantee that all diploma centres will be able to provide appropriate venues for all candidates entering for this examination, and in some cases it may be necessary to transfer to a different centre. Venues used for ALCM must have a piano, in order to facilitate the administration of the aural tests.

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

### 2.2 Attainment Levels

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**DipLCM in Church Music.** 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. Security of technique, and the ability to communicate an emerging and mature sense of musical personality, will be expected.

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

**LLCM in Church Music.** 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.

## 2.3 Pre-requisite Qualifications

**DipLCM in Church Music:** Candidates must have already passed one of the following:

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

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

**ALCM in Church Music (Option 1):** Candidates must have already passed one of the following:

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

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

**ALCM in Church Music (Option 2):** Candidates must have already passed one of the following:

- DipMusLCM;
- ALCM Theory paper;
- Grade 8 theory (LCM Theory of Music or Popular Music Theory, ABRSM, TCL or GSMD);
- A2 level Music (Grades A-C);
- Scottish Higher grade in Music (Grades A-C);
- Irish Leaving Certificate, including Music (Grades A-C);
- Theoretical diploma (eg. AMusLCM);
- Open University module A214;
- Bachelors' Degree or Graduate Diploma in Music.

Other qualifications may be considered on application to the Chief Examiner in Music. Further pre-requisite qualifications which may be approved include: Certificate or Diploma of Higher Education; part-completed degree in Music.

**LLCM in Church Music:** Candidates must have already passed the ALCM in Church Music. Other qualifications may be considered on application to the Chief Examiner in Music.

Candidates who feel they have relevant professional experience, and have attained the appropriate standard, may apply to enter directly for LLCM without holding previous qualifications. Such a candidate would be expected to have secured local or regional recognition as a professional church musician. Such an application must be made in advance of entry in writing to the Chief Examiner in Music, outlining the rationale for entering directly at this level, accompanied by evidence in the form of professional documentation, orders of worship, press cuttings, reviews, concert programmes, recordings etc., and supported by at least two references from professional musicians, who must NOT be the candidate's teacher. An administrative fee will be charged for this process (see current entry form).

### Which diploma can I enter for?

Qualification held:	DipLCM in Church Music	ALCM in Church Music (Option 1)	ALCM in Church Music (Option 2)	LLCM in Church Music
Grade 5 Theory	√	√		
DipMusLCM			√	
ALCM in Church Music				√

## **2.4 Summary of Subject Content**

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Candidates preparing for a diploma need to ensure that they are able to demonstrate appropriate levels of mastery as described below. See Section 2.7 for detailed descriptions of examination components.

### **2.4.1 DipLCM in Church Music**

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#### **Solo Performance** (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 15-20 minute programme of music suitable for use in worship and of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Diploma level.

#### **Viva Voce** (assessed in Component 2)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed, and of how they might be used in worship;
3. articulate answers clearly and confidently, employing appropriate terminology.

#### **Sight Reading (or alternative test as appropriate)** (assessed in Component 3)

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

### **2.4.2 ALCM in Church Music (Option 1)**

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#### **Solo Performance** (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 12-15 minute programme of music suitable for use in worship and of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Associate level.

#### **Rehearsal Techniques** (assessed in Component 2)

Candidates should be able to:

1. select and rehearse an ensemble piece suitable for use in worship and of the appropriate standard;
2. demonstrate secure rehearsal, directing and/or conducting skills as appropriate;
3. demonstrate musical and interpretative awareness while rehearsing the ensemble.

#### **Viva Voce** (assessed in Component 3)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed, and of how they might be used in worship;
3. articulate answers clearly and confidently, employing appropriate terminology.

### **Sight Reading (or alternative test as appropriate)** (assessed in Component 4)

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

### **Aural Tests** (assessed in Component 5)

Candidates should be able to:

1. provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types;
2. communicate these answers to the examiner by means of appropriate terminology.

### **2.4.3 ALCM in Church Music (Option 2)**

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As above, taking Components 1, 2 and 3 only.

### **2.4.4 LLCM in Church Music**

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#### **Solo Performance** (assessed in Component 1)

Candidates should be able to:

1. compile and perform a 15-20 minute programme of music suitable for use in worship and of the appropriate standard;
2. demonstrate secure technique, musicianship and interpretative skills appropriate to Licentiate level.

#### **Rehearsal Techniques** (assessed in Component 2)

Candidates should be able to:

1. select and rehearse an ensemble piece suitable for use in worship and of the appropriate standard;
2. demonstrate secure rehearsal, directing and/or conducting skills as appropriate;
3. demonstrate musical and interpretative awareness while rehearsing the ensemble.

### **Sight Reading (or alternative test as appropriate)** (assessed in Component 3)

Candidates should be able to:

1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation;
2. use the preparation time effectively to enable the performance to be as accurate and musical as possible.

#### **Essay OR Arranging** (assessed in Component 4)

Candidates should be able to:

1. submit the assignment selected in a timely and well-presented fashion according to the rubric outlined in the syllabus;
2. demonstrate appropriate competence in EITHER advancing a clear written argument OR producing a technically assured and workable musical arrangement.

#### **Viva Voce** (assessed in Component 5)

Candidates should be able to:

1. respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed, and approaches to learning and performing them;
2. demonstrate knowledge and understanding of the historical and musical context of the pieces performed, and of how they might be used in worship;
3. articulate answers clearly and confidently, employing appropriate terminology.

## 2.5 Guidelines for Performance Component

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1. Candidates must select any one of the following as their principal instrument: pipe organ, electronic organ, electronic keyboard, piano, classical guitar, voice. The principal instrument must be indicated on the entry form.
2. Candidates who offer vocal items (whether or not voice is their principal instrument) should either accompany themselves (on piano, guitar, etc.) *or* provide their own 'live' accompanist. Pre-recorded backing tracks are acceptable *only* for items in a pop, rock or jazz style. Accompaniment may also be necessary for items performed on another instrument (eg. flute, violin, etc.). Please see Regulation 23 for further information on accompaniment.
3. Candidates performing on pipe organ, electronic organ, electronic keyboard, piano or classical guitar may sing or vocalise as part of the performance, if they consider that this is musically appropriate and adds to the overall effect of the performance.
4. Performance from memory is at the candidate's discretion. However, scores of all items performed in the examination must be available for the examiner's reference. Scores for items in a pop or rock style may be presented as a chord chart, or as a vocal line with chord symbols. Copyright material must be presented in original editions and *not* as photocopies (see Regulation 22). In cases of difficulty, a handwritten lyric sheet will be acceptable for pop / rock items.
5. Presentation: At all three levels of diploma, examiners will take the presentation of the performance component into account in awarding marks. Candidates should be appropriately dressed, and should conduct themselves with suitable concert etiquette and regard for platform techniques throughout. However, they will not be expected to bow either before or after their performance.
6. Choice of repertoire: Candidates should select their repertoire with care, in order to produce an interesting, balanced and varied programme, which demonstrates a wide range of performance techniques and elements of musicianship. This will normally be achieved by selecting music from different composers and historical periods; but programmes consisting of music of one style (eg. Romantic), genre of composition (eg. the chorale prelude) or even of one composer, are acceptable, so long as the considerations detailed above are applied. In such instances, it will be essential to include a wide range of expressive and technical contrast in the programme. Candidates are encouraged to choose music with which they have a natural affinity and empathy. Original and creative approaches to programme-building are encouraged.
7. Standard of repertoire: Repertoire 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 assessment may reflect this. There is no need for repertoire to be approved in advance; however, advice on the selection of repertoire is available from the Chief Examiner in Music.
8. Programme: Programme notes are not a requirement of Church Music diplomas; however, candidates are nonetheless encouraged to provide them if they so wish; alternatively they may provide a written programme of titles and composers only; or they may announce their pieces. Candidates at LLCM, however, should not announce their pieces (except electronic keyboard, electronic organ and classical singing).
9. Repeats: The decision to include or not to include repeats, tutti sections, cadenzas, etc. rests entirely with the candidate. Examiners will be looking for a rounded, musical performance.



## 2.6 Guidelines for Rehearsal Techniques Component (ALCM and LLCM only)

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1. It is the candidate's responsibility to provide a suitable ensemble for the Rehearsal Techniques component. Ensembles must consist of between 4 and 10 members at ALCM, and between 8 and 12 members at LLCM. The candidate may or may not be a performing member of the group.
2. Groups may be vocal, instrumental, or a mixture of both. Any instruments may be used.
3. At ALCM, the performers should either be seeing the music for the first time, or a limited amount of prior rehearsal may have taken place. At LLCM, the repertoire should be closer to performance standard, and the candidate's ideas on interpretation should be clear and well-advanced.
4. Although the members of the group will not be directly assessed in terms of performance standard, performers should nonetheless be of a sufficiently competent standard to facilitate a realistic assessment of the candidate's rehearsal and directing skills. Examiners will base their assessment on the rehearsing, conducting and/or directing skills (as appropriate) of the candidate, their response to issues as they come up in rehearsal, and efficient use of time, rather than the absolute standard of performance achieved.
5. Examiners may ask candidates to rehearse particular sections of the prepared item(s), to move on to new sections, or for a final runthrough, at their discretion.
6. The repertoire must be of an appropriate technical and musical standard for the diploma level being examined. It is the responsibility of candidates to ensure that this is the case, and, where repertoire does not enable candidates to demonstrate mastery at the relevant level, the marking may reflect this.
7. Because of the flexibility of the syllabus and the wide variety of types of ensembles and styles of music which are permitted, it is not possible to give detailed guidelines about repertoire selection. This will vary widely between ensemble types, and might include: published works, arrangements, original compositions, items which are partly or wholly improvised, and/or items which have been developed by the group in rehearsal.
8. Copies of scores must be available for the examiners. Scores for items in pop, rock or jazz style may be presented as a chord chart, or as a vocal line with chord symbols. Copyright material must be presented in original editions and *not* as photocopies (see Regulation 22). In cases of difficulty, a handwritten lyric sheet will be acceptable for pop / rock items.

## **2.7 Description of Examination Components**

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### **2.7.1 DipLCM in Church Music**

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#### **Component 1: Solo Performance**

Refer to 'Guidelines for Performance Component' (Section 2.5).

Candidates should compile and perform a recital of 15-20 minutes' duration, consisting of a programme of music suitable for use in worship. This must include *at least one piece* suitable for use as a voluntary or incidental music within worship, performed on the candidate's principal instrument. The DipLCM repertoire list for the instrument(s) selected may be used as a starting point for determining suitable material. In addition, candidates must perform *at least one* of the following: a hymn, worship song, anthem, pointed psalm, vocal solo, Christian rock song, or other similar item. The programme should be completed with any other suitable material of the candidate's choice.

If the candidate wishes, *one* item in the programme may be performed on an instrument other than the candidate's principal instrument, which may or may not be chosen from the list of approved instruments.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

Candidates are reminded that all items should be selected and presented in a manner which enables performance skills at DipLCM level to be properly assessed.

#### **Component 2: Viva Voce**

The examiner will lead the candidate in a discussion about the music performed in Component 1. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- basic formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music;
- how each item presented in Component 1 might be used in the context of a service or act of worship.

#### **Component 3: Sight Reading (or alternative test as appropriate)**

A test for the candidate's principal instrument will be given. Candidates offering voice as their principal instrument may select the requirements for *either* Classical Singing *or* Popular Music Vocals.

##### **3a. Pipe Organ: Keyboard Tests**

- Sight Reading (manuals and pedals): three staves;
- Score Reading (to be played on manuals only): three parts, either SAB or ATB, the tenor part to be written in treble clef;
- Transposition (to be played on manuals and pedals): a hymn tune, up or down a tone or semitone.

*Specimen tests are available (LL11673).*

##### **3b. Electronic Organ & Keyboard: Chord Sequence OR Accompanying Test**

Candidate to select ONE of the following (before the tests are seen):

1. Chord Sequence Test: A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit.
2. Accompanying Test: An 8 bar piece will be provided written for right hand treble clef, left hand bass clef, with chord symbols. A melody will also be written for the examiner to play. The candidate may look at the piece, then listen to the examiner play the melody at a designated tempo. The candidate will then accompany the examiner as he/she plays the melody once more. The accompaniment may consist of left hand chords only, or may pick up

some detail from bass clef reading, or may also include a right hand counter-melody. Higher marks will be awarded for a more effective accompaniment. The test will take place without the use of the rhythm unit.

*Specimen tests are available (LL117).*

### **3c. Piano, Classical Guitar & Classical Singing: Sight Reading**

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

*Specimen tests are available (Piano LL10653; Classical Singing LL10779).*

### **3d. Popular Music Vocals: Sight Singing OR Improvisation Test**

Candidates may choose whether to take the Sight Singing test or the Improvisation test.

1. **Sight Singing:** The candidate will be shown a melody of approximately 8-10 bars in length, with chord symbols above the staff. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.
2. **Improvisation:** The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 8-10 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.

## **2.7.2 ALCM in Church Music (Option 1)**

### **Component 1: Solo Performance**

Refer to 'Guidelines for Performance Component' (Section 2.5).

Candidates should compile and perform a recital of 12-15 minutes' duration, consisting of a programme of music suitable for use in worship. This must include *at least one piece* suitable for use as a voluntary or incidental music within worship, performed on the candidate's principal instrument. The ALCM repertoire list for the instrument(s) selected may be used as a starting point for determining suitable material. In addition, candidates must perform *at least one* of the following: a hymn, worship song, anthem, pointed psalm, vocal solo, Christian rock song, or other similar item. If necessary, the programme may be completed with any other suitable material of the candidate's choice.

If the candidate wishes, *one* item in the programme may be performed on an instrument other than the candidate's principal instrument, which may or may not be chosen from the list of approved instruments.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

Candidates are reminded that all items should be selected and presented in a manner which enables performance skills at ALCM level to be properly assessed.

### **Component 2: Rehearsal Techniques**

Refer to 'Guidelines for Rehearsal Techniques Component' (Section 2.6).

Candidates must prepare ONE work to be rehearsed, eg. a choir anthem, pointed psalm, worship song, Christian rock song, piece of incidental music, etc. The examiner will select appropriate sections to be rehearsed. Duration of this component: 20-25 minutes.

## Component 3: Viva Voce

The examiner(s) will lead the candidate in a discussion about the music performed in Components 1 and 2. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context;
- the candidate's personal response and approach to learning and performing the music;
- how each item presented in Component 1 might be used in the context of a service or act of worship;
- some of the practical issues surrounding church music, including:
  - recruitment of musicians;
  - rehearsing and training;
  - selection, availability and appropriateness of repertoire.

A more detailed understanding will be expected than for DipLCM.

## Component 4: Sight Reading (or alternative test as appropriate)

A test for the candidate's principal instrument will be given. Candidates offering voice as their principal instrument may select the requirements for *either* Classical Singing *or* Popular Music Vocals.

### 4a. Pipe Organ: Keyboard Tests

- Sight Reading (manuals and pedals): three staves;
- Score Reading (to be played on manuals only): four parts, SATB, the tenor part to be written in treble clef; SA and/or TB parts may cross;
- Transposition (to be played on manuals and pedals): a chorale-style hymn tune, up or down a tone or semitone.

*Specimen tests are available (LL11673).*

### 4b. Electronic Organ & Keyboard: Chord Sequence OR Accompanying Test

Candidate to select ONE from the following (before the tests are seen):

1. Chord sequence test: A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit.
2. Accompanying test: An 8 bar piece will be provided written for right hand treble clef, left hand bass clef, with chord symbols. A melody will also be written for the examiner to play. The candidate may look at the piece, then listen to the examiner play the melody at a designated tempo. The candidate will then accompany the examiner as he/she plays the melody once more. The accompaniment may consist of left hand chords only, or may pick up some detail from bass clef reading, or may also include a right hand counter-melody. Higher marks will be awarded for a more effective accompaniment. The test will take place without the use of the rhythm unit.

*Specimen tests are available (LL117).*

### 4c. Piano, Classical Guitar & Classical Singing: Sight Reading

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

*Specimen tests are available (Piano LL10653; Classical Singing LL10779).*

### 4d. Popular Music Vocals: Sight Singing OR Improvisation Test

Candidates may choose whether to take the Sight Singing test or the Improvisation test.

1. Sight Singing: The candidate will be shown a melody of approx. 12-16 bars in length, with chord symbols above the staff. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block

chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.

2. **Improvisation:** The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 12-16 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.

## Component 5: Aural Tests

### 1. Cadences

The key-chord of a major or minor key will be played, followed by a continuous harmonised passage in the same key, of approximately 8-12 bars in length, containing four cadences. The examiner will then indicate which two of the four cadences the candidate will be required to name. The examiner will play the key-chord and the passage again, and pause at the first of the two cadences indicated. The candidate will be asked to:

- 1(a) name the cadence (1 mark).

The examiner will continue the passage, pausing at the second of the indicated cadences. The candidate will be asked to:

- 1(b) name the cadence (1 mark).

### 2. Modulations

The key-chord of a major or minor key will be sounded, and the key named. A short harmonised passage starting in the same key, of approximately 4-8 bars in length, will be played. The passage will contain one modulation to a related key, and will finish in this key.

The modulation will be to one of the following:

Major key:

- dominant
- subdominant
- relative minor
- relative minor of the dominant (mediant)
- relative minor of the subdominant (supertonic)

Minor key:

- dominant minor
- subdominant minor
- relative major
- relative major of the dominant (subtonic or flattened leading note)
- relative major of the subdominant (submediant)

Candidates will be asked to:

- 2(a) name EITHER the key, OR the relationship to the home key (candidate's choice), in which the passage ends (1 mark).

- 2(b) The test will be repeated, using a different example (1 mark).

### 3. Rhythm, Tempo, Phrasing and Dynamics

A harmonised passage, of approximately 12-16 bars in length, will be played, twice. Candidates will be asked to:

- 3(a) name the time signature (1 mark).

A two-bar phrase from the passage will be played again, in an unharmonised version. Candidates will be asked to:

- 3(b) identify and describe the note values (rhythmic values) in the phrase (1 mark).

The candidate will be given a copy of the score, without dynamics, phrasing, articulation or tempo markings. The examiner will play a four-bar section of the passage again, first in its original version, then in a slightly modified version. Candidates will be asked to:

- 3(c) identify differences in dynamics, phrasing, articulation and/or tempo (2 marks).

*Specimen tests are available (LL189).*

### **2.7.3 ALCM in Church Music (Option 2)**

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As above, taking Components 1, 2 and 3 only.

### **2.7.4 LLCM in Church Music**

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#### **Component 1: Solo Performance**

Refer to 'Guidelines for Performance Component' (Section 2.5).

Candidates should compile and perform a recital of 15-20 minutes' duration, consisting of a programme of music suitable for use in worship. This must include *at least one piece* suitable for use as a voluntary or incidental music within worship, performed on the candidate's principal instrument. The LLCM repertoire list for the instrument(s) selected may be used as a starting point for determining suitable material. In addition, candidates must perform *at least two* of the following: a hymn, worship song, anthem, pointed psalm, vocal solo, Christian rock song, or other similar items. If necessary, the programme may be completed with any other suitable material of the candidate's choice.

If the candidate wishes, *one* item in the programme may be performed on an instrument other than the candidate's principal instrument, which may or may not be chosen from the list of approved instruments.

The programme should be interesting, balanced and varied. Original and creative approaches to programme-building are encouraged. The recital must consist of more than one single work.

Candidates are reminded that all items should be selected and presented in a manner which enables performance skills at LLCM level to be properly assessed.

#### **Component 2: Rehearsal Techniques**

Refer to 'Guidelines for Rehearsal Techniques Component' (Section 2.6).

Candidates must prepare TWO works to be rehearsed, eg. a choir anthem, pointed psalm, worship song, Christian rock song, piece of incidental music, etc. The examiner will select appropriate sections to be rehearsed. Duration of this component: 25-30 minutes.

#### **Component 3: Sight Reading (or alternative test as appropriate)**

A test for the candidate's principal instrument will be given. Candidates offering voice as their principal instrument may select the requirements for *either* Classical Singing *or* Popular Music Vocals.

##### **3a. Pipe Organ: Keyboard Tests**

- Sight Reading (manuals and pedals): three staves;
- Score Reading (to be played on manuals only): four parts, SATB, the alto part to be written in the alto C clef, the tenor part to be written in the tenor C clef; the parts will not cross;
- Harmonisation (to be played on manuals and pedals): of an 8-bar melody which will include a modulation to a related key;
- Extemporisation (to be played on manuals and pedals): a choice of three short melodic fragments will be given, intended to form the basis of an extemporisation of 1-2 minutes' duration. Some development of the theme will be expected.

*Specimen tests are available (LL11673).*

##### **3b. Electronic Organ & Keyboard, Piano, Classical Guitar & Classical Singing: Sight Reading**

Candidates will be given approximately one minute's preparation time to study a short piece of previously unseen music. During this time, they may 'try out' small sections of the music, but they may not play the whole piece through from beginning to end. Following the preparation time, the examiner will ask the candidate to perform the music.

*Specimen tests are available (Electronic Organ LL117; Piano LL10661; Classical Singing LL10779).*

### **3c. Popular Music Vocals: Sight Singing OR Improvisation Test**

Candidates may choose whether to take the Sight Singing test or the Improvisation test.

1. **Sight Singing:** The candidate will be shown a melody of approximately 16-20 bars in length, with chord symbols above the staff. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.
2. **Improvisation:** The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 16-20 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.

### **Component 4: Essay OR Arranging**

Candidates should select ONE of the following: Option 1: Essay OR Option 2: Arranging.

Three copies of the essay or arrangement must be submitted to the LCM Examinations office at the time of entry.

#### **OPTION 1: ESSAY**

Choose ONE of the following titles. Essays should be approximately 3,000 – 4,000 words in length.

1. Outline some possible choices of repertoire for three 'special' or 'festival' services of your choice. Explain the service concepts involved and make clear the resources at your disposal.
2. Explore some of the dichotomies between 'traditional' and 'contemporary' music styles in worship, indicating arguments for and against in each case. How can the associated problems be resolved?
3. Give a brief historical overview of the development of music in ONE particular religious denomination or tradition of your choice.
4. Outline the contribution of ONE significant church musician to the development of church music, giving concrete examples of their work.
5. Focusing on one particular tradition of religious music, outline your views of its possible future development, taking into account current trends and changes in demographic, musical style and the place of music in worship.

#### **OPTION 2: ARRANGING**

Arrange a hymn or worship song of your choice for an ensemble of between five and seven independent parts. The arrangement should be through-composed, comprising at least *three* verses and including an introduction, coda, and short linking passages between verses. Each verse should be given different treatment.

At least one vocal part must be included; this might be voices in unison, SATB, or other combinations of voices with or without soloists. The arrangement may or may not be intended for congregational use (either fully or in part) – this should be indicated in the score.

The arrangement should be geared towards practicality. Performers of average ability should be assumed, and excessive technical challenges should be avoided.

The score should be clearly and legibly laid out, with all performance directions, details of instrumentation and other information included. A recording (either live or MIDI) must be included.

## Component 5: Viva Voce

The examiner(s) will lead the candidate in a discussion about the music performed in Components 1 and 2. The candidate will be expected to demonstrate detailed technical and contextual knowledge about the repertoire. Questions may be asked on the following:

- explanation of musical symbols and terms as found in the scores;
- formal, structural, tonal, harmonic, melodic and rhythmic structures;
- background knowledge of the composer and the historical context, including other works written by the same composer;
- the candidate's personal response and approach to learning and performing the music;
- how each item presented in Components 1 and 2 might be used in the context of a service or act of worship;
- some of the practical and more wide-ranging issues surrounding church music, including:
  - recruitment of musicians;
  - rehearsing and training;
  - selection, availability and appropriateness of repertoire;
  - accompanying choirs and congregations;
  - working with singers and instrumentalists;
  - arranging;
  - the relationship between music and liturgy;
  - conflicts between traditional and modern forms of worship, in the context of the differing expectations of clergy and congregations;
  - developing service concepts;
  - current trends and developments;
  - a broad general knowledge of church music as a whole, its repertoire and composers.

A more detailed understanding will be expected than for ALCM.

## 2.8 Mark Weightings for Examination Components

### DipLCM in Church Music:

Solo Performance	Viva Voce	Sight Reading
70%	15%	15%

### ALCM in Church Music (Option 1):

Solo Performance	Rehearsal Techniques	Viva Voce	Sight Reading	Aural Tests
30%	40%	12%	10%	8%

### ALCM in Church Music (Option 2):

Solo Performance	Rehearsal Techniques	Viva Voce
35%	50%	15%

### LLCM in Church Music:

Solo Performance	Rehearsal Techniques	Sight Reading	Essay OR Arranging	Viva Voce
25%	35%	10%	20%	10%



## 3. Assessment

### 3.1 How Marks are Awarded

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

#### 3.1.1 DipLCM in Church Music

##### Solo Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30%
<b>Musicality:</b> 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 respond and adapt to a variety of styles, moods and techniques.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

##### Viva Voce

Assessment Domains	Approximate weighting
<b>Rudiments:</b> a thorough understanding of all notational aspects of the printed scores performed in Component 1.	25%
<b>Analysis:</b> a basic understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in Component 1.	25%
<b>Background knowledge:</b> of the composers, the historical context and the relationship to worship of the music performed in Component 1.	25%
<b>Personal response:</b> of the candidate to learning and performing the music.	25%

##### Sight Reading

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

### 3.1.2 ALCM in Church Music

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#### Solo Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30%
<b>Musicality:</b> 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 respond and adapt to a variety of styles, moods and techniques.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

#### Rehearsal Techniques

Assessment Domains	Approximate weighting
<b>Technique:</b> baton technique, expression, gesture, rehearsal technique (as appropriate); ability to communicate intentions and relate to ensemble; ability to read a score accurately (as required).	50%
<b>Musicality:</b> evidence of sensible and musical performance decisions.	25%
<b>Knowledge and understanding:</b> of musical rudiments and performance practice as evidenced in the rehearsal.	25%

#### Viva Voce

Assessment Domains	Approximate weighting
<b>Rudiments:</b> a thorough understanding of all notational aspects of the printed scores performed in Components 1 and 2.	25%
<b>Analysis:</b> an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in Components 1 and 2.	25%
<b>Background knowledge:</b> of the composers, the historical context and the relationship to worship of the music performed in the Components 1 and 2.	25%
<b>Personal response:</b> of the candidate to learning and performing the music.	25%

#### Sight Reading

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

## Aural Tests

Assessment Domains	Approximate weighting
<b>Musical knowledge:</b> the ability to discriminate aurally a variety of musical elements and parameters, such as pitch, rhythm, harmony and form, and articulative detail.	80%
<b>Communication:</b> the ability to understand the question formats, and articulate answers clearly, using appropriate terminology.	20%

### 3.1.3 LLCM in Church Music

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#### Solo Performance

Assessment Domains	Approximate weighting
<b>Technical accomplishment:</b> the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30%
<b>Musicality:</b> 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 a clear and confident sense of musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30%
<b>Communication:</b> evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire with subtlety and authority, through the performance of a contrasted and balanced programme.	30%
<b>Presentation:</b> evidence of attention to platform skills and appropriate concert etiquette.	10%

#### Rehearsal Techniques

Assessment Domains	Approximate weighting
<b>Technique:</b> baton technique, expression, gesture, rehearsal technique (as appropriate); ability to communicate intentions and relate to ensemble; ability to read a score accurately (as required).	45%
<b>Musicality:</b> evidence of sensible and musical performance decisions.	30%
<b>Knowledge and understanding:</b> of musical rudiments and performance practice as evidenced in the rehearsal.	25%

#### Sight Reading

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

## Essay

Assessment Domains	Approximate weighting
<b>Understanding and knowledge:</b> of the issues raised by the question.	60%
<b>Communication:</b> the ability to construct and communicate a clear and well-structured argument.	20%
<b>Language:</b> clarity of language and vocabulary.	10%
<b>Presentation:</b> of written work.	10%

## Arranging

Assessment Domains	Approximate weighting
<b>Technique:</b> the ability to handle melody, harmony, rhythm, dynamics, articulation, texture, form, etc. effectively; idiomatic writing, evidencing knowledge and understanding of instruments and their ranges.	30%
<b>Musicality:</b> the ability to handle the musical material effectively and imaginatively.	40%
<b>Communication:</b> the ability to communicate a convincing and confident musical statement, based closely on the original source but adding new elements of colour and texture.	20%
<b>Presentation:</b> quality of production, layout, accuracy and legibility of scores and recordings.	10%

## Viva Voce

Assessment Domains	Approximate weighting
<b>Rudiments:</b> a thorough understanding of all notational aspects of the printed scores performed in Components 1 and 2.	25%
<b>Analysis:</b> an understanding of formal, structural, tonal, harmonic, melodic and rhythmic structures, relating to the music performed in Components 1 and 2.	25%
<b>Background knowledge:</b> of the composers, the historical context and the relationship to worship of the music performed in Components 1 and 2.	25%
<b>Personal response:</b> of the candidate to learning and performing the music.	25%

## 3.2 Attainment Descriptions

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The awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination, a mark out of 100 will be awarded, and each candidate may accordingly be 'Approved' or 'Not Approved'. Each mark band 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.

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 criteria for each examination are as follows:

### **Approved, upper level (85-100%)**

A candidate who achieves a mark in this band will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment on their instrument or voice, and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, an understanding of, and a clear sense of individual personality in relation to, the repertoire, appropriate to the level of diploma being examined.

### **Approved (75-84%)**

A candidate who achieves a mark in this band will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment on their instrument or voice, and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and some sense of musical personality in relation to, the repertoire, appropriate to the level of diploma being examined.

### **Not approved, upper level (55-74%)**

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment on their instrument or voice. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged to be below the standard required to pass. They will have failed to communicate, through performance, a sufficient degree of understanding of the repertoire, or ability to engage the listener, appropriate to the level of diploma being examined.

### **Not approved, lower level (0-54%)**

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality in all or most of the components. Their standard of technical accomplishment on their instrument or voice will have been judged as significantly below that required to pass. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal in relation to the requirements of the diploma. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener, appropriate to the level of diploma being examined.

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## 4. Awarding and Reporting

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### 4.1 Issue of Results

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A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27.)

### 4.2 Awards

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Candidates must attain an overall minimum mark of 75% in order to pass the examination. See Section 4.3 ('Repeats of Examinations') and Regulation 30 ('Diploma Completion Period').

Candidates who successfully complete a diploma are permitted to append the letters 'DipLCM', 'ALCM' or 'LLCM', as appropriate, to their name. Successful candidates are also permitted to wear academic dress as specified in Regulation 31.

### 4.3 Repeats of Examinations

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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.

In some cases (see below), candidates may carry forward the marks of certain components which were previously awarded 75% or more of the available marks. All candidates carrying forward previously approved components must indicate clearly on the entry form which components are being carried over, enter marks previously awarded, and indicate previous registration number, as required on the form.

**DipLCM and ALCM:** all examination components must be completed on re-examination.

**LLCM:** the result of Component 4 (Essay OR Arranging) may be carried forward for a specified period, if 75% or more of the available marks have been awarded. (See Regulation 30, 'Diploma Completion Period'). All other examination components must be completed on re-examination.

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## 5. Regulations and Information

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

1. **Validity of syllabus:** Please refer to individual syllabuses and repertoire lists for the dates when each syllabus or repertoire list may be used.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations office or consult the website ([uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in April, June and November each year. Theoretical Diplomas are held in June only. Exact dates are printed on the entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry forms. Overseas candidates should consult their local representative for the closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met.

*Classical Guitar Exams: Step and Grade examination entries must be submitted to LCM Examinations on an original Registry of Guitar Tutors entry form, found in the back of the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Registry of Guitar Tutors. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.*

*Popular Music Theory: Entries must be submitted to the Examinations Registry on an original Examinations Registry entry form, found in the Handbook for each grade. This is the only method of obtaining a valid entry form. Handbooks may be ordered from the Examinations Registry. Exceptions are made for 'siblings' and 're-entry'; special forms are available from LCM Examinations.*

6. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.
8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to University of West London. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy (see *Regulation 34*), will forfeit their fees.  
*Popular Music Theory: A list of current fees is printed by the Examinations Registry each year. Cheques, bankers' drafts, etc. must be made payable to the Examinations Registry.*
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination, leisure play examination or performance award without having taken any preceding examination. There are no pre-requisites for these exams. Refer to diploma syllabuses for pre-requisite requirements.
10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.

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

Page-turners are NOT allowed, unless in exceptional circumstances, and with prior approval from the Chief Examiner in Music. (Please see Regulation 22a below).

No-one is permitted to listen to examinations at the door.
17. **Use of music in examinations:** With the exception of certain examinations (see below), candidates must use published editions of all music performed in the examination, whether published by LCM Examinations or by other publishers. Where a certain published edition is listed in the syllabus repertoire, candidates may use any alternative published edition of the music, provided that this is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes, or is required, to perform from memory (e.g. in Music Theatre exams), published editions of the music must still be available for the examiner's reference. Diploma candidates must bring additional copies of the music for the examiners' reference; photocopies may be used for this purpose. *NB. Candidates are not required to use or provide published editions in the following examinations: Popular Music Vocals, Irish and Scottish Traditional Music.*



18. **Performance of repertoire:** All repertoire should be performed exactly as indicated in the published edition (with the exception of repeats: see *Regulation 19*). Music which is published with an accompaniment must be performed with that accompaniment. Music may not be altered, abridged, or cut except where such provision is made in the particular syllabus, or where the performance convention allows (e.g. Electronic Keyboard and Organ, popular and jazz styles).
19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *Dal Segno* signs should be observed.
20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.
22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions*:
- a photocopy of a page of a work for ease of performance due to a difficult page turn;
  - a photocopy of a piece for the examiner's reference, provided the performer is using his or her own published edition;
  - an enlarged or modified photocopy for candidates with specific needs, provided the original edition is also brought to the examination and presented to the examiner (*see Regulation 35*).
- All such photocopies will be retained by the examiner, and destroyed at the end of the day's examinations. Compliance with copyright law is the responsibility of the candidate. However, failure to comply will lead to disqualification and no marks or certificate being awarded.
- NB. Printouts of *legal* internet downloads are acceptable.
23. **Accompaniment:** It is the candidate's responsibility to provide a suitable accompanist, if required, for the examination. LCM Examinations cannot provide or recommend accompanists. Pre-recorded backing tracks may NOT be used except in the following circumstances:
- in Music Theatre, Popular Music Vocals, Drum Kit, Tuned Percussion or Jazz examinations;
  - where a piece specified in the syllabus is published with a pre-recorded backing track;
  - with the prior approval of LCM Examinations.
- Where pre-recorded backing tracks are used, candidates are responsible for bringing and operating their own equipment. For young candidates (aged 12 and below), an adult may be present to operate the equipment (*see Regulation 16b*).
24. **Stopping candidates:** Examiners may, at their discretion, stop a candidate at any part of a practical examination if the candidate has exceeded the time allowed for that part of the examination.
25. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded.
26. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by LCM Examinations.
27. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An *Application for Replacement Certificate* form should be submitted. The form can be found on the LCM Examinations website, and is available on request from the LCM Examinations office.
28. **Graded qualifications:** Certificates issued for graded examinations are not intended to imply that the holder is qualified to teach, nor do they give the holder the right to use any letters after his or her name.

29. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.
30. **Diploma completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification. Details of components of examinations which may be carried forward on re-entry are detailed in individual syllabuses.
31. **Academic dress:** Holders of diplomas may wear academic dress as follows:  
 DipLCM, DipMusLCM: Gown  
 ALCM, AMusLCM: Gown and Cap  
 LLCM, LMusLCM: Gown, Cap and Licentiate Hood  
 FLCM: Gown, Cap and Fellowship Hood  
 Academic dress is available for hire or purchase from the official robemaker:  
 Wm. Northam & Company Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire CB6 1SE (tel. 0870 2401852).  
 A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
32. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
33. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
34. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance Notice, to the LCM Examinations office (or, in the case of Popular Music Theory, to the Examinations Registry). The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with specific needs):** LCM Examinations is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation **MUST** be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
36. **Language:** All examinations are conducted in English. A translator may be used, with prior approval from the Chief Examiner in Music.
37. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Please note that certain syllabuses and endorsements contain particular conditions and requirements. Where candidates are entered for examinations by teachers, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
38. **Changes to syllabuses:** LCM Examinations follows a policy of consistent improvement and development and may, without notice, update its regulations, syllabuses and other publications. Where a repertoire piece not published by LCM Examinations is taken out of print by the publisher, LCM Examinations will seek to provide an alternative as soon as possible. Where alterations, additions and/or deletions to syllabuses take place, LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Forte* (the LCM Examinations newsletter) and the normal reprinting process.
39. **Availability of syllabuses:** A wide range of examinations and subjects is offered, across the full range of Music, and Drama and Communication. All syllabuses and repertoire lists are available free of charge via the LCM Examinations website, and from the LCM Examinations office and local representatives.