UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Music in Worship Diplomas Syllabus

From 1 January 2019 until further notice

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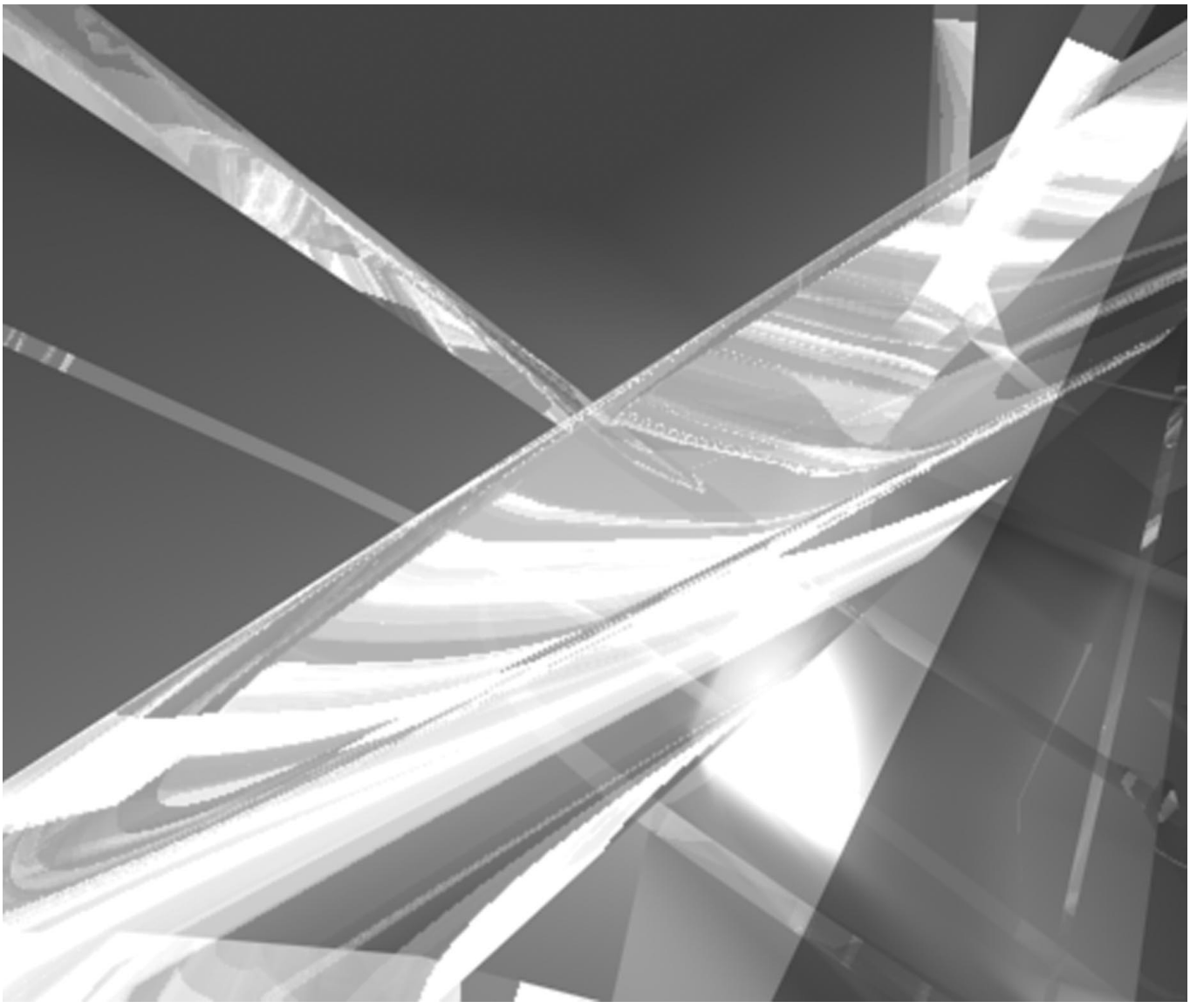

UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Syllabus for Diplomas in Music in Worship

DipLCM, ALCM and LLCM

From 2019 until further notice

LCM Examinations

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London College of Music

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

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

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

- the UWL Learning Advice Centre - tel: 020 8579 5000; email: learning.advice@uwl.ac.uk
- the Faculty of the Arts office - tel: 020 8231 2304; email: music@uwl.ac.uk
- www.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, 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, Music in Worship, Irish and Scottish traditional music, jazz (piano, wind and brass), ensemble, early learning, theory (both classical and popular) and composition. Examinations in acoustic, electric and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, conducting, thesis and theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

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

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

1. Syllabus Introduction

1.1 Validity of this Syllabus

This syllabus is valid from 1 January 2019 until further notice.

1.2 Rationale

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

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the repertoire 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.

1.3 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 performers or instrumental teachers at an advanced and professional level;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each diploma level;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

1.5 Availability of Examinations and Entry Details

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

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

In addition, LCM conducts examinations at schools and colleges where preparation for LCM examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.

1.6 Duration of Examinations

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

DipLCM	35 minutes
ALCM	60 minutes
LLCM	70 minutes

1.7 Target Groups

Diplomas in Music in Worship are open to all, and there are no minimum age restrictions.

1.8 Candidates with Particular Needs

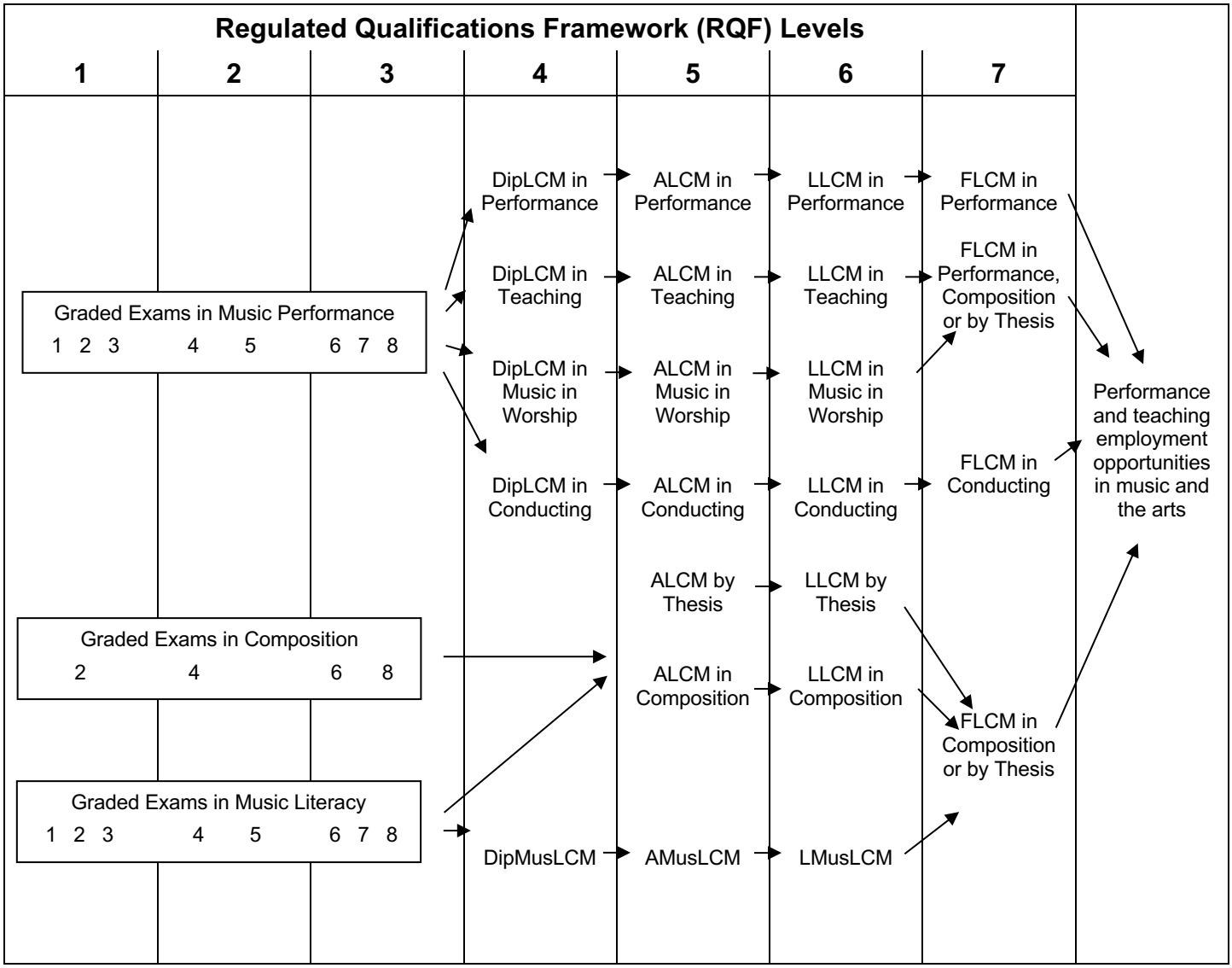
Information on assessment, examination and entry requirements for candidates with particular needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. Copies are available free of charge via our website uwl.ac.uk/lcmexams or on request from the LCM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

1.9 LCM Publications

The following LCM Publications are relevant to this syllabus:

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

1.11 Progression



Progression from Music Performance Grades:

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

Progression from Music Literacy Grades:

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

Progression from Drama & Communication Grades:

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

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

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

2. Syllabus Content

2.1 Syllabus Overview

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

The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in an examination.

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

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

This syllabus allows for the possibility of adaptation for other faiths.

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

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

2.2 Attainment Levels

DipLCM in Music in Worship. Candidates who enter for this examination will be expected to demonstrate a standard of performance beyond that of Grade 8, consistent with a Level 1 (first-year) undergraduate recital. Security of technique, and the ability to communicate an emerging and mature sense of musical personality, will be expected.

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

LLCM in Music in Worship. This diploma demands a fully professional standard of performance and musicianship, consistent with a Level 3 (final-year) undergraduate recital. An extremely secure and versatile technique, together with the ability to communicate a tangible sense of interpretative awareness and convincing musicianship, will be expected.

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

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

2.3 Pre-requisite Qualifications

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

2.4 Summary of Subject Content

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

2.4.1 DipLCM in Music in Worship

Solo Performance (assessed in Component 1)

Candidates should be able to:

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

Discussion (assessed in Component 2)

Candidates should be able to:

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

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

Candidates should be able to:

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

2.4.3 ALCM in Music in Worship

Solo Performance (assessed in Component 1)

Candidates should be able to:

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

Rehearsal Techniques (assessed in Component 2)

Candidates should be able to:

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

Discussion (assessed in Component 3)

Candidates should be able to:

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

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

Candidates should be able to:

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

2.4.5 LLCM in Music in Worship

Solo Performance (assessed in Component 1)

Candidates should be able to:

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

Rehearsal Techniques (assessed in Component 2)

Candidates should be able to:

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

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

Candidates should be able to:

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

Essay OR Arranging (assessed in Component 4)

Candidates should be able to:

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

Discussion (assessed in Component 5)

Candidates should be able to:

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

2.5 Guidelines for Performance Component

1. Candidates must select any one of the following as their principal instrument: pipe organ, electronic organ, electronic keyboard, piano, classical guitar, voice. The principal instrument must be indicated on the entry form.

2. Candidates who offer vocal items (whether or not voice is their principal instrument) should either accompany themselves (on piano, guitar, etc.) *or* provide their own 'live' accompanist. Pre-recorded backing tracks are acceptable *only* for items in a pop, rock or jazz style. Accompaniment may also be necessary for items performed on another instrument (eg. flute, violin, etc.). Please see Regulation 23 for further information on accompaniment.

3. Candidates performing on pipe organ, electronic organ, electronic keyboard, piano or classical guitar may sing or vocalise as part of the performance, if they consider that this is musically appropriate and adds to the overall effect of the performance.

4. Performance from memory is at the candidate's discretion. However, scores of all items performed in the examination must be available for the examiner's reference. Scores for items in a pop or rock style may be presented as a chord chart, or as a vocal line with chord symbols. Copyright material must be presented in original editions and *not* as photocopies (see Regulation 22). In cases of difficulty, a handwritten lyric sheet will be acceptable for pop / rock items.

5. Presentation: At all three levels of diploma, examiners will take the presentation of the performance component into account in awarding marks. Candidates should be appropriately dressed, and should conduct themselves with suitable concert etiquette and regard for platform techniques throughout. However, they will not be expected to bow either before or after their performance.

6. Choice of repertoire: Candidates should select their repertoire with care, in order to produce an interesting, balanced and varied programme, which demonstrates a wide range of performance techniques and elements of musicianship. This will normally be achieved by selecting music from different composers and historical periods; but programmes consisting of music of one style (eg. Romantic), genre of composition (eg. the chorale prelude) or even of one composer, are acceptable, so long as the considerations detailed above are applied. In such instances, it will be essential to include a wide range of expressive and technical contrast in the programme. Candidates are encouraged to choose music with which they have a natural affinity and empathy. Original and creative approaches to programme-building are encouraged.

7. Standard of repertoire: Repertoire must be of a technical standard consistent with that of the appropriate diploma level. It is the responsibility of candidates to ensure that this is the case, and, where own choice repertoire does not enable candidates to demonstrate mastery at the relevant level, the assessment may reflect this. There is no need for repertoire to be approved in advance; however, advice on the selection of repertoire is available from the Chief Examiner in Music.

8. Programme: Programme notes are not a requirement of Music in Worship diplomas; however, candidates are nonetheless encouraged to provide them if they so wish; alternatively they may provide a written programme of titles and composers only; or they may announce their pieces. Candidates at LLCM, however, should not announce their pieces (except electronic keyboard, electronic organ and classical singing).

9. Repeats: The decision to include or not to include repeats, tutti sections, cadenzas, etc. rests entirely with the candidate. Examiners will be looking for a rounded, musical performance.

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

1. It is the candidate's responsibility to provide a suitable ensemble for the Rehearsal Techniques component. Ensembles must consist of between 4 and 10 members at ALCM, and between 8 and 12 members at LLCM. The candidate may or may not be a performing member of the group.

2. Groups may be vocal, instrumental, or a mixture of both. Any instruments may be used.

3. At ALCM, the performers should either be seeing the music for the first time, or a limited amount of prior rehearsal may have taken place. At LLCM, the repertoire should be closer to performance standard, and the candidate's ideas on interpretation should be clear and well-advanced.

4. Although the members of the group will not be directly assessed in terms of performance standard, performers should nonetheless be of a sufficiently competent standard to facilitate a realistic assessment of the candidate's rehearsal and directing skills. Examiners will base their assessment on the rehearsing, conducting and/or directing skills (as appropriate) of the candidate, their response to issues as they come up in rehearsal, and efficient use of time, rather than the absolute standard of performance achieved.

5. Examiners may ask candidates to rehearse particular sections of the prepared item(s), to move on to new sections, or for a final runthrough, at their discretion.

6. The repertoire must be of an appropriate technical and musical standard for the diploma level being examined. It is the responsibility of candidates to ensure that this is the case, and, where repertoire does not enable candidates to demonstrate mastery at the relevant level, the marking may reflect this.

7. Because of the flexibility of the syllabus and the wide variety of types of ensembles and styles of music which are permitted, it is not possible to give detailed guidelines about repertoire selection. This will vary widely between ensemble types, and might include: published works, arrangements, original compositions, items which are partly or wholly improvised, and/or items which have been developed by the group in rehearsal.

8. Copies of scores must be available for the examiners. Scores for items in pop, rock or jazz style may be presented as a chord chart, or as a vocal line with chord symbols. Copyright material must be presented in original editions and *not* as photocopies (see Regulation 22). In cases of difficulty, a handwritten lyric sheet will be acceptable for pop / rock items.

2.7 Description of Examination Components

2.7.1 DipLCM in Music in Worship

Component 1: Solo Performance

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

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

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

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

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

Component 2: Discussion

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

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

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

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

3a. Pipe Organ: Keyboard Tests

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

Specimen tests are available (LL11673).

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

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

1. Chord Sequence Test: A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit.

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

Specimen tests are available (LL117).

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

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

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

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

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

1. Sight Singing: The candidate will be shown a melody of approximately 8-10 bars in length, with chord symbols above the stave. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.

2. Improvisation: The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 8-10 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.

2.7.3 ALCM in Music in Worship

Component 1: Solo Performance

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

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

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

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

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

Component 2: Rehearsal Techniques

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

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

Component 3: Discussion

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

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

A more detailed understanding will be expected than for DipLCM.

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

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

4a. Pipe Organ: Keyboard Tests

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

Specimen tests are available (LL11673).

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

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

1. Chord sequence test: A written chord sequence of 8 bars will be provided, using chord symbols. The candidate may play through the sequence once. They will then be asked to play it adding an improvised melody line. The performance may be given with or without the use of a rhythm unit.

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

Specimen tests are available (LL117).

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

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

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

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

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

1. Sight Singing: The candidate will be shown a melody of approx. 12-16 bars in length, with chord symbols above the stave. The examiner will give the key and the starting note, following which the candidate will be allowed approximately 1 minute to study and practise the melody. The examiner will then give the key and starting note one more time, followed by a count-in, and the candidate should then sing the melody to an appropriate sound of their own choice such as 'ah', 'ooh' or 'la'. The examiner will provide accompaniment, in the form of block chords, played on a piano, keyboard or guitar. At the examiner's discretion, the candidate may be asked to sing the melody either once or twice through.
2. Improvisation: The candidate will be shown a chord progression, notated in the form of chord symbols, of approximately 12-16 bars in length, and will be given approximately 1 minute to study it and try out some vocal ideas if they wish. The examiner will then play through the chord progression, on a piano, keyboard or guitar, in the form of block chords, with a straightforward rhythmic groove which may suggest a certain style such as rock, swing, or Latin. During the first playing the candidate should listen to the progression, before improvising over two further cycles of the progression. The improvisation may be sung using any syllables, vowels, words or phrases of the candidate's choosing, and should demonstrate a clear response to both the harmonic progression and the style indicated by the examiner's accompaniment.

2.7.5 LLCM in Music in Worship

Component 1: Solo Performance

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

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

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

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

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

Component 2: Rehearsal Techniques

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

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

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

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

3a. Pipe Organ: Keyboard Tests

- Sight Reading (manuals and pedals): three staves;
- Score Reading (to be played on manuals only): four parts, SATB, the alto part to be written in the alto C clef, the tenor part to be written in the tenor C clef; the parts will not cross;

- Harmonisation (to be played on manuals and pedals): of an 8-bar melody which will include a modulation to a related key;
- Extemporisation (to be played on manuals and pedals): a choice of three short melodic fragments will be given, intended to form the basis of an extemporisation of 1-2 minutes' duration. Some development of the theme will be expected.

Specimen tests are available (LL11673).

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

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

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

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

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

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

Component 4: Essay OR Arranging

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

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

OPTION 1: ESSAY

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

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

OPTION 2: ARRANGING

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

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

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

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

Component 5: Discussion

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

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

A more detailed understanding will be expected than for ALCM.

2.8 Mark Weightings for Examination Components

DipLCM in Music in Worship:

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

ALCM in Music in Worship:

Solo Performance	Rehearsal Techniques	Discussion	Sight Reading
30 %	30 %	20 %	20 %

LLCM in Music in Worship:

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

3. Assessment

3.1 How Marks are Awarded

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

3.1.1 DipLCM in Music in Worship

Solo Performance

Assessment Domains	Approximate weighting
Technical accomplishment: the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	30 %
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10 %

Discussion

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

Sight Reading

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

3.1.2 ALCM in Music in Worship

Solo Performance

Assessment Domains	Approximate weighting
Technical accomplishment: the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and an emerging musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire, through the performance of a contrasted and balanced programme.	30 %
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10 %

Rehearsal Techniques

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

Discussion

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

Sight Reading

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

3.1.3 LLCM in Music in Worship

Solo Performance

Assessment Domains	Approximate weighting
Technical accomplishment: the ability to manipulate the instrument with respect to accuracy, fluency, variety of articulation, intonation, breath control, fingering, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the instrument).	30 %
Musicality: the ability to make sensitive and musical performance decisions, resulting in a sense of individual interpretative skill, so that the music is performed in a manner reflecting a degree of sensitivity and empathy, and a clear and confident sense of musical personality; the ability to respond and adapt to a variety of styles, moods and techniques.	30 %
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the musical substance of the repertoire with subtlety and authority, through the performance of a contrasted and balanced programme.	30 %
Presentation: evidence of attention to platform skills and appropriate concert etiquette.	10 %

Rehearsal Techniques

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

Sight Reading

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

Essay

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

Arranging

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

Discussion

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

3.2 Attainment Descriptions

The awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination, a mark out of 100 will be awarded, and each candidate may accordingly be 'Approved' or 'Not Approved'. Each mark band corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

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

Approved, upper level (85-100%)

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

Approved (75-84%)

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

Not approved, upper level (55-74%)

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

Not approved, lower level (0-54%)

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

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

4.2 Awards

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

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

4.3 Repeats of Examinations

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.