

**London College of Music Examinations**

# Theory of Music Syllabus

**Qualification specifications for:**

Theory of Music: Step, Grades 1 to 8

Theoretical Diplomas: DipMusLCM, AMusLCM, LMusLCM

**Valid from:**

2024–2025



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## 1.1 Introduction

### **London College of Music Examinations (LCME)**

External exams have been awarded by the London College of Music since the institution's founding in 1887. Today, exams are held throughout the United Kingdom, Republic of Ireland and at many overseas centres; they are unique in the graded exams sector in being awarded by a university, ensuring the added quality assurance of the University of West London (UWL), who is the issuer of certificates. Graded and diploma exams in most subjects are regulated by Ofqual, and other UK regulators. Candidates applying to UK universities through the UCAS system are eligible to claim UCAS points if they achieve a Pass or higher at Grades 6 to 8 in a regulated subject.

### **What makes LCME distinctive**

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

- creative thinking
- an encouragement to think technically and critically about the repertoire performed, and the opportunity to communicate this in practical exams
- a distinctively broad stylistic range of tasks and repertoire, with a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts
- the provision of assessment in areas not traditionally included within the scope of graded exams
- the provision of flexible exam formats and arrangements

### **Syllabus objectives**

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

- a learning basis for candidates to expand their knowledge and understanding of the theoretical and critical bases of music and performance at an advanced and professional level;
- opportunities for learning and assessment that are creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the skills required at each diploma level;
- the basis for study and practice to develop relevant and usable skills and concepts.

## 1.2 Syllabus validity

This syllabus is valid from Summer 2024 until Winter 2025.

## 1.3 Changes to the syllabus

This syllabus supersedes the *LCM Music Literacy Syllabus (2019 - 2021)*. Please note that the *LCM Music Literacy Syllabus (2019 - 2021)* is still valid for Popular Music Theory. Major changes to the syllabus consist of:

- new set works for diploma exams

## 1.4 Exam options

Theory exams can be taken as both written papers (held simultaneously at all participating centres) or online, via our online theory platform.

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

Written theory exams are held at a selection of public centres throughout the UK. Alternatively, candidates may sit written exams at private venues, dependent on the provision of an independent invigilator. The exact dates and times of exams are published in the preceding autumn. Entries must be submitted by the closing date. For further details, or to enter for an exam please visit the LCME website.

## 1.5 Exam entry

### Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an exam are available on our website:

[lcme.uwl.ac.uk](http://lcme.uwl.ac.uk)

### Age groups and requirements for prior learning

These exams are open to all, and there are no minimum age restrictions. However, in practice, it is unlikely that candidates below certain ages will possess the degree of intellectual maturity required for success at the different levels of exams as indicated below:

Graded Exams in Theory of Music: target groups

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

Theoretical Diplomas: recommended minimum ages

Diploma	Recommended minimum age
DipMusLCM	15
AMusLCM	16
LMusLCM	17

### Reasonable adjustments and special considerations

Information on assessment, exam and entry requirements for candidates with specific needs is published in the Equality of Opportunity, Reasonable Adjustment and Special Consideration policy available on our website.

## 1.6 Exam durations

Pre-preparatory, Steps 1 and 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
1½ hours	1½ hours	2 hours	2 hours	2 hours	3 hours	3 hours	3 hours	3 hours

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

## 1.7 Assessment and results

### How marks are awarded

Qualifications are awarded by University of West London (UWL). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. The assessment criteria used by the examiners for graded exams is given in *Section 3. Graded exams: assessment*.

### Awards

Step, Preliminary, Grades: Candidates must attain a minimum of 65% in order to pass the exam. For Diplomas candidates must attain an overall minimum mark of 75% in order to pass the exam. See *Repeats of exams* below and Regulation 16 (Diploma completion period) on p. 33. Candidates who successfully complete a diploma are permitted to append the letters 'DipMusLCM', 'AMusLCM', or 'LMusLCM', as appropriate, to their name. Successful candidates are also permitted to wear academic dress as specified in Regulation 17 on p. 33.

### Issue of results

A written report will be compiled for each exam. Candidates will be informed of the result of exams as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the exam date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the exam, 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 LCME.

### Repeats of exams

Where a candidate is not able to reach the minimum standard for a pass in an exam, application for re-examination is permitted, upon payment of the current entry fee. Step, Preliminary, Grades, DipMusLCM: all components must be completed on re-examination. AMusLCM, LMusLCM: the result of Paper 1 or Paper 2 may be carried forward for a specified period, if 75% or more of the available marks have previously been awarded for that paper. (See Regulation 16, Diploma completion period.) The other paper must be attempted in full on re-examination. Candidates wishing to carry forward a previous result in this way must indicate this clearly on the entry form.

### Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the Enquiries and Appeals Policy and the Complaints Procedure documents available on our website.

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## 2. Graded exams: syllabus content

Full information about each exam component is provided in Section 2: Graded exams: syllabus content.

### 2.1 Syllabus overview

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

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

This syllabus allows candidates to study Theory of Music and provides a structured approach leading to a thorough knowledge of music theory. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in a written exam. Past exam papers are available as an aid to exam preparation. A series of comprehensive graded exam handbooks provides tuition, exercises and specimen questions.

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

In addition to Grades 1–8, Step exams are also available for Theory of Music exams.

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

## 2.2 Grade descriptions

### **Step and Grades 1–2**

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

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

### **Grades 3–4**

Candidates who achieve a Pass or higher at this level will have demonstrated: an awareness and understanding of more advanced aspects of keys and modes, functional harmony, metre and rhythm; an understanding of the principles and uses of transposition and transposing instruments; an understanding of rudimentary issues of form, shape and structure; an ability to conceptualise more complex logical structures and arithmetical calculations; and an increasing ability to relate signs and symbols to practical meaning. All candidates will have assimilated a sound theoretical basis with which to support the performance of repertoire assigned to the corresponding grades in Music Performance.

### **Grade 5**

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

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

### **Grades 6–7**

Candidates who achieve a Pass or higher at this level will have demonstrated: a developing awareness and understanding of complex musical structures, techniques and concepts; a developing awareness and understanding of issues of shape, pattern, structure, proportionality, symbols and notation, and expression; the ability to complete creative and critical assignments of short to moderate length; a developing degree of language skills.

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



## Grade 8

Candidates who achieve a Pass or higher at this level will have demonstrated: a fully developed, sophisticated awareness and understanding of complex musical structures, techniques and concepts; a fully developed and sophisticated awareness and understanding of issues of shape, pattern, structure, proportionality, symbols and notation, and expression; and a fully developed and sophisticated language skills and the ability to complete creative and critical assignments of moderately substantial length and complexity.

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

## 2.3 Summary of subject content and description of exam components

### Step and Grades 1–5

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

#### **Key signature**

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

#### **Chords and harmony**

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

#### **Pitches and intervals**

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

#### **Scales and modes**

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

#### **Rhythm and rests**

1. the ability to add correct rests to form complete bars, restricted to the time signatures and rest values prescribed for the grade.

2. the ability to identify notes and rests by time name, from the list prescribed for the grade.

#### **Metre and time signature**

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

#### **Transposition and clefs**

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

#### **Ornaments**

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

#### **Questions**

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

### **Theory of Music: Grades 6–8**

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

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

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

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

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

#### **Decorations**

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

#### **Questions**

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

## 2.4 Mark allocations for exam components

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

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

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

### Theory of Music: Grades 6–8

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

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### 3. Graded exams: assessment

## 3.1 Learning outcomes

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

### **Underpinning practical musicianship for performance**

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

### **Underpinning practical musicianship for composition**

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

### **Development of musical intelligence and the ability to think musically**

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

### **Development of critical thinking**

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

## 3.2 Approximate weightings for learning outcomes

Theory of Music: Grades 1–5

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

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

### 3.3 How marks are awarded

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

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

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

Component	Mark allocation by grade				
	P	1	2	3	4–5
<b>Keys &amp; key signatures</b> <b>Examples of tasks include:</b> <ul style="list-style-type: none"> <li>Identifying keys – accuracy of answers</li> <li>Describing key signatures – accuracy of answers</li> <li>Inserting appropriate key signatures into a musical extract – accuracy of answers</li> </ul> <b>Refer to the Information Booklet for tasks tested at each grade.</b>	10	10	5	-	-
<b>Chords &amp; harmony</b> <b>Examples of tasks include:</b> <ul style="list-style-type: none"> <li>Naming chords, writing requested chords/triads – accuracy of answers</li> <li>Writing SATB harmony and cadences – accuracy of notes, appropriateness of note doubling and chord positions</li> </ul> <b>Refer to the Information Booklet for tasks tested at each grade.</b>	-	10	5	10	20

<p><b>Pitches &amp; intervals</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>Identifying notes by letter name, identifying intervals by number – accuracy of answers</li> <li>Writing notes at correct pitch, writing the correct interval above a given note – accuracy of note pitches and accidentals where necessary</li> </ul> <p>Refer to the Information Booklet for tasks tested at each grade.</p>	10	20	30	20	10
<p><b>Scales &amp; modes</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>Writing scales with or without key signature – accuracy of note pitches, inclusion of accidentals where necessary, adherence to rhythms where required</li> <li>Identification of scale degrees – accuracy of answers</li> </ul> <p>Refer to the Information Booklet for tasks tested at each grade.</p>	10	10	10	10	10
<p><b>Rhythm &amp; rests</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>Adding rests to make complete bars – accuracy of rest time values, appropriate grouping of rests</li> <li>Identification of notes and rests by time name or by time value – accuracy of answers</li> </ul> <p>Refer to the Information Booklet for tasks tested at each grade.</p>	40	10	10	10	5
<p><b>Metre &amp; time signature</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>Adding time signature and/or barlines to a passage – accuracy of answers</li> <li>Crossing out notes to leave the correct number of beats in a bar – accuracy of answers</li> <li>Describing time signatures – accuracy of answers</li> </ul> <p>Refer to the Information Booklet for tasks tested at each grade.</p>	30	10	10	10	10
<p><b>Transposition &amp; clefs</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>Transposition of a given extract by a specified interval – accuracy of note pitches, rhythms and new key signature</li> </ul> <p>Refer to the Information Booklet for tasks tested at each grade.</p>	-	-	-	10	10
<p><b>Ornaments</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>Naming ornaments – accuracy of answers</li> <li>Rewriting ornaments as they would sound – accuracy of notes and rhythms</li> </ul> <p>Refer to the Information Booklet for tasks tested at each grade.</p>	-	-	-	-	5
<p><b>Questions</b></p> <p>Examples of tasks include:</p> <ul style="list-style-type: none"> <li>Translation of Italian terms, explanation of terms and signs, application of knowledge of all the above areas to a given passage of music – accuracy of answers</li> </ul> <p>Refer to the Information Booklet for tasks tested at each grade.</p>	-	30	30	30	30

## Theory of Music: Grades 6–8

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

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

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

### **Distinction (85–100%)**

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

### **Merit (75–84%)**

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

### **Pass (65–74%)**

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

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

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

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

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



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## 4. Theoretical diplomas

### 4.1 Syllabus overview

This London College of Music Examinations syllabus is designed to help prepare students for the three levels of theoretical diplomas awarded by University of West London. It provides a structured approach which enables students to develop their knowledge and understanding at an advanced level. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to demonstrate these in an exam.

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

### 4.2 Attainment levels

#### **DipMusLCM**

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

#### **AMusLCM**

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

#### **LMusLCM**

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

### 4.3 Pre-requisite qualifications

DipMusLCM, AMusLCM: There are no pre-requisites.

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

### 4.4 Publications

DipMusLCM:

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

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

AMusLCM and LMusLCM:

Sample papers, and answers, are available from: [www.uwl.ac.uk/lcmexams/publications/AMusLCM\\_and\\_LMusLCM.jsp](http://www.uwl.ac.uk/lcmexams/publications/AMusLCM_and_LMusLCM.jsp). Past exam papers are available as downloads from: [www.lcmebooks.org](http://www.lcmebooks.org)

## 5.1 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 5.2 for detailed descriptions of exam components.

### 5.1.1 DipMusLCM

#### **Areas of Study**

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

## 5.1.2 AMusLCM

### **Areas of Study**

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

## **5.1.3 LMusLCM**

### **Areas of Study**

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

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

Candidates should be able to demonstrate:

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

## 5.2.1 DipMusLCM

### **Component 1: Stylistic composition**

This component is divided into two sections.

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

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

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

### **Component 2: Questions on a score**

Candidates will be asked a series of questions based on a previously unseen extract of musical score.

This may be taken from a chamber or orchestral work, with a minimum of 2 parts, and may include voices. The extract will generally comprise between 12 and 24 bars, and will be printed on the question paper.

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

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

### Component 3: Comparison of recordings

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

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

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

Extracts will be set as follows:

#### 2024

Piece	Version	Duration	Source	Web link for source
<b>Schumann: Ich Grolle Nicht from Dichterliebe</b>	Cesare Siepi and Leo Taubman	2:14	<a href="#">Orfeo C 744071B</a>	<a href="https://www.youtube.com/watch?v=qukJrQbQRRs">https://www.youtube.com/watch?v=qukJrQbQRRs</a>
	Yaniv d'Or and Dan Deutsch	1:34	<a href="#">Naxos 8573780</a>	<a href="https://youtu.be/CUuD1LbKaHg?si=2ny-Lpnnt5mstRCX">https://youtu.be/CUuD1LbKaHg?si=2ny-Lpnnt5mstRCX</a>
<b>Rachmaninov: Rhapsody on a Theme of Paganini (variation 18)</b>	Daniil Trifonov Philadelphia Orchestra/Yanni Nezet	2:56	<a href="#">DG 4794970</a>	<a href="https://www.youtube.com/watch?v=ThTU04p3drM&amp;ab">https://www.youtube.com/watch?v=ThTU04p3drM&amp;ab</a>
	Sergei Rachmaninov Philadelphia Orchestra/Leopold Stokowski	2:35	<a href="#">Naxos 8110602</a>	<a href="https://www.youtube.com/watch?v=2D0KLgpQQN8">https://www.youtube.com/watch?v=2D0KLgpQQN8</a>

Piece	Version	Duration	Source	Web link for source
<b>Purcell: When I am Laid in Earth from Dido and Aeneas</b>	Kirsten Flagstad Mermaid Singers and Orchestra/ Geraint Jones	4:01	<a href="#">Naxos 8111264</a>	<a href="https://www.youtube.com/watch?v=JJ44W3EQTr0">https://www.youtube.com/watch?v=JJ44W3EQTr0</a>
	Emily van Evera Taverner Choir and Players / Andrew Parrott	3:44	<a href="#">Presto CD SK62993</a>	<a href="https://www.youtube.com/watch?v=tqKc5PKrai0">https://www.youtube.com/watch?v=tqKc5PKrai0</a>
<b>Chopin: Waltz in Csharp minor Op64 No.2</b>	Claudio Arrau	4:23	<a href="#">Decca 4785154</a>	<a href="https://www.youtube.com/watch?v=9zYXyJqvKGo">https://www.youtube.com/watch?v=9zYXyJqvKGo</a>
	Alfred Cortot	3:06	<a href="#">Naxos 8111035</a>	<a href="https://www.youtube.com/watch?v=xd7-_KikKj0">https://www.youtube.com/watch?v=xd7-_KikKj0</a>

#### Component 4: Short essay

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

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

Suggested reading:

- LCM Theory Handbooks Grades 1–8 (LCM Publications)
- Bullock, PR (ed.): *Rachmaninov and his World* (University of Chicago Press, 2020)
- Cook, N: *Analysing Musical Multimedia* (OUP, 2000)
- Dunsby, K & Whittall, A: *Music Analysis in Theory and Practice* (Faber, 1986)
- Komar, A (ed.): *Schumann Dichterliebe* (Norton, 1971)
- Neumann, F: *New Essays on Performance Practice* (URP, 1989)
- Oliver, M: (ed.) *Settling the Score: A Journey Through the Music of the 20th Century* (Faber, 1999)
- Riemenschneider (ed.): *371 Harmonised Chorales* (Schirmer, 1986)
- Samson, J: *The Music of Chopin* (Routledge & Kegan Paul, 1985)
- Taruskin, R: *Text and Act: Essays on Music and Performance* (OUP, 1995)
- [www.jsbchorales.net](http://www.jsbchorales.net)
- [www.naxos.com](http://www.naxos.com)

## 5.2.2 AMusLCM

### Paper 1

#### Question 1: Rudiments

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

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

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

#### Question 2: Harmonic analysis

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

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

#### Question 3: Chorale harmonisation

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

#### Question 4: Two-part counterpoint

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

#### Question 5: Modulation

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

### Paper 2

#### Question 1: Stylistic composition

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

- a. A short piece composed using serial techniques. The row will be given.
- b. A short piece in variation form. The theme will be given, and the candidate will be required to compose three subsequent variations, which increase in texture.
- c. A short piece using a 'ground bass' structure. The bass will be given, and the candidate will be



required to compose three subsequent phrases based on the ground, which increase in texture.

- d. A short piece using a trio sonata texture (basso continuo, including figured bass, with two melody instruments). An opening will be given, together with further pointers and hints for the remainder of the extract.

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

### **Question 2: Set works**

Candidates will be required to answer questions on TWO set works chosen from the following list.

Questions will focus on style and idea, and analytical procedures. Required responses will generally be in the ‘short essay’ format.

- e. Thomas Tallis: *Spem in Alium*
- f. Johann Sebastian Bach: *Brandenburg Concerto No. 5*
- g. Franz Joseph Haydn: *Symphony No. 104* (London) - last movement
- h. Clara Schumann: *Piano Trio in G minor* (Op.17)
- i. Ethel Smyth: *The Wreckers* - overture
- j. Stockhausen: *Klavierstücke IX*

Suggested reading:

- Allen, AT: *Women in 20th Century Europe: Gender and History* (Palgrave, 2007)
- Boyd, M (ed.): *Bach The Brandenburg Concertos* (Cambridge UP, 2008)
- Cole, S: *Thomas Tallis and his Music in Victorian England* (Boydall Press, 2008)
- Davies, J: *Clara Schumann Studies Cambridge Composer Studies* (Cambridge UP ,2021)
- Harris, ET: *Dido and Aeneas* (OUP, 2018)
- Lohse, M: *Bach Counterpoint : 2 Part Invention* (Royal Danish Academy of Music, 2019)
- Lovelock, W: *The Harmonization of Bach Chorales* (Allan's Music, 1971)
- Maconie, R: *Stockhausen on Music* (Boyars, 1989)

## **5.2.3 LMusLCM**

### **Paper 1: Composition**

#### **Question 1: Writing for piano**

Candidates will be asked to:

EITHER:

- a. Compose a Sonata Form development of 16–20 bars’ duration for piano, based on given themes of first subject, bridge section and second subject.

OR:

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

## Question 2: Writing for ensemble

Candidates will be asked to:

EITHER:

- a. Write extracts of approx. 30 bars' duration for five-part string orchestra. TWO of the following should be completed:
  - i. a serial piece in ternary form, based on a given row;
  - ii. a piece based on a given 'ground bass' structure, using fugal devices;
  - iii. freely-structured 'fantasia', in any contemporary idiom.

OR:

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

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

Candidates may write in any style or idiom.

## Paper 2: Orchestration and set work

### Question 1: Orchestration

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

### Question 2: Set work

Mahler: *Symphony No.2* (Resurrection)

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

Suggested reading:

- Bernstein, LT: *Inside Mahler's Second Symphony* (OUP 2022)

## 5.3 Mark weightings for exam components

### DipMusLCM

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

### AMusLCM

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

<b>Paper 2 (50%)</b>			
<b>Composition 1</b> 10%	<b>Composition 2</b> 10%	<b>Set works 1</b> 15%	<b>Set works 2</b> 15%

### LMusLCM

<b>Paper 1: Composition (50%)</b>	
<b>Writing for piano</b> 25%	<b>Writing for ensemble</b> 25%

<b>Paper 2: Orchestration &amp; set work</b>	
<b>Orchestration</b> 25%	<b>Set work</b> 25%

## 6.1 How marks are awarded

### Approximate weighting of the assessment domains

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam:

#### 6.1.1 DipMusLCM

##### Component 1: Stylistic composition

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

##### Component 2: Questions on a score

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

##### Component 3: Comparison of recordings

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

##### Component 4: Short essay

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

## 6.1.2 AMusLCM

### Paper 1, Question 1: Rudiments

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

### Paper 1, Question 2: Harmonic analysis

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

### Paper 1, Question 3: Chorale harmonisation

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

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

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

### Paper 1, Question 5: Modulation

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

### Paper 2, Question 1: Stylistic composition

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

### Paper 2, Question 2: Set works

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

## 6.1.3 LMusLCM

### Paper 1: Composition

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

### Paper 2, Question 1: Orchestration

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

### Paper 2, Question 2: Set work

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

## 6.2 Attainment descriptions

The awards are differentiated by outcome. Depending on the level of mastery demonstrated during the exam, 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 exam are as follows:

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

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

### **Approved (75–84%)**

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

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

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

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

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

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## 7. Regulations: written exams

1. Examination dates (music literacy): Theory of Music exams are held in Summer and Winter each year, and Theoretical Diplomas are held in Summer each year. Exact dates are printed on entry forms.
2. Entry procedure: Closing dates for entry, for each exam session, are listed on the entry forms. Entries for Theory of Music and Theoretical Diplomas must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCME office. Please contact the LCME office or consult the website ([uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)) for details of your nearest representative. Entries may not be submitted by fax.
3. Late entries: These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry fee will be accepted if it is received at a later date.
4. Conditions of entry: LCME 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 exam constitutes an agreement on the part of the candidate to abide by the regulations.
5. Fees: Theory of Music and Theoretical Diplomas: a complete table of current UK exam fees is printed on the exam 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 exam session. Candidates not attending exams for which they have entered, unless for a reason covered under the Special Consideration policy (see Regulation 20), will forfeit their fees.
6. Pre-requisite qualifications (approved prior learning): Candidates may enter for any graded theory exam without having taken any preceding exam. Refer to Section 4.3 for details of Theoretical Diploma pre-requisites.
7. Substitutions: Only candidates officially entered will be accepted for exam. Substitution of a candidate in place of a candidate originally entered will not be allowed.
8. 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 LCME. Transfers will only be administered on receipt of the transfer fee.
9. Examination appointments: An Attendance Notice detailing the date, time and venue of the exam will be issued to each candidate, via the correspondence address on the entry form, not later than ten days before the date of the exam. This should be retained by the candidate, and handed to the attendant on the day of the exam. LCME or the Exams Registry should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the exam.
10. 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.
11. Admission to the exam room: Written exams are conducted in closed conditions. No-one, apart from the candidates and the invigilator(s), is allowed into the exam room. NB Special arrangements may be made for candidates with specific needs, under Regulation 21 below.
12. Exemptions: No exemptions are allowed from any part of any exam. Where an exam component is not



attempted, a mark of 0 will be awarded.

13. Examination results and certificates: A written report will be compiled for each exam. Theory results will be sent several weeks after the written exam date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within twelve weeks of the date of the exam, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee. An Applications for Replacement Certificate form should be submitted. The form can be found on the LCME website, and is available on request from the LCME office.
14. Graded qualifications: Certificates issued for graded exams 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.
15. Diploma completion period: Diploma candidates must complete all the requirements of the exam within a 3-year period, in order to be awarded the qualification. Details of components of exams which may be carried forward on re-entry are detailed in Section 7.3.
16. Academic dress: Holders of diplomas may wear academic dress as follows:
  - DipMusLCM: Gown
  - AMusLCM: Gown and Cap
  - LMusLCM: Gown, Cap and Licentiate HoodAcademic dress is available for hire or purchase from the official robemaker:  
Wm. Northam & Company Ltd, Henry Crabb Road, Littleport, Ely, Cambridgeshire CB6 1SE (tel. 0870 2401852). A Form of Authority, obtainable from LCME, should accompany all orders.
17. Enquiries and appeals: Information about lodging enquiries and appeals against results is contained in the document LCME Appeals Procedure, available from LCME and downloadable from the website. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
18. Equal opportunities: Entry for exams 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 LCME office or on the website.
19. Special consideration (including absence through illness): Candidates who are unable to take an exam at the scheduled time, for medical reasons, will be permitted to re-enter for the same exam on payment of half the current fee. A signed doctor's letter indicating the reason, accompanied by the Attendance Notice for the original exam, must be submitted with the entry form on re-entry. The letter must make clear that the candidate was incapacitated on the day of the scheduled exam. Candidates who are unwell on the day of the exam, 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 exam 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 LCME office.
20. Reasonable adjustments (candidates with specific needs): LCME is particularly sensitive to the requirements of candidates with specific needs, and encourages them to enter for exams. 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 exam. Full details of this policy are

contained in the document Equality of Opportunity, Reasonable Adjustments, and Special Consideration, available on request from the LCME office or on the website.

21. Language: All exams are conducted in English.
22. Conduct in the exam room:
  - a. All answers must be written in the spaces provided. These answers may be copies of rough work done in the exam room, on paper provided by the invigilator, but all rough work must be left in the exam room.
  - b. Candidates are not permitted to bring any paper, notes or books into the exam room.
  - c. Candidates are not permitted to talk to one another in the exam room, but reasonable questions may be addressed to the invigilator.
  - d. Candidates must stop writing immediately when requested to do so by the invigilator.
  - e. Candidates should ensure that they return the complete exam script to the invigilator upon completion of the exam.
  - f. Candidates should leave the exam room as quietly as possible if other Candidates are still completing their exam.
24. Syllabus requirements and infringements: It is the candidate's responsibility to obtain, and comply with, the current syllabus. Please note that certain syllabuses and endorsements contain particular conditions and requirements. Where candidates are entered for exams by teachers, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
25. Changes to syllabuses: LCME follows a policy of consistent improvement and development and may, without notice, update its regulations, syllabuses and other publications. Where alterations, additions and/or deletions to syllabuses take place, LCME cannot accept responsibility for informing candidates and teachers of such changes except through Forte (the LCME newsletter) and the normal reprinting process.
26. Availability of syllabuses: A wide range of exams and subjects is offered, across the full range of Music, and Drama & Communication. All syllabuses and exam information booklets are available free of charge from LCME and from local representatives.

## 8. Regulated qualifications

### 8.1 Regulated qualification information

The table below shows the qualification number, title, Guided Learning Hours (GLH), Total Qualification Time (TQT) and credit value of each level. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications: [register.ofqual.gov.uk](http://register.ofqual.gov.uk), for further details.

#### Graded exams

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

#### Regulation

Please note that diplomas in Theory of Music are not currently regulated by Ofqual.

### 8.2 RQF levels

The Regulated Qualifications Framework (RQF) has eight levels plus entry level. The table below shows the broad equivalences between UWL qualifications and other qualifications within the RQF and higher education.

RQF Level	UWLQ Qualification	Equivalent Standard
1	Grades 1, 2 and 3	GCSE Grades 3 to 1
2	Grades 4 and 5	GCSE Grades 9 to 4
3	Grades 6, 7 and 8	A Level
4	DipLCM in Music Performance and Teaching	First year undergraduate degree module
5	ALCM in Music Performance and Teaching	Second year undergraduate degree module
6	LLCM in Music Performance and Teaching	Final year undergraduate degree module
7	FLCM in Music Performance	Masters degree module

## 8.3 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes regulated graded music exams at Grades 6 to 8 in its tariff as follows:

UCAS Points	LCM Practical Examinations			LCM Theory Examinations			A Levels	
	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8	AS Level	A2 Level
56								A*
48								A
40								B
32								C
30			Distinction					
24			Merit					D
20							A	
18			Pass					
16		Distinction					B	E
14		Merit						
12	Distinction	Pass					C	
10	Merit					Distinction	D	
9						Merit		
8	Pass				Distinction	Pass		
7					Merit			
6				Distinction	Pass		E	
5				Merit				
4				Pass				







**LCM Examinations**  
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[lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)