



UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

**Syllabus for  
Step, Preliminary, Graded and  
Diploma Examinations  
in  
Music Literacy**

2019 – 2020

Theory of Music: Step, Grades 1–8

Popular Music Theory: Preliminary, Grades 1–8

Theoretical Diplomas: DipMusLCM, AMusLCM, LMusLCM

# **LCM Examinations**

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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 practicing industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

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

- the UWL Learning Advice Centre – tel: 020 8579 5000; email: [learning.advice@uwl.ac.uk](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 regulated by Ofqual, which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the RQF (Regulated Qualifications Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at Grades 6–8 in a regulated subject.

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

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

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

We offer 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.

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

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

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# 1. Syllabus introduction

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## 1.1 Coverage of this syllabus

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This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations in Music Literacy (in *Theory of Music* and *Popular Music Theory*) and Theoretical Diplomas awarded by University of West London Qualifications.

It should be read in conjunction with the relevant *Examination Information Booklets*, which detail the specific requirements for the subject and provide information on relevant publications. Information Booklets are available free of charge via [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk) or on request from the LCM Examinations office.

## 1.2 Validity of this syllabus

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This syllabus is valid from Summer 2019 until Winter 2020.

## 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 expand their knowledge and understanding of the theoretical and critical bases of music and performance 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 skills required at 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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Theory examinations are held simultaneously at all participating centres.

- Theory of Music examinations are held twice a year in the Summer and Winter sessions.
- Popular Music Theory examinations are held twice a year, in the Summer and Winter sessions.
- Theoretical Diplomas are held once per year, in the Summer session.

Theory exams are held at a selection of public centres throughout the UK. Alternatively, candidates may sit exams at private venues, dependent on the provision of an independent invigilator. The exact dates and times of examinations are published in the preceding autumn. Entries must be submitted by the closing date. See the website for more information.

Please enter for theory examinations online at [eric.uwl.ac.uk](http://eric.uwl.ac.uk).

## 1.7 Duration of examinations

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Assessment durations are as follows:

Step & Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
1½ hours	1½ hours	2 hours	2 hours	2 hours	3 hours	3 hours	3 hours	3 hours

DipMusLCM	AMusLCM	LMusLCM
3 hours	Paper 1: 3 hours Paper 2: 3 hours	Paper 1: n/a Paper 2: 3 hours

## 1.8 Target groups

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These examinations 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 intellectual maturity required for success at the different levels of examinations as indicated below:

### Graded Examinations in Music Literacy: target groups

Age or Description	Grades
4 – 14	Step & Preliminary
4 – 14	1–3
6 – 16	1–5
13 – 18+	4–8
Continuing Education	1–8

### Theoretical Diplomas: recommended minimum ages

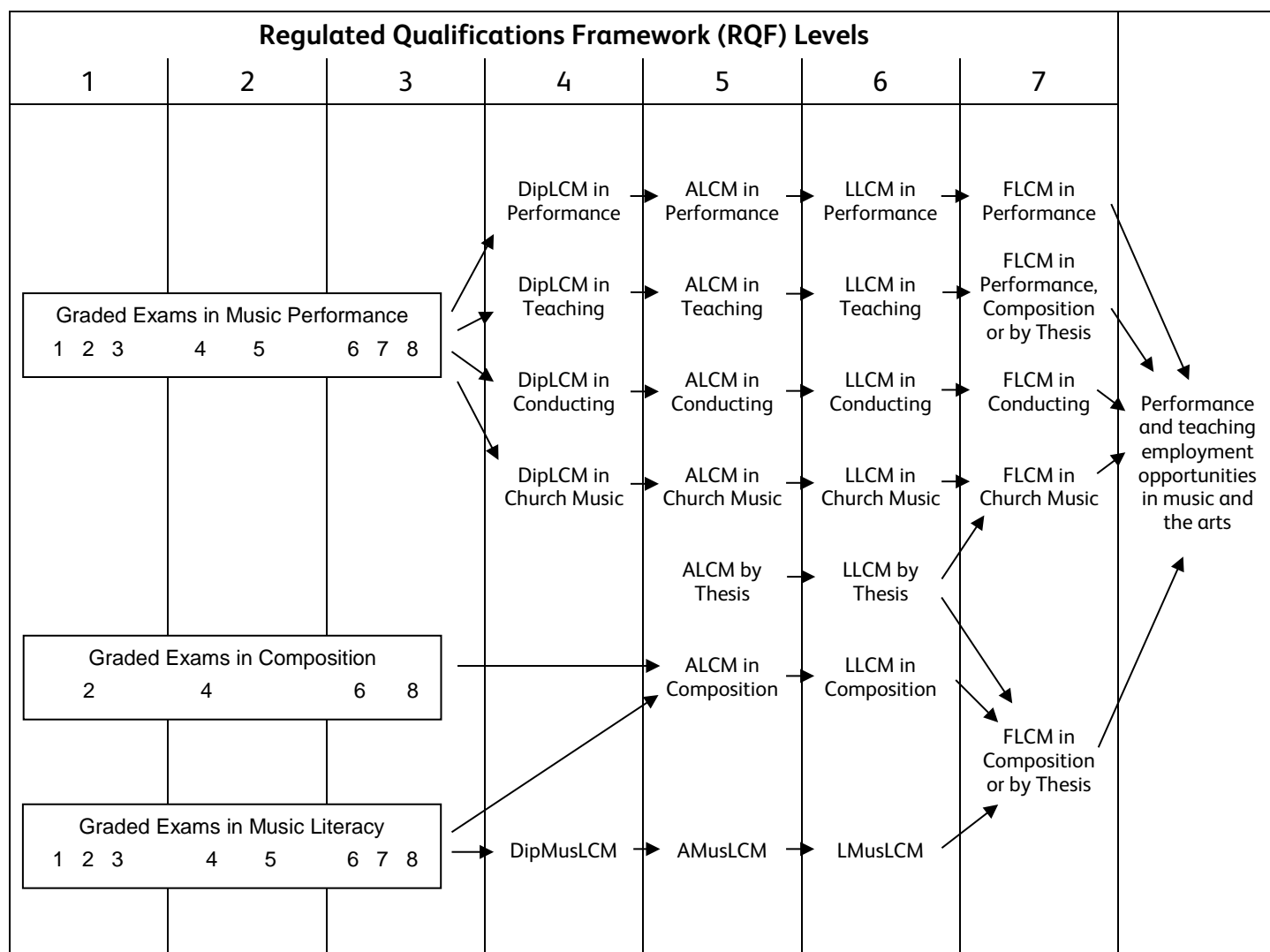
Diploma	Recommended minimum age
DipMusLCM	15
AMusLCM	16
LMusLCM	17

## 1.9 Candidates with specific needs

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Information on assessment, examination and entry requirements for candidates with specific needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. Copies are available free of charge via [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams) or on request from the LCM Examinations office (tel: 020 8231 2364).

## 1.10 Progression



### Progression from **Music Performance Grades:**

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance or Composition or by Thesis
- Conducting route: DipLCM in Conducting, ALCM in Conducting, LLCM in Conducting, FLCM in Conducting

### Progression from **Music Literacy Grades:**

- Theory route: DipMusLCM, AMusLCM, LMusLCM, FLCM in Composition or by Thesis
- Composition route: ALCM in Composition, LLCM in Composition, FLCM in Composition or by Thesis

### Progression from **Drama & Communication Grades:**

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance

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

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

## 1.11 Regulation

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

The table below shows the qualification number, RQF title, Guided Learning Hours (GLH), credit value and Total Qualification Time (TQT) of each grade. The awarding organisation is **University of West London Qualifications (UWLQ)**.

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

Qualification Number	Qualification Title	GLH	Credit	TQT
501/2031/1	UWLQ Level 1 Award in Graded Examination in Theory of Music (Grade 1)	6	2	20
501/2032/3	UWLQ Level 1 Award in Graded Examination in Theory of Music (Grade 2)	9	3	30
501/2033/5	UWLQ Level 1 Award in Graded Examination in Theory of Music (Grade 3)	9	5	50
501/2034/7	UWLQ Level 2 Award in Graded Examination in Theory of Music (Grade 4)	12	7	70
501/2035/9	UWLQ Level 2 Award in Graded Examination in Theory of Music (Grade 5)	12	9	90
501/2078/5	UWLQ Level 3 Certificate in Graded Examination in Theory of Music (Grade 6)	18	13	130
501/2079/7	UWLQ Level 3 Certificate in Graded Examination in Theory of Music (Grade 7)	24	17	170
501/2081/5	UWLQ Level 3 Certificate in Graded Examination in Theory of Music (Grade 8)	36	21	210
501/2036/0	UWLQ Level 1 Award in Graded Examination in Popular Music Theory (Grade 1)	6	2	20
501/2037/2	UWLQ Level 1 Award in Graded Examination in Popular Music Theory (Grade 2)	9	3	30
501/2038/4	UWLQ Level 1 Award in Graded Examination in Popular Music Theory (Grade 3)	9	5	50
501/2039/6	UWLQ Level 2 Award in Graded Examination in Popular Music Theory (Grade 4)	12	7	70
501/2040/2	UWLQ Level 2 Award in Graded Examination in Popular Music Theory (Grade 5)	12	9	90
501/2106/6	UWLQ Level 3 Certificate in Graded Examination in Popular Music Theory (Grade 6)	18	13	130
501/2107/8	UWLQ Level 3 Certificate in Graded Examination in Popular Music Theory (Grade 7)	24	17	170
501/2108/X	UWLQ Level 3 Certificate in Graded Examination in Popular Music Theory (Grade 8)	36	21	210

## 1.12 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes regulated graded examinations in its tariff. Holders of LCM Grade 6–8 music qualifications applying for any course of study at a UK Higher Education institution are entitled to tariff points as detailed below.

UCAS Points	A Levels (Grades A–E)		LCM Literacy Examinations (Pass, Merit, Distinction)		
	AS Level	A2 Level	Grade 6	Grade 7	Grade 8
10	D				D
9					M
8				D	P
7				M	
6	E		D	P	
5			M		
4			P		



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## 2. Graded examinations: syllabus content

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### 2.1 Syllabus overview

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This London College of Music Examinations syllabus is intended to prepare students for the Graded Examinations in Music Literacy awarded by University of West London Qualifications. LCM's music literacy examinations are designed to provide a structured approach that complements and supports the practical examinations.

Knowledge of keys and key signatures broadly equates to the cumulative knowledge required for Technical Work sections of practical exams. A wide understanding of all the theoretical aspects included in the syllabus is an essential ingredient of the successful performance of pieces. Elements of the Music Literacy syllabus strongly support the knowledge required for the Discussion and Aural Tests sections of the practical exam. Composition elements of Theory of Music exams provide good preparation for the 'creative alteration' elements of Electronic Keyboard and Organ exams and the 'own composition' options included in certain practical syllabuses, as well as graded exams and diplomas in Composition. The Popular Music Theory exams provide ideal preparation for the Performance and Musical Knowledge components of exams in Acoustic, Rock, Electric and Bass Guitar, and in Popular Music Vocals.

This syllabus allows candidates to study either Theory of Music or Popular Music Theory. Both routes provide a structured approach leading to a thorough knowledge of musical literacy; the choice of route will normally be dependent on the musical genres the candidate wishes to perform or compose. The Popular Music Theory exams are designed specifically for students of popular music. These place more emphasis on the practical application of knowledge with regard to improvisation and the particular harmonic structures, modes, etc. prevalent in popular music genres.

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 a written examination. Past examination papers are available as an aid to examination preparation and, for Popular Music Theory, comprehensive worksheets are available up to and including Grade Three. A series of comprehensive graded examination handbooks provides tuition, exercises and specimen questions.

Examination scripts are marked by trained external examiners according to a detailed mark scheme approved by the Chief Examiner. The Chief Examiner verifies and checks a percentage sample of each examiner's scripts across the full range of grades in each session. In addition, a standardisation meeting involving all examiners is held annually. Examinations are held at approved centres in the UK and overseas.

In addition to Grades 1–8, Step examinations are also available for the **Theory of Music** examinations. **Popular Music Theory** examinations are held from Preliminary to Grade 8.

This syllabus should be read in conjunction with the relevant Examination Information Booklets, which detail the specific requirements for the subject.

### 2.2 Summary of subject content and description of examination components

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These summaries should be read in conjunction with the *Grade descriptions* (Section 2.4) and the *Pass band descriptions* (Section 3.4). For further advice on syllabus requirements, please contact LCM Examinations (contact details on page 2).

Teachers preparing candidates for LCM graded music literacy examinations need to ensure that students are able to demonstrate appropriate levels of mastery as described in the Grade Descriptions in each of the following areas of study.

#### 1. Theory of Music: Step and Grades 1–5

When entered for the examination, candidates should be able to demonstrate:

##### Key signature

1. the ability to identify and insert specific key signatures, from the list prescribed for the grade.

##### Chords and harmony

1. the ability to name chords, from the list prescribed for the grade.
2. the ability to notate triads and chords, from the list prescribed for the grade.
3. the ability to complete a chord sequence in SATB format, using chords prescribed for the grade.
4. the ability to write the four principal cadences in keys specified in the exam paper.

### **Pitches and intervals**

1. the ability to identify notes by letter name.
2. the ability to write notes at specified pitches.
3. the ability to identify constant or melodic intervals by number and type, from the list of intervals prescribed for the grade.
4. the ability to write the correct interval above a given note, from the list of intervals prescribed for the grade.

### **Scales and modes**

1. the ability to write scales with or without key signature/rhythm/slurred semitones as specified, from the list of keys prescribed for the grade.
2. the ability to identify scale degrees.
3. the ability to identify intervals by number and type, from the list of intervals prescribed for the grade.
4. the ability to write the correct interval above a given note, from the list of intervals prescribed for the grade.

### **Rhythm and rests**

1. the ability to add correct rests to form complete bars, restricted to the time signatures and rest values prescribed for the grade.
2. the ability to identify notes and rests by time name, from the list prescribed for the grade.

### **Metre and time signature**

1. the ability to add time signatures and/or barlines to a given passage, from the list of metres prescribed for the grade.
2. the ability to describe the meaning of specific time signatures, from the list prescribed for the grade.

### **Transposition and clefs**

1. the ability to transpose a given extract of music by a specified interval, from the list prescribed for the grade.

### **Ornaments**

1. knowledge of the names and signs of the ornaments prescribed for the grade.
2. the ability to rewrite ornaments as they would sound in performance, from the list of ornaments prescribed for the grade.

### **Questions**

1. knowledge of the meaning of Italian terms and other terms and signs, as prescribed for the grade.
2. the ability to apply the knowledge of all the above areas to a given passage of music.

## **2. Theory of Music: Grades 6–8**

When entered for the examination, candidates should be able to demonstrate:

### **Melodic writing and free composition**

1. the ability to compose a passage of music; this may involve the use of serial techniques, ostinato figures, the whole-tone scale, variation form or a given opening, as specified in the requirements for the grade.

### **Stylistic composition/dance forms/counterpoint**

1. the ability to compose stylistically as required; this may involve continuing a binary form structure, harmonising a passage in SATB form, adding secondary sevenths, adding a simple bass part, completing a passage of two-part counterpoint or completing a sequential passage, as specified in the requirements for the grade
2. the ability to write cadences.
3. the ability to write specified chords and their resolutions.

### **Decorations**

1. an understanding of decorations as prescribed for the grade.

### **Questions**

1. knowledge of the meaning of Italian terms and other terms and signs.
2. the ability to apply the knowledge of all the above areas to a given passage of music.

## **3. Popular Music Theory: all grades**

When entered for the examination, candidates should be able to demonstrate:

### **Scales and keys**

1. the ability to write scales and modes, from the list of keys prescribed for the grade.
2. the ability to identify or write key signatures, as prescribed for the grade.
3. understanding of scale spellings.

### **Chords**

1. knowledge of the notes making up chords, as prescribed for the grade.
2. the ability to write chords using letter names or notation, as specified.
3. understanding of chord spellings.

### Rhythm notation

1. the ability to add the correct time signature to a passage of music, from the list prescribed for the grade.
2. knowledge of note and rest values, and their correct groupings, as prescribed for the grade.

### Knowledge of popular music (Grade 1 onwards)

1. knowledge of the history of popular music, as detailed in the requirements of the grade.
2. knowledge of popular music instrumentation, as detailed in the requirements for the grade.
3. knowledge of musical signs and terminology, as specified in the requirements for the grade.

### Harmony (Grade 2 onwards)

1. the ability to write triads and chords, and to identify their technical names, from the list prescribed for the grade.
2. the ability to construct chord progressions and cadences, as detailed in the requirements for the grade.
3. the ability to apply knowledge from the 'Scales and keys' and 'Chords' sections above to passages of improvisation, as detailed in the grade requirements.

### Transposition (Grade 3 onwards)

1. the ability to transpose chord progressions and/or melodies into a prescribed key, to the parameters required for the grade.

## 2.3 Mark allocations for examination components

Each examination paper is divided into a series of numbered questions, covering the components tabulated below. The proportions of marks available for each question are as follows:

### Theory of Music: Step and Grades 1–5

Component	Step %	Grade 1 %	Grade 2 %	Grade 3 %	Grades 4–5 %
Keys & key signatures	10	10	5	-	-
Chords & harmony	-	10	5	10	20
Pitches & intervals	10	20	30	20	10
Scales & modes	10	10	10	10	10
Rhythm & rests	40	10	10	10	5
Metre & time signatures	30	10	10	10	10
Questions (incl. signs & terms)	-	30	30	30	30
Transposition & clefs	-	-	-	10	10
Ornaments	-	-	-	-	5

### Theory of Music: Grades 6–8

Component	Performance Option			Composition Option		
	Grade 6 %	Grade 7 %	Grade 8 %	Grade 6 %	Grade 7 %	Grade 8 %
Melodic writing and free composition	10	15	-	20	20	40
Stylistic composition, dance forms and counterpoint	50	30	45	50	40	20
Decorations	10	15	15	-	-	-
Questions (incl. signs and terms; now more contextual)	30	40	40	30	40	40

### Popular Music Theory: all grades

Component	Preliminary %	Grade 1 %	Grade 2 %	Grades 3–8 %
Scales and keys	45	40	35	20
Chords	35	35	30	20
Rhythm notation	20	13	13	10
Knowledge of popular music	-	12	12	15
Harmony	-	-	10	25
Transposition	-	-	-	10

## 2.4 Grade descriptions

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The standard expected of a candidate at any particular grade is defined by the content listed for that grade. The responses of the candidate to questions set in the examination paper determine whether the candidate will be awarded a Pass, a Pass with Merit or a Pass with Distinction. The level of mastery implicit in the examination content and the more general expectations of the candidate are defined by the following grade descriptions.

*NB: Syllabus content at each grade builds on what has previously been learned. Abilities and knowledge demonstrated by a candidate in previous grades are subsumed in each subsequent grade. The syllabus content supports the performance of repertoire assigned to the corresponding grades in Music Performance.*

### Step and Grades 1–2

Candidates who achieve a Pass or higher at this level will have demonstrated: an awareness and understanding of the rudimentary aspects of pitch, key, triadic harmony, metre and rhythm; and an ability to conceptualise simple logical structures and arithmetical calculations.

Theory of Music only: simple language skills.

Popular Music Theory only: a knowledge of the development of popular music since 1950.

All candidates will have assimilated a sound theoretical basis that supports the performance of repertoire assigned to the corresponding grades in Music Performance.

### Grades 3–4

Candidates who achieve a Pass or higher at this level will have demonstrated: an awareness and understanding of more advanced aspects of keys and modes, functional harmony, metre and rhythm; an understanding of the principles and uses of transposition and transposing instruments; an understanding of rudimentary issues of form, shape and structure; an ability to conceptualise more complex logical structures and arithmetical calculations; and an increasing ability to relate signs and symbols to practical meaning.

Theory of Music only: further development of language skills.

Popular Music Theory only: a developing knowledge of the history of pop music.

All candidates will have assimilated a sound theoretical basis with which to support the performance of repertoire assigned to the corresponding grades in Music Performance.

### Grade 5

Candidates who achieve a Pass or higher at this level will have demonstrated: a general awareness and understanding of a quite advanced body of theoretical knowledge, comprising all notational elements which would commonly be discovered in repertoire up to and including Grade 8 performance standard; an awareness of the structural relationship between keys and key signatures; the development of a sense of shape, form, proportionality and structure; an ability to conceptualise complex logical and arithmetical structures and patterns; and an understanding of the relationships between theory, notation, and expression in music.

Theory of Music only: further development of language skills in more than one language.

Popular Music Theory only: an understanding of the stylistic and historical development of pop music from 1950, developments in instrumentation, and an understanding of issues of musical influence.

All candidates will have assimilated a sound theoretical basis with which to support the performance of repertoire assigned to the corresponding grade in Music Performance.

### Grades 6–7

Candidates who achieve a Pass or higher at this level will have demonstrated: a developing awareness and understanding of complex musical structures, techniques and concepts; and a developing awareness and understanding of issues of shape, pattern, structure, proportionality, symbols and notation, and expression.

Theory of Music only: the ability to complete creative and critical assignments of short to moderate length; a developing degree of language skills.

Popular Music Theory only: a developing awareness of the history of pop music dating from (for Grade 6) or before (Grade 7) 1950, developments in instrumentation and technology, and issues of musical influence.

All candidates will have assimilated a sound theoretical basis with which to support the performance of repertoire assigned to the corresponding grades in Music Performance.

### Grade 8

Candidates who achieve a Pass or higher at this level will have demonstrated: a fully developed, sophisticated awareness and understanding of complex musical structures, techniques and concepts; and a fully developed and sophisticated awareness and understanding of issues of shape, pattern, structure, proportionality, symbols and notation, and expression.

Theory of Music only: fully developed and sophisticated language skills and the ability to complete creative and critical assignments of moderately substantial length and complexity.

Popular Music Theory only: a fully developed and sophisticated understanding of the history of popular music in the twentieth and twenty-first centuries, and of issues of musical influence, the history of style in popular music, and social context.

All candidates will have demonstrated the assimilation of sound theoretical understanding that supports the performance of repertoire assigned to the corresponding grade in Music Performance.

# 3. Graded examinations: assessment

## 3.1 Learning outcomes

The learning outcomes for a course of study based on this syllabus are as follows:

### a. Underpinning practical musicianship for performance

- i. developing a theoretical understanding of the repertoire performed at each corresponding grade in Music Performance
- ii. enhancing and increasing the standard of performance of the candidate

### b. Underpinning practical musicianship for composition

- i. developing a theoretical understanding useful to musical composition, including work submitted for LCM graded examinations in Composition
- ii. enhancing and increasing the quality and expressive potential of music composed by the candidate

### c. Development of musical intelligence and the ability to think musically

developing a theoretical understanding of a wide range of musical repertoire, and developing an awareness of increasingly complex musical structures and concepts, and in so doing, enhancing and increasing the candidate's enjoyment and understanding of music

### d. Development of critical thinking

developing the ability to think carefully and critically about more general structures and concepts, including examples based on number patterns, shape, form, language, and abstract patterns, and in so doing, enhancing and increasing the candidate's capacity for critical thinking

## 3.2 Approximate weightings for learning outcomes

### Theory of Music: Grades 1–5

Component	Underpinning practical musicianship		Ability to think/develop intellectually	
	for Performance %	for Composition %	Musically %	Generally %
Key signatures	40	40	12	8
Chords & harmony	Grades 1–3: 30	40	20	10
	Grades 4–5: 20	30	30	20
Pitches & intervals	35	35	20	10
Scales & modes	35	35	20	10
Rhythm & rests	30	30	25	15
Metre & time signatures	35	35	22	8
Questions (incl. signs & terms)	30	30	25	15
Transposition & clefs	40	40	12	8
Ornaments	50	30	12	8

### Theory of Music: Grades 6–8

Component	Underpinning practical musicianship		Ability to think/develop intellectually	
	for Performance %	for Composition %	Musically %	Generally %
Melodic writing and free composition	20	50	20	10
Stylistic composition, dance forms and counterpoint	20	50	20	10
Decorations	40	30	20	10
Questions (incl. signs and terms, but now more contextual)	20	20	40	20

## Popular Music Theory: all grades

Component	Underpinning practical musicianship		Ability to think/develop intellectually	
	for Performance %	for Composition %	Musically %	Generally %
Scales and keys	35	35	20	10
Chords	35	35	20	10
Rhythm notation	35	35	20	10
Knowledge of popular music	25	25	20	30
Harmony	30	40	20	10
Transposition	35	35	20	10

### 3.3 How marks are awarded

The following charts present general guidelines about the elements tested at each grade and the marks awarded. For more detailed information teachers are advised to obtain copies of past examination papers, specimen answers and detailed mark schemes, available from LCM Examinations.

#### Theory of Music: Step and Grades 1–5

The examiner will mark the submitted examination paper against a published marking scheme. This indicates the maximum number of marks available for each question. The following chart shows, for each component: what will be tested; how marks will be awarded; and the percentage of the total marks available.

Component	Mark allocation by grade				
	P	1	2	3	4–5
<b>Keys &amp; key signatures</b> Examples of tasks include: <ul style="list-style-type: none"> <li>Identifying keys – accuracy of answers</li> <li>Describing key signatures – accuracy of answers</li> <li>Inserting appropriate key signatures into a musical extract – accuracy of answers</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	10	10	5	-	-
<b>Chords &amp; harmony</b> Examples of tasks include: <ul style="list-style-type: none"> <li>Naming chords, writing requested chords/triads – accuracy of answers</li> <li>Writing SATB harmony and cadences – accuracy of notes, appropriateness of note doubling and chord positions</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	-	10	5	10	20
<b>Pitches &amp; intervals</b> Examples of tasks include: <ul style="list-style-type: none"> <li>Identifying notes by letter name, identifying intervals by number – accuracy of answers</li> <li>Writing notes at correct pitch, writing the correct interval above a given note – accuracy of note pitches and accidentals where necessary</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	10	20	30	20	10
<b>Scales &amp; modes</b> Examples of tasks include: <ul style="list-style-type: none"> <li>Writing scales with or without key signature – accuracy of note pitches, inclusion of accidentals where necessary, adherence to rhythms where required</li> <li>Identification of scale degrees – accuracy of answers</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	10	10	10	10	10
<b>Rhythm &amp; rests</b> Examples of tasks include: <ul style="list-style-type: none"> <li>Adding rests to make complete bars – accuracy of rest time values, appropriate grouping of rests</li> <li>Identification of notes and rests by time name or by time value – accuracy of answers</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	40	10	10	10	5

<b>Metre &amp; time signature</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Adding time signature and/or barlines to a passage – accuracy of answers</li> <li>• Crossing out notes to leave the correct number of beats in a bar – accuracy of answers</li> <li>• Describing time signatures – accuracy of answers</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	30	10	10	10	10
<b>Transposition &amp; clefs</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Transposition of a given extract by a specified interval – accuracy of note pitches, rhythms and new key signature</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	-	-	-	10	10
<b>Ornaments</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Naming ornaments – accuracy of answers</li> <li>• Rewriting ornaments as they would sound – accuracy of notes and rhythms</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	-	-	-	-	5
<b>Questions</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Translation of Italian terms, explanation of terms and signs, application of knowledge of all the above areas to a given passage of music – accuracy of answers</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	-	30	30	30	30

## Theory of Music: Grades 6–8

The examiner will mark the submitted examination paper against a strict marking scheme which allocates a maximum number of marks to each individual question. The following chart shows, for each component: what will be tested; how marks will be awarded; and the percentage of the total marks available.

Component	Mark allocation by grade					
	Performance			Composition		
	6	7	8	6	7	8
<b>Melodic writing and free composition</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Composing a passage of music, using serial techniques, ostinato figures, the whole-tone scale, variation form or a given opening as requested – observance of instructions (compositional techniques, modulations, etc), degree of stylistic quality, accuracy of rhythm, notation, etc.</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	10	15	-	20	20	40
<b>Stylistic composition, dance forms and counterpoint</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Composing stylistically as required (e.g. continuing a binary form structure, harmonising a passage in SATB form, adding secondary sevenths, adding a simple bass part, completing a passage of two-part counterpoint, completing a sequential passage, etc.) – accuracy of chords (including their voicing and progression), adherence to stipulated style, knowledge of cadences and chord resolutions, accuracy of rhythm, notation, etc.</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	50	30	45	50	40	20
<b>Decorations</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Rewriting decorations as they would sound or adding decorations to a passage of music – accuracy of notes and rhythms</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	10	15	15	-	-	-
<b>Questions</b> Examples of tasks include: <ul style="list-style-type: none"> <li>• Translation of Italian terms, explanation of terms and signs, application of knowledge of all the above areas to a given passage of music – accuracy of answers</li> </ul> Refer to the Information Booklet for tasks tested at each grade.	30	40	40	30	40	40

## Popular Music Theory

The examiner will mark the submitted examination paper against a strict marking scheme which allocates a maximum number of marks to each individual question. The following chart shows, for each component: what will be tested; how marks will be awarded; and the percentage of the total marks available.

Component	Mark allocation by grade			
	P	1	2	3–8
<p><b>Scales and keys</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>• Writing scales (either in notation, by letter name or by interval numbers) – accuracy of answers</li> <li>• Writing key signatures – accuracy of answers</li> </ul> <p>Refer to the Information Booklet and relevant Grade Handbook for tasks tested at each grade.</p>	45	40	35	20
<p><b>Chords</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>• Writing chords (either in notation, by letter name or by interval numbers) – accuracy of answers</li> <li>• Identifying chords (either in notation, by letter name or by interval numbers) – accuracy of answers</li> </ul> <p>Refer to the Information Booklet and relevant Grade Handbook for tasks tested at each grade.</p>	35	35	30	20
<p><b>Rhythm notation</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>• Writing or identifying note values and rest values, adding rests, notating rhythms, adding barlines, grouping notes correctly – accuracy of answers</li> </ul> <p>Refer to the Information Booklet and relevant Grade Handbook for tasks tested at each grade.</p>	20	13	13	10
<p><b>Knowledge of popular music</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>• Answering questions about the history of popular music, popular music instrumentation, musical signs and terminology – accuracy and scope of knowledge, ability to apply knowledge to specific questions</li> </ul> <p>Refer to the Information Booklet and relevant Grade Handbook for tasks tested at each grade.</p>	-	12	12	15
<p><b>Harmony</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>• Writing triads and chords and identifying their technical names – accuracy of answers, appropriateness of chord voicing</li> <li>• Constructing chord progressions and cadences – use of correct chords, accuracy of note pitches and appropriateness of chord voicing</li> <li>• Suggesting scales for improvisation over a given chord progression – accuracy of answers</li> </ul> <p>Refer to the Information Booklet and relevant Grade Handbook for tasks tested at each grade.</p>	-	-	10	25
<p><b>Transposition</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>• Transposing a given chord progression or notated melody into a prescribed key – accuracy of answers</li> </ul> <p>Refer to the Information Booklet and relevant Grade Handbook for tasks tested at each grade.</p>	-	-	-	10



## 3.4 Awards of Pass, Pass with Merit and Pass with Distinction

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The pass awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination a candidate may be awarded either a Pass, or a Pass with Merit or a Pass with Distinction. Each award broadly corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

### **Distinction (85–100%)**

A candidate who achieves a Pass with Distinction will have offered correct or well-considered responses to all or most of the questions, and will have completed exercises in a way that demonstrates clear and unambiguous musical understanding and accomplishment. They will have demonstrated coherent understanding of the technical concepts required for the grade.

### **Merit (75–84%)**

A candidate who achieves a Pass with Merit will have offered correct or well-considered responses to a clear majority of the questions, or to fewer of the questions, with other answers being partially correct or not so well-considered. They will have completed exercises in a way that demonstrates a significant degree of musical understanding and accomplishment. They will have demonstrated a good understanding of the technical concepts required for the grade.

### **Pass (65–74%)**

A candidate who achieves a Pass will have offered correct or well-considered responses to a majority of the questions, or to fewer of the questions, with other answers being partially correct or not so well considered. They will have completed the exercises in a way that demonstrates the degree of musical understanding and accomplishment required for the grade. They will have demonstrated a satisfactory understanding of the technical concepts required for the grade.

### **Below pass, upper level (55–64%)**

A candidate who achieves a mark in this band will have offered correct or well-considered responses to a significant proportion of the questions, with other answers being partially correct or not so well considered, and further responses demonstrably inaccurate. They will have completed exercises in such a way that demonstrates a partial degree of musical understanding and accomplishment. They will have demonstrated a partial understanding of the technical concepts required for the grade.

### **Below pass, lower level (0–54%)**

A candidate who achieves a mark in this band will have offered correct or well-considered responses to a minority of the questions, with other answers being partially correct or not so well considered, and further responses demonstrably inaccurate. They will have completed exercises in a way that demonstrates a level of musical understanding and/or understanding of technical concepts and/or accomplishment clearly below that described for the grade.

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# 4. Theoretical diplomas: introduction

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## 4.1 Syllabus overview

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This London College of Music Examinations syllabus is designed to help prepare students for the three levels of theoretical diplomas awarded by University of West London Qualifications. It provides a structured approach which enables students to develop their knowledge and understanding at an advanced level. 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).

## 4.2 Attainment levels

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**DipMusLCM.** Candidates who enter for this examination will be expected to demonstrate a standard of theoretical and critical understanding beyond that of Grade 8, consistent with RQF Level 4 (first-year undergraduate) standard.

**AMusLCM.** This diploma demands a higher standard of theoretical and critical understanding, consistent with RQF Level 5 (second-year undergraduate) standard.

**LMusLCM.** This diploma demands a fully professional standard of theoretical and critical understanding, consistent with RQF Level 6 (final-year undergraduate) standard.

## 4.3 Pre-requisite qualifications

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**DipMusLCM, AMusLCM:** There are no pre-requisites.

**LMusLCM:** Candidates must already have completed and passed the AMusLCM or the ALCM in Composition. Alternative qualifications may be accepted on application to the Chief Examiner in Music.

## 4.4 Publications

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### **DipMusLCM:**

Comprehensive study materials for the DipMusLCM, including printable examples, exercises and specimen examination papers, are available on our website: [www.uwl.ac.uk/lcmexams/publications/DipMusLCM.jsp](http://www.uwl.ac.uk/lcmexams/publications/DipMusLCM.jsp)

Past exam papers are available as downloads from: [www.lcmebooks.org](http://www.lcmebooks.org)

### **AMusLCM and LMusLCM:**

Sample papers, and answers, are available from: [www.uwl.ac.uk/lcmexams/publications/AMusLCM](http://www.uwl.ac.uk/lcmexams/publications/AMusLCM) and [LMusLCM.jsp](http://www.uwl.ac.uk/lcmexams/publications/LMusLCM.jsp)

Past exam papers are available as downloads from: [www.lcmebooks.org](http://www.lcmebooks.org)

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# 5. Theoretical diplomas: syllabus content

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## 5.1 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 5.2 for detailed descriptions of examination components.

### 5.1.1 DipMusLCM

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#### Areas of Study

Candidates preparing for the DipMusLCM need to ensure that they are able to demonstrate appropriate levels of mastery in each of the following four areas of study:

#### Stylistic composition (assessed in Component 1)

Candidates should be able to demonstrate:

1. the ability to complete two short extracts of music in the appropriate style;
2. an understanding of the relevant stylistic and technical considerations.

#### Questions on a score (assessed in Component 2)

Candidates should be able to demonstrate:

1. the ability to respond to a series of questions, graduated in difficulty, based on a previously unseen extract of musical score;
2. understanding of, and familiarity with, the appropriate technical and contextual knowledge;
3. the ability to communicate answers clearly and (where necessary) with appropriate terminology.

#### Comparison of recordings (assessed in Component 3)

Candidates should be able to demonstrate:

1. the ability to respond in continuous prose to questions based on recorded extracts of music, which they will previously have had time to study and consider;
2. knowledge and understanding of the relevant concepts, particularly matters of interpretation, performance practice, orchestration, arrangement and recording technology;
3. the ability to communicate answers clearly and confidently, employing appropriate terminology.

#### Short essay (assessed in Component 4)

Candidates should be able to demonstrate:

1. the ability to write a coherent and structured essay on a topic chosen from a wide range of options;
2. the ability to put forward and structure an argument;
3. wide-ranging knowledge of, and engagement with, a variety of issues related to the topic(s) under discussion;
4. the ability to write clearly, with appropriate regard to grammar, syntax and vocabulary.

### 5.1.2 AMusLCM

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#### Areas of Study

Candidates preparing for the AMusLCM need to ensure that they are able to demonstrate appropriate levels of mastery in each of the following areas of study:

#### Rudiments (assessed in Paper 1, Question 1)

Candidates should be able to demonstrate:

1. the ability to respond to a variety of questions on rudiments in relation to a previously unseen extract of score;
2. an understanding of the relevant symbols, terminologies and constructions.

### **Harmonic analysis (assessed in Paper 1, Question 2)**

Candidates should be able to demonstrate:

1. the ability to analyse and identify a variety of chord types in the context of a hymn tune;
2. an understanding of the relevant terminologies and symbols.

### **Chorale harmonisation (assessed in Paper 1, Question 3)**

Candidates should be able to demonstrate:

1. the ability to complete a short extract of four-part harmony in the style of a Bach chorale;
2. an understanding of the relevant harmonic and textural considerations.

### **Two-part counterpoint (assessed in Paper 1, Question 4)**

Candidates should be able to demonstrate:

1. the ability to complete a short extract of two-part counterpoint in a generic Baroque style;
2. an understanding of the relevant harmonic, melodic and textural considerations.

### **Modulation (assessed in Paper 1, Question 5)**

Candidates should be able to demonstrate:

1. the ability to complete a short piece for piano containing four modulations and returning to the tonic at the close;
2. an understanding of the relevant tonal and harmonic language;
3. the ability to write convincingly and idiomatically for the instrument.

### **Stylistic composition (Assessed in Paper 2, Question 1)**

Candidates should be able to demonstrate:

1. the ability to complete two short musical extracts in the appropriate style;
2. an understanding of the relevant stylistic and technical considerations.

### **Set works (Assessed in Paper 2, Question 2)**

Candidates should be able to demonstrate:

1. the ability to respond to questions based on specified and pre-determined musical works;
2. understanding of, and familiarity with, the appropriate technical, analytical and contextual knowledge;
3. the ability to communicate answers clearly in continuous prose, using appropriate terminology.

## **5.1.3 LMusLCM**

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### **Areas of Study**

Candidates preparing for the LMusLCM need to ensure that they are able to demonstrate appropriate levels of mastery in each of the following areas of study:

#### **Composition (Assessed in Paper 1, Questions 1 and 2)**

Candidates should be able to demonstrate:

1. the ability to complete a musical extract of moderate length according to the parameters specified;
2. an understanding of the relevant stylistic and technical considerations.

#### **Orchestration (Assessed in Paper 2, Question 1)**

Candidates should be able to demonstrate:

1. the ability to orchestrate a musical extract of moderate length;
2. an understanding of the relevant technical considerations, including instrumental capabilities, balance, control of texture and sonority.

#### **Set work (Assessed in Paper 2, Question 2)**

Candidates should be able to demonstrate:

1. the ability to respond to questions based on a specified and pre-determined musical work;
2. understanding of, and familiarity with, the appropriate technical, analytical and contextual knowledge;
3. the ability to communicate answers clearly in continuous prose, using appropriate terminology.

## 5.2 Description of examination components

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### 5.2.1 DipMusLCM

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#### Component 1: Stylistic composition

This component is divided into two sections.

Section (i): Chorale harmonisation. Candidates will be asked to complete a short extract from a chorale by J S Bach. The extract itself will be approximately 8–12 bars in length, of which approximately 4 bars will require completion. Candidates may be required to complete any or all of the 4-part texture, including the melody.

In section (ii), candidates will be asked to complete ONE further short extract, chosen from the following options:

- (a) two-part counterpoint (approx. 8–12 bar extract in the style of Bach, Handel or Telemann; approx. 4 bars to be completed; either one or both parts to be completed)
- (b) harmonising a folk song (approx. 8–12 bar extract of a folk song; four bars of the piano accompaniment to be completed; any appropriate style accepted)
- (c) string quartet (approx. 8–12 bar extract in the style of Mozart or Haydn; simple homophonic texture (e.g. Minuet); no more than four bars to be completed, with either violin or cello part given)
- (d) realisation of chord symbols (approx. 8 bars; openings given for electronic organ and guitar, one of which may or may not be used at the candidate's discretion; any instrumentation and style accepted; the full harmonic realisation of the chords must be outlined in the texture)

#### Component 2: Questions on a score

Candidates will be asked a series of questions based on a previously unseen extract of musical score. This may be taken from a chamber or orchestral work, with a minimum of 2 parts, and may include voices. The extract will generally comprise between 12 and 24 bars, and will be printed on the question paper.

Questions will be graded in difficulty and type, and may include single word, sentence and paragraph answers, as well as requests to indicate certain things on the score. Questions will relate to any of the following topics:

- recognition and explanation of all signs, symbols and terms appearing on the score, including Italian, French and German terms; dynamic, articulation and related markings; ornaments;
- recognition and identification of intervals, harmonies and cadences;
- recognition and explanation of melodic, harmonic, rhythmic and textural devices, including sequence, inversion, imitation, pedal, diminution/augmentation, hemiola, syncopation, etc.;
- issues related to instrumentation and orchestration, including the explanation of certain playing techniques and transposition;
- word-setting (for vocal or choral items);
- analytical issues related to form, such as motivic and thematic development, contrasting sections, modulation and tonal scheme; and overall structure;
- stylistic and contextual concerns; specifically, the suggestion of historical period, approximate date and/or possible composer, together with justification for suggestions.

#### Component 3: Comparison of recordings

Candidates will be asked to respond to questions based on recorded extracts. Candidates will be expected to have listened to, considered and studied the recordings prior to the examination. Candidates will NOT be allowed access to the recordings while the examination is taking place.

Questions will be based on pairs of recordings of the same piece, or extracts of the same piece. The recordings differ in terms of performance (e.g. recordings of two pianists performing the same work) and/or different versions of the same piece (eg. an orchestration of a work for piano, and the original). The extracts will cover a wide range of styles and types of music.

In the examination, there will be four questions on each of the two pairs of extracts set for the year. Candidates will be required to answer ANY TWO of these questions. Questions will relate to such matters as: approaches to interpretation; technical considerations (tempo, dynamics, articulation, etc.); recording techniques; orchestration and instrumentation. Questions will require answers of 1–2 paragraphs in length.

Extracts will be set as follows:

## 2019

Piece	Version	Duration	Source
Elgar: Chanson de Matin	New Zealand Symphony Orchestra, James Judd	3.37	Naxos 8.557577
	Simone Lamsma/Yurie Miura	2.37	Naxos 8.557984
Massenet: Méditation from Thais	Nigel Kennedy, National Philharmonic Orchestra, Richard Bonyngue	5.44	Decca Eloquence Primavera Series: 448 984-2
	Ambrosian Opera Chorus, New Philharmonic Orchestra, Julius Rudel	5.51	RCA Red Seal Sony Classical Opera: 88985397882

## 2020

Piece	Version	Duration	Source
J.S. Bach: Magnificat anima mea from Magnificat (BWV 243)	Arcangelo/Jonathan Cohen	2.54	Hyperion CDA68157
	Dunedin Consort/John Butt	2.55	Linn Records CKD 469
W.A. Mozart: Rex Tremendae from Requiem (K. 626)	London Classical Players/Roger Norrington	1.51	Warner Classics 50999 91256621
	Vienna Boys' Choir/Wiener Volksoper/Peter Marschik	2.04	Capriccio Encore C8018

### Component 4: Short essay

Candidates will be asked to write a short essay of 400–500 words, based on ONE title chosen from approximately ten. Topics covered will relate to the wider issues associated with performance at an advanced level, and will include:

- writing about a composer, or composers, whose music the candidate has performed;
- writing about one or more particular type or style of music which the candidate has performed;
- analysis of a piece of music which the candidate has performed;
- core or wider repertoire for the candidate's instrument;
- history and development of the candidate's instrument;
- issues surrounding the performance practice of the candidate's instrument, both in historical and contemporary terms;
- issues related to giving concerts and recitals, such as programme-building, concert etiquette, dress, consideration for the audience, venues and acoustics;
- contemporary issues in the world of musical performance.

Suggested reading:

- LCM Theory Handbooks Grades 1–8 (LCM Publications)
- Popular Music Theory Grades 1–8 (Registry Publications)
- Riemenschneider (ed.): *371 Harmonised Chorales* (Schirmer, 1986)
- Brocklehurst, B (ed.): *Pentatonic Song Book* (Schott, 1968)
- Sharpe, C (ed.): *One Hundred English Folk Songs* (Dover, 1976)
- Cole, W: *Folk Songs of England, Ireland, Scotland and Wales* (Warner, 1996)
- Neumann, F: *New Essays on Performance Practice* (URP, 1989)
- Dunsby, J & Whittall, A: *Music Analysis in Theory and Practice* (Faber, 1986)
- Tovey, D: *Essays in Musical Analysis* (various volumes, OUP)
- Taruskin, R: *Text and Act: Essays on Music and Performance* (OUP, 1995)
- Oliver, M (ed.): *Settling the Score: A Journey Through the Music of the 20th Century* (Faber, 1999)
- Cook, N: *Analysing Musical Multimedia* (OUP, 2000)
- [www.jsbchorales.net](http://www.jsbchorales.net)
- [www.naxos.com](http://www.naxos.com)

## 5.2.2 AMusLCM

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### Paper 1

#### Question 1: Rudiments

Candidates will be asked a range of questions based on a musical extract, which may be taken from an orchestral full score, or a vocal work (vocal line and accompaniment), or a chamber work (up to and including a sextet), of not less than 16 bars.

Questions will cover the following topics: Italian, German and French terms; musical signs; recognition of intervals; cadences; melodic decorations; sequences; motives; all chords (both diatonic and chromatic); elementary modulations; dominant and diminished sevenths; secondary sevenths; Neapolitan and augmented 6ths.

Answers required will generally be limited to single words, short phrases, or indications on the score.

#### Question 2: Harmonic analysis

Candidates will be asked questions based on a hymn tune. Questions set will cover the following topics:

- identification of chords (using words (eg. 'G dominant seventh') OR Roman numerals (eg. 'V7') OR chord symbols (eg. G7);
- identification of cadences (type and key);
- explanation of the function of non-harmonic notes;
- summary of the overall modulatory scheme.

#### Question 3: Chorale harmonisation

Candidates will be asked to complete a short extract from a chorale by J S Bach. The extract itself will be approximately 8–12 bars in length, of which approximately 6 bars will require completion. Candidates may be required to complete any or all of the 4-part texture, including the melody.

#### Question 4: Two-part counterpoint

Candidates will be asked to complete a short passage of two-part counterpoint in the style of Bach, Handel or Telemann. The extract itself will be approximately 8–12 bars in length, of which approximately 6 bars will require completion. Candidates may be required to complete one or both parts.

#### Question 5: Modulation

Candidates will be asked to complete a passage for piano of approximately 16 bars in length, incorporating four modulations and returning to the tonic. The opening will be given.

### Paper 2

#### Question 1: Stylistic composition

Candidates will be asked to complete ANY TWO of the following:

- (a) A short piece composed using serial techniques. The row will be given.
- (b) A short piece in variation form. The theme will be given, and the candidate will be required to compose three subsequent variations, which increase in texture.
- (c) A short piece using a 'ground bass' structure. The bass will be given, and the candidate will be required to compose three subsequent phrases based on the ground, which increase in texture.
- (d) A short piece using a trio sonata texture (basso continuo, including figured bass, with two melody instruments). An opening will be given, together with further pointers and hints for the remainder of the extract.

Responses should be 20–24 bars in length, and should maintain the style of any given opening. Options (a) – (c) will be set for a maximum of three instruments, which may include keyboard.

#### Question 2: Set works

Candidates will be required to answer questions on TWO set works chosen from the following list. Questions will focus on style and idea, and analytical procedures. Required responses will generally be in the 'short essay' format.

- (a) J S Bach: St John Passion, part 2 (BWV 245)
- (b) J S Bach: Toccata and Fugue in F major for Organ (BWV 540)
- (c) Claudio Monteverdi: Magnificat from Vespers (1610)
- (d) W A Mozart: Eine Kleine Nachtmusik (K. 525) first movement (Allegro)
- (e) Franz Schubert: Die Winterreise (D. 911, Op. 89) 1. Gute Nacht (Good Night), 2. Die Wetterfahne (The Weathervane), 5. Der Lindenbaum (The Linden Tree), 14. Der greise Kopf (The Old Man's Head), 21. Das Wirtshaus (The Inn)
- (f) Benjamin Britten: Four Sea Interludes from Peter Grimes (Op. 33a) Dawn and Sunday Morning

Suggested reading:

- Malcolm Boyd (general editor Stanley Sadie): *Bach: Master Musicians Series* (OUP, 2007)
- Peter Williams: *The Organ Music of J S Bach* (Cambridge University Press, 2003)
- Dennis Arnold, Tim Carter (general editor Stanley Sadie): *Monteverdi: Master Musicians Series* (OUP, 2000)
- Julian Rushton (general editor Stanley Sadie): *Mozart: Master Musicians Series* (OUP, 2009)
- Ian Bostridge: *Schubert's Winter Journey: Anatomy of an Obsession* (Faber and Faber, 2015)
- Mervyn Cooke (ed.): *The Cambridge Companion to Benjamin Britten* (Cambridge University Press, 2011)

### 5.2.3 LMusLCM

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#### Paper 1: Composition

##### Question 1: Writing for piano

Candidates will be asked to:

EITHER: (a) Compose a Sonata Form development of 16–20 bars' duration for piano, based on given themes of first subject, bridge section and second subject.

OR: (b) Write a piece of incidental music of 16–20 bars' duration based on given descriptive prose, (e.g. about nature, emotions, danger, adventure, etc.), writing for piano with orchestral annotations, as found in orchestral 'short scores'.

##### Question 2: Writing for ensemble

Candidates will be asked to:

EITHER: (a) Write extracts of approx. 30 bars' duration for five-part string orchestra. TWO of the following should be completed:

- (i) a serial piece in ternary form, based on a given row;
- (ii) a piece based on a given 'ground bass' structure, using fugal devices;
- (iii) freely-structured 'fantasia', in any contemporary idiom.

OR: (b) Compose a choral work of approx. 30 bars' duration for unaccompanied SATB in ternary form. The words will be given, along with an outline of construction, for example: the opening theme (in fugal style), and the rhythm of section B, with candidates expected to combine both ideas from A and B in the final A section.

*Paper 1 will be published six weeks before the examination date on the LCM website. A paper copy will also be available on application to the LCM office. The paper should be worked in the candidate's own time, and the portfolio should be presented at the same time as the candidate sits for Paper 2. The candidate must also submit a declaration indicating that the compositions enclosed are solely the unaided work of the candidate, signed and dated by the candidate and by two witnesses.*

Candidates may write in any style or idiom.

#### Paper 2: Orchestration and set work

##### Question 1: Orchestration

Candidates will be asked to orchestrate ONE of three extracts. The extract will be presented as a piano score and will be approx. 10–12 bars in length. The response should be scored for full orchestra, with the precise instrumentation left to the discretion of the candidate.

##### Question 2: Set work

Saint-Saëns: Symphony No. 3 in C Minor (organ symphony).

Candidates will be asked to respond to ONE essay question, from a choice of questions. These may consider the work's history, structure, instrumentation, etc.



## 5.3 Mark weightings for examination components

### DipMusLCM

Stylistic composition 25%		Questions on a score 25%	Comparison of recordings 25%	Short essay 25%
Chorale harmonisation 15%	Additional exercise 10%			

### AMusLCM

Paper 1 (50%)				
Rudiments 10%	Harmonic analysis 10%	Chorale harmonisation 10%	Two-part counterpoint 10%	Modulation 10%

Paper 2 (50%)			
Composition 1 10%	Composition 2 10%	Set works 1 15%	Set works 2 15%

### LMusLCM

Paper 1: Composition 50%		Paper 2: Orchestration & set work 50%	
Writing for piano 25%	Writing for ensemble 25%	Orchestration 25%	Set work 25%

# 6. Theoretical diplomas: assessment

## 6.1 How marks are awarded

### 6.1.1 DipMusLCM

#### Component 1: Stylistic composition

Assessment domains	Approx. weightings
An awareness of the musical style of the extracts and technical considerations, illustrated by attention to such things as harmony, melody, voice-leading, control of texture, etc.	70 %
A sense of musical imagination and creativity.	20 %
Neatness and clarity of presentation, including correct musical notation.	10 %

#### Component 2: Questions on a score

The examiner will award marks for the candidate's answers, according to a pre-determined markscheme. For further details, please refer to the specimen papers on the LCM Examinations website.

#### Component 3: Comparison of recordings

Assessment domains	Approx. weightings
An understanding of the issues raised by the questions, including issues related to interpretation, technical considerations (tempo, dynamics, articulation, etc.); recording techniques; orchestration and instrumentation.	90 %
Clarity of language and vocabulary	10 %

#### Component 4: Short essay

Assessment domains	Approx. weightings
Understanding and knowledge of the issues raised by the question	70 %
The ability to construct and communicate a clear and well-structured argument	20 %
Clarity of language and vocabulary	10 %

### 6.1.2 AMusLCM

#### Paper 1, Question 1: Rudiments

The examiners will award marks for the candidate's answers, according to a pre-determined markscheme. For further details, please refer to the worked papers.

#### Paper 1, Question 2: Harmonic analysis

Assessment domains	Approx. weightings
Knowledge, understanding and correct identification of chord types, cadences, non-harmonic notes, and other similar constructs.	100 %

#### Paper 1, Question 3: Chorale harmonisation

Assessment domains	Approx. weightings
An awareness of the correct style and technical considerations, illustrated by attention to such things as harmony, melody, voice-leading, control of texture, etc.	70 %
A sense of musical imagination and creativity.	20 %
Neatness and clarity of presentation, including correct musical notation.	10 %

### Paper 1, Question 4: Two-part counterpoint

Assessment domains	Approx. weightings
An awareness of the correct style and technical considerations, illustrated by attention to such things as harmony, melody, voice-leading, control of texture, etc.	70 %
A sense of musical imagination and creativity.	20 %
Neatness and clarity of presentation, including correct musical notation.	10 %

### Paper 1, Question 5: Modulation

Assessment domains	Approx. weightings
An awareness of style and technical considerations, illustrated by attention to such things as control of tonality, harmony, melody, voice-leading, control of texture, idiomatic writing for piano, etc.	70 %
A sense of musical imagination and creativity.	20 %
Neatness and clarity of presentation, including correct musical notation.	10 %

### Paper 2, Question 1: Stylistic composition

Assessment domains	Approx. weightings
Control and consistency of musical style; awareness of technical considerations, illustrated by attention to such things as harmony, melody, voice-leading, control of texture, etc.	70 %
A sense of musical imagination and creativity.	20 %
Neatness and clarity of presentation, including correct musical notation.	10 %

### Paper 2, Question 2: Set works

Assessment domains	Approx. weightings
Understanding and knowledge of the issues raised by the question	70 %
The ability to construct and communicate a clear and well-structured argument	20 %
Clarity and language and vocabulary	10 %

## 6.1.3 LMusLCM

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### Paper 1: Composition

Assessment domains	Approx. weightings
Technique: ability to handle melody, harmony, rhythm, dynamics, articulation, texture, form, etc. effectively; idiomatic writing, evidencing knowledge and understanding of instruments and their ranges, etc.	30 %
Musicality: the ability to conceive of interesting musical material and handle it effectively; to balance unity and integrity with variety and contrast; to sustain a musical argument over a given period of time	40 %
Communication: the ability to communicate a convincing and confident musical statement	20 %
Presentation: quality of production, layout, accuracy and legibility of scores	10 %

### Paper 2, Question 1: Orchestration

Assessment domains	Approx. weightings
Control of orchestral texture, balance and sonority; knowledge of instrumental capabilities; the ability to write idiomatically for the instruments used	70 %
A sense of musical imagination and creativity	20 %
Neatness and clarity of presentation, including correct musical notation	10 %

### Paper 2, Question 2: Set work

Assessment domains	Approx. weightings
Understanding and knowledge of the issues raised by the question	70 %
The ability to construct and communicate a clear, detailed and well-structured argument	20 %
Clarity and language and vocabulary	10 %

## 6.2 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:

### DipMusLCM, AMusLCM, LMusLCM

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

A candidate who achieves a mark in this band will have offered a highly accurate, detailed, imaginative and musical response in all or most of the components. They will have demonstrated secure technical and contextual understanding in response to the questions set.

#### **Approved (75–84%)**

A candidate who achieves a mark in this band will have offered a satisfactorily accurate, detailed and musical response in all or most of the components. They will have demonstrated generally secure technical and contextual understanding in response to the questions set.

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

A candidate who achieves a mark in this band will have failed to offer a satisfactorily accurate, detailed and musical response in all or most of the components. They will have failed to demonstrate secure technical and contextual understanding in response to the questions set.

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

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of detail, and little or no musicality in all or most of the components. They will have comprehensively failed to demonstrate technical and contextual understanding in response to the questions set.

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# 7. Awarding and reporting

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## 7.1 Issue of results

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A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible after the examination date, by post. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within twelve 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 14.)

## 7.2 Awards

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**Step, Preliminary, Grades:** Candidates must attain a minimum of 65 % in order to pass the examination.

**Diplomas:** Candidates must attain an overall minimum mark of 75 % in order to pass the examination. See Section 7.3 (*Repeats of examinations*) and Regulation 16 (*Diploma completion period*).

Candidates who successfully complete a diploma are permitted to append the letters 'DipMusLCM', 'AMusLCM', or 'LMusLCM', as appropriate, to their name. Successful candidates are also permitted to wear academic dress as specified in Regulation 17.

## 7.3 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.

**Step, Preliminary, Grades, DipMusLCM:** all components must be completed on re-examination.

**AMusLCM, LMusLCM:** the result of Paper 1 or Paper 2 may be carried forward for a specified period, if 75 % or more of the available marks have previously been awarded for that paper. (See Regulation 16, *Diploma completion period*.) The other paper must be attempted in full on re-examination. Candidates wishing to carry forward a previous result in this way must indicate this clearly on the entry form.

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# 8. Regulations: written examinations

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1. **Validity of syllabus:** Please refer to individual syllabuses and examination information booklets for the dates when each syllabus or information booklet may be used.
2. **Examination dates (music literacy):** Theory of Music examinations are held in Spring, Summer and Winter each year, and Theoretical Diplomas are held in Summer each year. Exact dates are printed on entry forms. Popular Music Theory examinations are held in Summer and Winter each year. Exact dates are printed on the entry fee lists.
3. **Entry procedure:** Closing dates for entry, for each examination session, are listed on the entry forms and, for Popular Music Theory, on the entry fee list. Entries for Theory of Music and Theoretical Diplomas 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. 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. Entries may not be submitted by fax.

Popular Music Theory entries must be submitted to the Examinations Registry. Entries for Popular Music Theory are accepted only on original 'Examination Registry' entry forms – standard London College of Music Examinations entry forms are NOT valid for Popular Music Theory examinations. A specially stamped examination entry form is supplied with each official Examination handbook – one of which is published for each examination level. Each handbook contains all the information required for the grade. *In order to ensure that, before entering the examination, all candidates are fully conversant with the exact requirements of these examinations the acquisition of an Examination Handbook is the only method for an individual to obtain a valid examination entry form.* Handbooks can be obtained from the Examinations Registry at the address given at the front of this booklet. A special group entry form is available for UK registered schools and colleges only. Special entry forms for 'siblings' and 're-entry' are also available.

4. **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 fee will be accepted if it is received at a later date.
5. **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.
6. **Fees:** *Theory of Music and Theoretical Diplomas:* 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 20*), 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.
7. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded theory examination without having taken any preceding examination. Refer to Section 4.3 for details of Theoretical Diploma pre-requisites.
8. **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.
9. **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.
10. **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 ten days 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 or the Examinations Registry 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.
11. **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.
12. **Admission to the examination room:** Written examinations are conducted in closed conditions. No-one, apart from the candidates and the invigilator(s), is allowed into the examination room. *NB Special arrangements may be made for candidates with specific needs, under Regulation 21 below.*
13. **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.
14. **Examination results and certificates:** A written report will be compiled for each examination. 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 twelve 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 *Applications 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.
15. **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.
16. **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 Section 7.3.
17. **Academic dress:** Holders of diplomas may wear academic dress as follows:  
DipMusLCM: Gown  
AMusLCM: Gown and Cap  
LMusLCM: Gown, Cap and Licentiate 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.
18. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations and downloadable from the website. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.

19. **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 or on the website.
20. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, will be permitted to re-enter for the same examination on payment of half the current fee. A signed doctor's letter indicating the reason, accompanied by the Attendance Notice for the original exam, must be submitted with the entry form on re-entry. The letter must make clear that the candidate was incapacitated on the day of the scheduled examination. 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.
21. **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 or on the website.
22. **Language:** All examinations are conducted in English.
23. **Conduct in the examination room:**
- All answers must be written in the spaces provided. These answers may be copies of rough work done in the examination room, on paper provided by the invigilator, but all rough work must be left in the examination room.
  - Candidates are not permitted to bring *any* paper, notes or books into the examination room.
  - Candidates are not permitted to talk to one another in the examination room, but reasonable questions may be addressed to the invigilator.
  - Candidates must stop writing immediately when requested to do so by the invigilator.
  - Candidates should ensure that they return the complete examination script to the invigilator upon completion of the examination.
  - Candidates should leave the examination room *as quietly as possible* if other candidates are still completing their examination.
24. **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.
25. **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 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.
26. **Availability of syllabuses:** A wide range of examinations and subjects is offered, across the full range of Music, and Drama & Communication. All syllabuses and examination information booklets are available free of charge from LCM Examinations, and from local representatives.