



UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Syllabus for Composition Grades, Composition Diplomas and Diplomas by Thesis

2006 - 2013



UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Syllabus for

Composition Grades

ALCM, LLCM, FLCM in Composition

ALCM, LLCM, FLCM by Thesis

2006-13

2011 edition

LCM Examinations

Director of Examinations

John Howard BA PhD

Chief Examiner in Music

Philip Aldred BEd FLCM

University of West London

LCM Examinations

St Mary's Road

Ealing

London

W5 5RF

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: lcm.exams@uwl.ac.uk

uwl.ac.uk/lcmexams

Contents

	Page
London College of Music Examiners	4
London College of Music / London College of Music Examinations	5
1. Syllabus Introduction	
1.1 Validity of this Syllabus	6
1.2 Rationale	6
1.3 Syllabus Aims	6
1.4 Syllabus Objectives	7
1.5 Availability of Examinations and Entry Details	7
1.6 Target Groups	7
1.7 Candidates with Particular Needs	7
1.8 Progression	8
2. Syllabus Content	
2.1 Syllabus Overview	9
2.2 Attainment Levels	9
2.3 Pre-requisite Qualifications	9
2.4 General Guidelines	10
2.5 Presentation of Materials	11
2.6 Description of Examination Components:	
Composition	11
Thesis	14
2.7 Weightings for Examination Components	14
3. Assessment	
3.1 How Marks are Awarded	15
4. Awarding and Reporting	
4.1 Issue of Results	16
4.2 Awards	16
4.3 Repeats of Examinations	16
5. Regulations and Information	17

London College of Music Examiners

Achini Abeygunawardene FLCM FVCM LTCL ALAM
Philip Aldred BEd FLCM [*Chief Examiner in Music*]
William Alexander BSc BMus MBA MMus PhD GRIC FTCL ARCM
ATCL CertFAE *
Brian Armfield GBSM FTCL ARCM ABSM PGCE HonFLCM
Helen Arthur
Marie Barry BA FLCM ALSM ALAM
David Beer BA PGCE FLCM
John Beilby BMus PhD MTC(Lond) GLCM FLCM LRAM LTCL
HonFIEMS †
Erica Beynon MA FLCM LLCM ALCM
John Branton FVCM LVCM(TD) AMusVCM CT(VCM) ATM(SMTC)
HonVCM
Claire Brock BA GradDip
Joshua Brown BA LTCL PGCE
Keith Brown BMus ALCM PGCE
Catherine Burnham BMus LTCL PGCE
Dorothy Carnegie BMus PGCE
Paul Carter BMus MA DASM ALCM PGCE FRSA
Rebecca Chambers GRNCM PGRNCM
Alice Chua MA FLCM ATCL
Gerald Collins LLCM(TD)
Justin Connolly BMus ARCM FLCM
Peter Cook GLCM FLCM FVCM PGCE *
Stuart Corbett BA FDipMus FVCM(Hons) LTCL LLCM PGCE *
Jamie Cordell BMus PGDip
Hannah Cott BMus
Barbara Courtney-King LRAM ARCM
Sandra Cromie BA LLCM(TD) ALCM PGCE
Patrick Davey BMus MA TTCT
Katherine Denton BMus LRAM DipABRSM
Janet Dowsett FLCM *
Barry Draycott MusB FTCL FLCM ARCM ARCO HonLCM *
David Edwards BEd LGSM
Jennifer Fisher DipRAM LRAM BMus GSMD
Sheila Gaskell FTCL LRAM LLCM
Aidan Geary GLCM
Kathleen Gilbert LRAM ARCM DipEd
Kevin Gill FRCO GBSM LTCL
Coral Gould LRAM ARCM LTCL CertEd
Moira Gray FLCM LRAM LTCL ARCM DipMus(Open)
Yolande Gregor-Smith LRSM ARCM DipTESOL
Ann Griggs BA MA LRAM ARCM HonLCM
Nigel Groome GLCM ARSCM FLCM *
Peter Hallam BEd MA LTCL
Mary Hamilton GTCL LTCL Dip.Acad.di Sta.Cecilia Rome
Mary Hardy-Green LLCM
Paul Harrison MA GLCM FLCM LLCM(TD) LTCL PGCE
Andrew Hatt BA HonLCM
Stephen Hazell BA PhD [*Chief Examiner in Drama and
Communication*]
Sheila Hemming LLCM ARCM HonLCM
Ann Hohenkerk ALCM
John Howard BA PhD [*Director of Examinations*]
Vic Hyland
Deborah Jones BA DipMus ALCM
Daihi Kearney BA HDipEd TTCT PhD

Chris Kimber GGSM
Richard Lambert BEd MA ALCM FRSA *
Elizabeth Lannigan ALCM
Tara Leiper BEd MA LTCL LLCM(TD) ARCM DipABRSM
Jayne Lewis BA PGCE
Jayne Lindgren LLAM †
Jocelyn Lord MA FLCM LGSM LLAM ACSD †
Helen Madden GCLCM
Susan Maguire BA HDipEd Dipltal LLCM(TD) ALCM EFLCert
Andrew McBirnie BA MMus PhD LTCL *
Ray McGinley ALCM
Paula McKernan LLB ALCM(TD)
Andrew McManus BMus GBSM FLCM ABSM(TD) ACertCM TEFL(Dip)
Neil Millensted MA FTCL LRAM ARCM
Michael Milner LGSM ALCM
John Mitchell
Joyce Mitchell FLCM LLCM ALCM
Susan Olden LRAM LLCM(TD) ARCM AMusTCL
Ates Orga BMus FTCL LMusTCL ATCL
Gillian Patch MusB MMus PGDip LLCM LTCL LGSM HonFLCM *
Christine Peet BA MEd CertEd
Tony Pegler FLCM
Maxwell Pettitt BMus MMus ARCM ALCM FRSA
Kathleen Phillips LGSM ALCM
Elizabeth Pipe LLCM
Peter Precious GradDipMus
Jenifer Pressdee LGSM ANEA
Nigel Ramage MA DipEd †
Peter Reder MA GLCM ACSD †
Michael Regan BMus MMus LGSM HonFLCM
Nathan Rose BMus PGDip ALCM
Claire Rubman PhD FLCM LLCM(TD)
Gibson Russell GRSM LRAM ARCM HonFLCM
Rex Satchwell BA LGSM LRAM HonFLCM
Ian Seddon FLCM ATCL ARCO
Gillian Shimwell AGSM CertEd
Dave Simpson LGSM
Tony Skinner FRSA
Elaine Smith GLCM LLCM HonFLCM *
Alison Sparrow BA
Jennifer Speculand FLCM FSTD LLCM(TD) LGSM ALAM †
Christopher Stanbury BMus MMus FLCM
Christopher Tinker PhD GRSM ARCM PGCE
J Godfrey Turner FLCM LTCL LRAM ARCM MCoIP
Leo Turner LTCL LLCM LGSM
Christopher Tutin BMus MA LRSM ALCM CertRCO
Michael Venables BA PGCE
Jill Wallis BEd FLCM LTCL
Richard Walsh BA MPhil FLCM
John Warren BMus GMus FLCM LGSM LTCL ACertCM CertEd
Tonni Wei LMusVCM ARCM
David Whittaker GLCM FLCM LLCM(TD) *
Martyn Williams BMus GRSM FRCO FLCM MTC PGCE HonFLCM *
Peter J Williams GLCM MBA FLCM LLCM(TD) NPOH
Wei Wong GLCM LLCM(TD) PGCE HonLCM
Carol Woods MA GRSM ARMCM

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

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

London College of Music

The London College of Music (LCM) is the largest specialist Music and Performing Arts institute in the UK. It has a long history of music education dating back to 1887, when it was situated in Great Marlborough Street, London, where the college began as an examination body. In 1991 LCM became part of Thames Valley University, which was renamed the University of West London in 2011.

The London College of Music offers an impressive range of innovative courses, respected worldwide and delivered with creativity and passion by practising industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

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

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

London College of Music Examinations

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

LCM's graded and diploma examinations in most subjects are 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 OCF (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 from LCM Examinations and from local representatives.

1. Syllabus Introduction

1.1 Validity of this Syllabus

This syllabus is valid from 1 January 2006 until 31 December 2013.

1.2 Rationale

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

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

In the standards set, in structure, and organisation, LCM's graded qualifications and diplomas are broadly comparable with those of other awarding bodies offering similar qualifications in music and in drama & communication. However, LCM's syllabuses offer the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition, and offer alternative routes that will enable teachers to pursue the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

1.3 Syllabus Aims

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

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

1.4 Syllabus Objectives

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

- a learning basis for candidates to fulfil their potential as composers or in research at a fully 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 of tasks specified for each diploma level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

1.5 Availability of Examinations and Entry Details

Examinations in Composition and by Thesis are administered centrally, and may be submitted at any time. Portfolios and dissertations, together with the appropriate entry form and full fee, should be addressed to the Chief Examiner in Music, and sent to the LCM Examinations office (details on page 2).

1.6 Target Groups

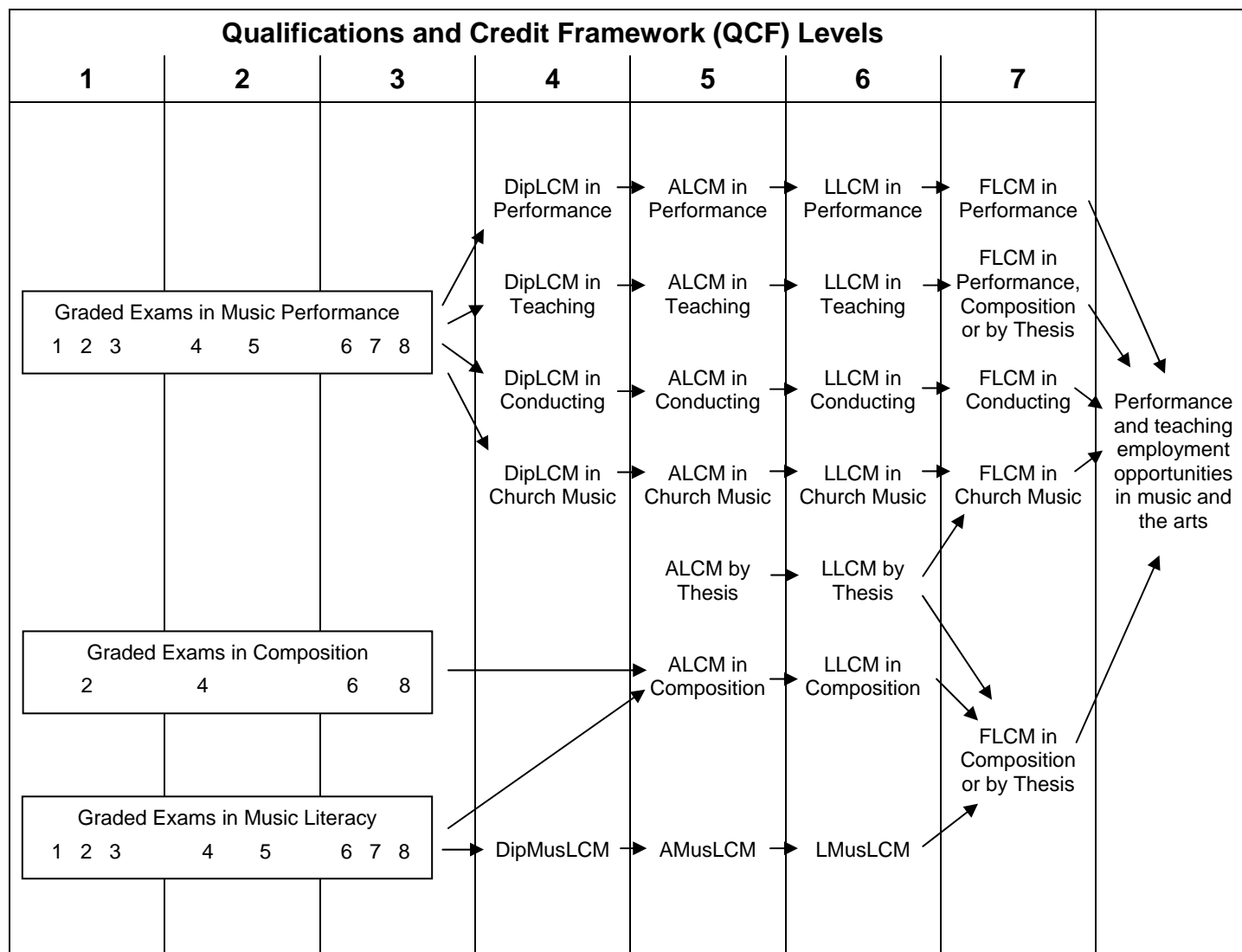
LCM Examinations are open to all. There are no minimum age restrictions. However, in practice, whilst candidates of all ages enter for Grades 2 and 4, it is unlikely that candidates below the age of 13 will possess the musical maturity for Grade 6 and above. Furthermore, it is unlikely that candidates below certain ages will possess the degree of academic maturity required for success at the different levels of diplomas as indicated below:

Qualification	Recommended minimum age
Grades 2 & 4	10
Grades 6 & 8	13
ALCM	15
LLCM	18
FLCM	18

1.7 Candidates with Particular Needs

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

1.8 Progression



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

Progression from Drama & Communication Grades:

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

The above chart outlines the overall framework. Some qualifications may not be offered in particular subject areas. Some subjects shown are not 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.

2. Syllabus Content

2.1 Syllabus Overview

This London College of Music Examinations syllabus is designed to prepare students for the Graded Examinations and Diplomas in Composition, and Diplomas by Thesis, awarded by University of West London Qualifications. It provides a structured approach that enables students to develop capability as a composer or musicologist. 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. Portfolios and dissertations are marked by qualified, trained and experienced examiners with specific subject knowledge.

2.2 Attainment Levels

Grades 2-8. Graded qualifications in composition are equivalent in standard to the corresponding grades in Performance. For further details, please refer to the Syllabus for Graded Examinations in Music Performance.

ALCM. This diploma demands a high standard of work, consistent with a Level 2 (second-year) undergraduate module.

LLCM. This diploma demands a fully professional standard of work, consistent with a Level 3 (final-year) undergraduate module.

FLCM. This diploma, the highest awarded by University of West London Qualifications, demands a truly exceptional demonstration of ability of the very highest standard. In order to pass, the candidate must present work which one might expect to encounter in the professional arena, demonstrating a clear maturity of personality and authority. The standard expected is equivalent to that of a Masters level module.

2.3 Pre-requisite Qualifications

No pre-requisite qualifications are necessary for entry to Grades 2-8, and for ALCM.

For entry to LLCM, candidates must already have passed the appropriate ALCM, or AMusLCM. 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 in the relevant professional discipline, either through publication and/or performance. Such an application must be made in writing to the Chief Examiner in Music, at least **FOUR WEEKS** in advance of examination entry, outlining the rationale for entering directly at this level, accompanied by evidence in the form of publications, 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 administration fee will be charged for this process (see current entry form).

For entry to FLCM, candidates must already have passed the appropriate LLCM, or LMusLCM. 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 FLCM without holding previous qualifications. Such a candidate would be expected to have secured national or international recognition in the relevant professional discipline, either through publication, recording and/or performance. Such an application must be made in writing to the Chief Examiner in Music, at least **FOUR WEEKS** in advance of examination entry, outlining the rationale for entering directly at this level, accompanied by evidence in the form of publications, 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 administration fee will be charged for this process (see current entry form).

2.4 General Guidelines

Composition

Style: Candidates are encouraged to experiment with any compositional style. This may include tonal, atonal, minimalist, avant-garde, progressive, experimental or popular styles of various kinds. At early grades, work submitted may be entirely comprised of pastiche; up to Grade 6, a certain degree of pastiche is acceptable; but from Grade 8 onwards, an increasing degree of originality is expected. At diploma level, all work submitted should demonstrate originality, and an increasing engagement with contemporary techniques. At FLCM, the portfolio should demonstrate a consistent, individual and original voice.

Presentation of scores: All scores should be neatly and legibly presented. At diploma level, scores should also be bound with front and back covers, and include a title page, with a list of instrumentation and duration. At all levels, presentation of scores forms part of the assessment. Scores may be handwritten or computer-generated. Original handwritten scores should NOT be submitted. Any unconventional notation or layout adopted must be fully explained in a note at the front of the score. Scores may be written in concert pitch or with transpositions maintained; a note indicating which convention has been followed should be included at the front of the score.

Recordings: The submission of recordings of as many pieces as possible is strongly encouraged. Recordings may be submitted on cassette tape, audio CD or minidisk. The quality of performance on recordings will not be taken into account in the marking, and MIDI realisations are welcomed. At Grades 2-8, there is no requirement to submit recordings. At ALCM, at least ONE composition or movement MUST be accompanied by a recording. At LLCM, at least TWO compositions or movements MUST be accompanied by recordings. At FLCM, at least THREE compositions or movements MUST be accompanied by recordings.

Further advice: Candidates are welcome to contact the Chief Examiner in Music in advance of their application for further guidance and advice. Please note that portfolios which fail to meet the requirements as outlined in this syllabus will be sent back, unmarked, for revision. In this event, any fee paid will not be refundable.

Thesis

Content: At all three levels, dissertations should exhibit academic rigour and good literary style. It is important that the subject chosen should be sufficiently extensive to provide enough subject matter for a thesis at the appropriate level; though at the same time, not so wide that depth of scholarship is compromised. At ALCM, the candidate is expected to have researched a wide selection of relevant primary and/or secondary source material. At LLCM and FLCM, the candidate is expected to have researched all relevant primary and/or secondary source material. Additionally, at FLCM, the candidate is expected to demonstrate an authoritative command of the subject under discussion, and of any relevant developments in recent scholarship. However, candidates are not expected necessarily to make a significant original contribution to research in the subject area, this being more correctly the prerogative of a PhD thesis. (See Section 2.2, 'Attainment Levels'.)

Presentation and layout: Dissertations MUST include an abstract of approximately 200-300 words, setting out the purpose and remit of study. The main body of the text should be subdivided into chapters, and a bibliography and/or list of resources should be appended. The whole should be prefaced by a title page, and a contents page. The title page should include the title of the dissertation, the name of the candidate, the month and year of submission, and the words 'Thesis submitted for Associateship / Licentiatehip / Fellowship [as appropriate] Diploma at the London College of Music, University of West London'. Candidates may adopt any consistent and recognised academic system of footnotes or endnotes, and of labelling for figures, musical examples, graphs, illustrations, appendices, etc. The dissertation must be typed or word-processed (handwritten dissertations are NOT acceptable) on single-sided A4 paper of good quality. Double or one-and-a-half spacing should be used for the main text, and single spacing for extended quotations and any footnotes. The two copies of the dissertation must be covered front and back, and securely bound with boards-and-cloth, or spiral-bound. Dissertations which are suitably presented, and are successful in passing, may be placed in the UWL library.

Reference to sources: It is essential that all references to sources, whether direct quotations or otherwise, are acknowledged, either in the text, or by means of footnotes or endnotes. Failure to do so may constitute plagiarism, on which grounds the thesis may be rejected and returned unmarked.

Length: Quality is more important than quantity, and a short, tight and well-written dissertation will receive more credit than a long, diffuse one. However, as a general guide, the following word-counts are suggested:

- ALCM: 8,000 - 10,000 words
- LLCM: 12,000 - 15,000 words
- FLCM: 25,000 - 30,000 words

Further advice: Candidates are welcome to contact the Chief Examiner in Music in advance of their application for further guidance and advice. Please note that dissertations which fail to meet the requirements as outlined in this syllabus will be sent back, unmarked, for revision. In this event, any fee paid will not be refundable.

2.5 Presentation of Materials

For Composition Grades 2-8, ONE copy of each score (and recording(s), if included) should be submitted, accompanied by a completed application form and the full fee.

For Composition and Thesis Diplomas, TWO copies of the scores and recordings, or dissertation, should be submitted, accompanied by a completed application form and the full fee.

For all examinations in Composition and Thesis, the candidate must also submit a declaration indicating that the portfolio or dissertation enclosed is solely the unaided work of the candidate, signed and dated by the candidate and by two witnesses.

2.6 Description of Examination Components

COMPOSITION

NB. For full details of presentation of portfolios, guidance on issues of style, etc., please see Sections 2.4 and 2.5 above.

Grade 2

Candidates should compile a portfolio of THREE items as detailed below:

1. An original composition for solo instrument of the candidate's choice, of approximately 1-2 minute's duration. The instrument chosen may be monophonic (eg. an orchestral instrument) OR polyphonic (eg. piano), but may NOT be voice.
2. A setting EITHER of a folksong, hymn tune, popular song, or similar OR of an original melody, for voice and piano, of approximately 1-2 minute's duration. Words MUST be included in the score.
3. An arrangement of any ONE piece from the LCM Grade 1 Piano Handbook, for any THREE instruments of the candidate's choice.

Grade 4

Candidates should compile a portfolio of THREE items as detailed below, following the requirements for EITHER Option A OR Option B.

Option A:

1. An original composition for any TWO instruments of the candidate's choice, of approximately 3-4 minutes in duration. The composition should NOT include a vocal part.
2. EITHER (a) a setting of a folksong, hymn tune, popular song, or similar, OR (b) an original composition, for voice and any TWO instruments of the candidate's choice, of approximately 2-3 minutes in duration. Words MUST be included on the score.
3. An arrangement of any ONE piece from the LCM Grade 3 Piano Handbook, for any FOUR instruments of the candidate's choice.

Option B:

1. An original composition for voice and any ONE other instrument of the candidate's choice, of approximately 3-4 minutes in duration. Words MUST be included on the score.
2. EITHER (a) an arrangement of a folksong, hymn tune, popular song, or similar OR (b) an original composition, for any THREE instruments of the candidate's choice, of approximately 2-3 minutes in duration. A vocal part should NOT be included.
3. An arrangement of any ONE piece from the LCM Grade 3 Piano Handbook, for any FOUR instruments of the candidate's choice.

Grade 6

Candidates should compile a portfolio of THREE items as detailed below, following the requirements for EITHER Option A OR Option B.

Option A:

1. An original composition for any THREE instruments of the candidate's choice, of approximately 4-5 minutes in duration. The composition may be divided into movements, and should NOT include a vocal part.
2. EITHER (a) a setting of a folksong, hymn tune, popular song or similar, OR (b) an original composition, for any FOUR independent parts, of which AT LEAST ONE must be vocal, of approximately 3-4 minutes in duration. Words MUST be included on the score.
3. An arrangement of any ONE piece from the LCM Grade 5 Piano Handbook, for any FIVE instruments of the candidate's choice.

Option B:

1. An original composition for voice and any TWO other instruments of the candidate's choice, of approximately 4-5 minutes in duration. The composition may be divided into movements, or may comprise two or more songs, etc.
2. EITHER (a) an arrangement of a folksong, hymn tune, popular song, or similar OR (b) an original composition, for any FOUR instruments, of approximately 3-4 minutes in duration. A vocal part should NOT be included.
3. An arrangement of any ONE piece from the LCM Grade 5 Piano Handbook, for any FIVE instruments of the candidate's choice.

Grade 8

Candidates should compile a portfolio of THREE items as detailed below, following the requirements for EITHER Option A OR Option B.

Option A:

1. An original composition for any FOUR instruments of the candidate's choice, of approximately 5-6 minutes in duration. The composition may be divided into movements, and should NOT include a vocal part.
2. EITHER (a) a setting of a folksong, hymn tune, popular song or similar, OR (b) an original composition, for any FIVE independent parts, of which AT LEAST ONE must be vocal, and AT LEAST ONE must be a polyphonic instrument (eg. piano, organ, harp, etc.), of approximately 4-5 minutes in duration. Words MUST be included on the score.
3. An arrangement of any ONE piece from the LCM Grade 7 or Grade 8 Piano Handbook, for any SIX instruments of the candidate's choice.

Option B:

1. An original composition for voice and any THREE other instruments of the candidate's choice, of approximately 5-6 minutes in duration. The composition may be divided into movements, or may comprise two or more songs, etc.
2. EITHER (a) an arrangement of a folksong, hymn tune, popular song, or similar OR (b) an original composition, for any FIVE instruments, of which AT LEAST ONE must be a polyphonic instrument (eg. piano, organ, harp, etc.), of approximately 4-5 minutes in duration. A vocal part should NOT be included.
3. An arrangement of any ONE piece from the LCM Grade 7 or Grade 8 Piano Handbook, for any SIX instruments of the candidate's choice.

ALCM

Candidates should compile a portfolio of compositions of not less than 20 minutes' total duration. The following considerations must be observed:

- At least one of the compositions (or movements) must be for eight or more independent parts.
- At least one of the compositions (or movements) must be for two or fewer independent parts.
- At least one of the compositions (or movements) must include a vocal part.
- At least one of the compositions (or movements) must include one or more parts for strings.
- At least one of the compositions (or movements) must include one or more parts for woodwind or brass instruments.
- At least one of the compositions (or movements) must include one or more parts for a polyphonic instrument (eg. piano, organ, harp, etc.)
- A maximum of ONE arrangement may be included. Any arrangement should not be more than 5 minutes in duration.
- At least one of the compositions (or movements) must comprise at least five minutes of continuous music.
- The portfolio may comprise a single work; but in this case, it must exhibit all of the characteristics outlined above.
- The portfolio may not comprise more than SIX individual works.

LLCM

Candidates should compile a portfolio of compositions of approximately 30-40 minutes' total duration. The following considerations must be observed:

- At least one of the compositions (or movements) must be for ten or more independent parts.
- At least one of the compositions (or movements) must be for four or fewer independent parts.
- At least one of the compositions (or movements) must include a vocal part.
- At least one of the compositions (or movements) must include one or more parts for strings.
- At least one of the compositions (or movements) must include one or more parts for woodwind instruments.
- At least one of the compositions (or movements) must include one or more parts for brass instruments.
- At least one of the compositions (or movements) must include one or more parts for percussion instruments.
- At least one of the compositions (or movements) must include one or more parts for a polyphonic instrument (eg. piano, organ, harp, etc.)
- A maximum of ONE arrangement may be included. Any arrangement should not be more than 7 minutes in duration.
- At least one of the compositions (or movements) must comprise at least 7 minutes of continuous music.
- The portfolio may comprise a single work; but in this case, it must exhibit all of the characteristics outlined above.
- The portfolio may not comprise more than SIX individual works.

FLCM

Candidates should compile a portfolio of compositions of approximately 50-70 minutes' total duration. The portfolio may comprise a single large-scale work, or a selection of smaller works. There are no restrictions on instrumentation or genre, but it is essential that the portfolio enables the candidate to demonstrate originality, creativity and technique at the highest levels, and to sustain a convincing musical argument over an appropriate timespan.

THESIS

NB. For full details of presentation of portfolios, guidelines on approach and content, application procedures, etc., please see Section 2.4 and 2.5 above.

ALCM, LLCM and FLCM

Candidates should submit a dissertation on any musical topic. Acceptable subject areas might include issues related to analysis, historical musicology, performance or teaching practice, biography of eminent musicians or composers, ethnomusicology, contemporary or social issues, music education, or aesthetics.

2.7 Weightings for Examination Components

Composition Grades 2-8:

Portfolio 1	Portfolio 2	Portfolio 3	Presentation
30%	30%	30%	10%

Composition and Thesis Diplomas:

Assessed as 'Approved' or 'Not Approved'.

3. Assessment

3.1 How Marks are Awarded

For Composition Grades, the examiner will award a mark for each component of the examination, as shown above in Section 2.7 ('Weightings for Examination Components').

Composition and Thesis Diplomas will be assessed as 'Approved' or 'Not Approved'.

The following criteria will be taken into account:

Composition Grades and Diplomas

Assessment Domains	Approximate weightings	
	Grades 2-8	Diplomas
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.	40%	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	30%	40%
Communication: the ability to communicate a convincing and confident musical statement	20%	20%
Presentation: quality of production, layout, accuracy and legibility of scores	10%	10%

Thesis

Assessment Domains	Approximate weighting
Understanding and knowledge of the issues raised by the question	22.5%
Evidence of appropriate research and scholarship	22.5%
The ability to construct, communicate, sustain and organise a clear and well-structured argument	22.5%
Clarity and style of language and vocabulary	22.5%
Quality of production, presentation, layout and legibility of dissertation	10%

4. Awarding and Reporting

4.1 Issue of Results

A written report will be compiled for each examination. Candidates will be informed of the result of composition and thesis examinations not later than 10 weeks after the date of submission, by post. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within 14 weeks of the date of submission. 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

For Composition Grades 2-8, a candidate may be awarded a Pass, Pass with Merit or Pass with Distinction. Each award requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award as follows:

Below pass, lower level:	0-54%
Below pass, upper level:	55-64%
Pass:	65-74%
Pass with Merit:	75-84%
Pass with Distinction:	85-100%

For Composition and Thesis Diplomas, candidates are assessed as 'Approved' or 'Not Approved'.

4.3 Repeats of Examinations

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

Diplomas in Composition and Thesis may be approved subject to minor amendments being made. In this case, the candidate may resubmit the revised dissertation or portfolio upon payment of 50% of the current entry fee.

5. Regulations and Information

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

1. **Validity of syllabus:** Please refer to individual syllabuses and repertoire lists for the dates when each syllabus or repertoire list may be used.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations office or consult the website (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. Music Theatre, Electronic Keyboard and Organ, popular and jazz styles).
19. **Repeats:** Performance of repeats is at the candidate's discretion. In general, shorter repeats should be included, but longer repeats (e.g. full exposition of a sonata form movement) should not be played. *Da Capo* and *Dal Segno* signs should be observed.
20. **Fingering:** Specified fingerings in LCM or other publications should be taken as suggested guidelines only. Alternative fingering will not be penalised by examiners unless it adversely affects the musical result.
21. **Tuning:** Candidates may obtain assistance (from their accompanist) with tuning their instruments up to Grade 5. From Grade 5 onwards, candidates should tune their own instruments. Examiners will not provide tuning assistance.
22. **Use of photocopies:** The use of photocopied music by candidates or accompanists, unless authorised by the publisher or copyright holder, will not be permitted in the examination *with the following exceptions*:
- a 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, William Northam Ltd., PO Box 367, Waterbeach, Cambridge, CB5 9QY (tel. 01223 863022). A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
32. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
33. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
34. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance Notice, to the LCM Examinations office (or, in the case of Popular Music Theory, to the Examinations Registry). The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (e.g. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
35. **Reasonable adjustments (candidates with 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.