

London College of Music Examinations

# Musical Theatre for Singers Diploma Syllabus

Qualification specifications for:  
Performance Diplomas and Teaching Diplomas

Valid from:  
2024

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Musical Theatre for Singers Diploma Syllabus 2024

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London College of Music Examinations

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# Contents

<b>1. Information and general guidelines</b>	<b>2</b>
1.1 Introduction	2
1.2 Syllabus validity	3
1.3 Exam entry	3
1.4 Exam durations	4
1.5 Assessment and results	4
1.6 Exam regulations	5
<b>2. Exam guidance</b>	<b>6</b>
2.1 Repertoire and programme planning	6
2.2 The presentation of the performance	7
2.3 Costume and props	8
<b>3. Summary of exam structure</b>	<b>9</b>
3.1 Performance diplomas (DipLCM, ALCM, LLCM)	9
3.3 FLCM in Performance	9
3.4 DipLCM in teaching	9
3.5 ALCM in teaching	10
3.6 LLCM in teaching	10
<b>4. Performance diplomas: requirements</b>	<b>11</b>
DipLCM in Performance	11
ALCM in Performance	12
LLCM in Performance	13
FLCM in Performance	15
<b>5. Teaching diplomas: requirements</b>	<b>17</b>
DipLCM in Teaching	17
ALCM in Teaching	19
LLCM in Teaching	22
<b>6. Teaching Diplomas: assessment</b>	<b>25</b>
6.1 DipLCM in Teaching	25
6.2 ALCM in Teaching	25
6.3 LLCM in Teaching	26
<b>7. Attainment descriptions</b>	<b>28</b>
7.1 Performance diplomas (DipLCM, ALCM, LLCM)	28
7.2 FLCM in Performance	29
<b>8. List of suggested repertoire</b>	<b>31</b>
<b>9. Regulated qualifications</b>	<b>33</b>
9.1 Regulated qualification information	33
9.2 RQF levels	33
9.3 UCAS tariff points	34
9.4 Progression	34

## 1.1 Introduction

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

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; they are unique in the Graded examinations sector in being awarded by a university, ensuring the added quality assurance of the University of West London (UWL), which 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**

LCME'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 examinations
- 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 examinations
- the provision of flexible examination formats and arrangements

### **Syllabus objectives**

The aim of this syllabus is to promote and encourage knowledge, enjoyment and experience of musical theatre, and to foster a commitment to the development of the various skills, techniques and disciplines demanded by the genre. A candidate who progresses through the grades to Grade 8 should have acquired a wide-ranging knowledge and the experience of the various styles and types of performance covered by the syllabus. A course of study based on this syllabus is intended to provide:

- an assessment system equipping candidates with added value to enhance career routes, educational opportunities and decision-making
- a balanced combination of performing skills and the supporting knowledge and understanding
- opportunities for learning and assessment that are creatively challenging
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade
- candidates with the basis for study and practice to develop relevant and usable skills and concepts

## 1.2 Syllabus validity

This syllabus is valid for performance and teaching diplomas in Musical Theatre for Singers from the 4th of April 2024 until further notice. The Music Theatre 2019-2021 syllabus will remain valid until the 31st of December 2024.

This document outlines the requirements for the Musical Theatre for Singers exam route introduced in Spring 2024. It offers an in-depth focus on singing technique and is designed to evaluate all the necessary components of a vocal performance. Parallel to this, Musical Theatre for Actors is for candidates looking to showcase their skills in acting through song.

## 1.3 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**

#### **Performance Diplomas**

These are open to all and there are no minimum age restrictions, however it is unlikely that candidates below certain ages will possess the degree of musical and interpretative maturity required for success. Recommended minimum ages are as follows: DipLCM — 16, ALCM — 17, LLCM — 18, FLCM — 19

#### **Teaching Diplomas**

Teaching diplomas have minimum age restrictions. Candidates must have attained the ages specified below by the time of entry. Minimum ages are as follows: DipLCM in Teaching — 16, ALCM in Teaching — 17, LLCM in Teaching — 18

### **Diploma exam centres**

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 LCME or visit the website for details of your nearest appropriate centre.

### **Reasonable adjustments and special considerations**

Information on assessment, examination 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.

## 1.4 Exam durations

DipLCM in Performance	ALCM in Performance	LLCM in Performance	FLCM in Performance
45 mins*	65 mins*	75 mins*	70 mins

\* DipLCM, ALCM and LLCM durations include writing-up time for examiners and preparation time for the quick study.

	DipLCM in Teaching	ALCM in Teaching	LLCM in Teaching
Option A (live lesson)	55 mins	90 mins	105 mins
Option B (recorded lesson)	40 mins	70 mins	75 mins

## 1.5 Assessment and results

### Marking

#### How marks are awarded

Qualifications are awarded by University of West London Qualifications (UWLQ). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, interpretation, knowledge & understanding and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components. A Pass in each individual exam component is not required to pass overall.

### Diploma awards

For DipLCM, ALCM and LLCM diplomas, candidates must attain an overall minimum mark of 75% in order to pass the examination. In the case of FLCM, both components must be passed in order to qualify for an award, each being assessed as 'Approved' or 'Not Approved'. Candidates who successfully complete a diploma are permitted to append the letters DipLCM, ALCM, LLCM or FLCM, as appropriate, to their name.

### Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the examination date. 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 LCME.

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

## 1.6 Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website: [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk).

### **Teaching diplomas**

#### **Use of a language other than English**

If candidates wish to deliver any components of the examination in a language other than English, prior permission must be obtained in writing from the Chief Examiner in Music. If permission is granted, it is the candidate's responsibility to provide a competent translator.

#### **Qualified Teacher Status (QTS)**

LCME Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.

## 2.1 Repertoire and programme planning

### LCM Publications

LCME publishes handbooks for step and graded musical theatre exams, each containing a selection of songs appropriate for the grade. Whilst it is not a requirement, candidates may choose to perform any song(s) from either the relevant **Musical Theatre Handbook 2023 (LCM)** or **Music Theatre Handbook 2019–2021 (LCM)** within their Musical Theatre for Singers exam.

### Genres

Candidates may consider songs from different genres, including:

- Book musicals
- Concept musicals
- Contemporary musicals
- Dance musicals
- ‘Feel-good’ musicals
- Golden age musicals
- Jukebox musicals and mega-musicals
- Sung-through musicals
- Comic/light operas and operettas (Gilbert & Sullivan etc)
- Rock operas
- Disney
- Film, television and animation
- Animation
- Revue and cabaret
- Music Hall, variety, and vaudeville

### DipLCM in Teaching

Candidates are now required to perform one song of Grade 7 standard or above for the Presentation & Demonstration and Performance component, chosen from the current LCME syllabus.

### Alterations to repertoire

Cuts may be made at all grades in order for the programme to remain within the set times. If cuts are made, the version of the song which is performed in the exam must show musicality and balance.

### Transposing songs

The keys of songs may be changed if necessary in order to accommodate vocal range and/or to protect the voice from strain.

### Additional characters and stage directions

Lyrics, directions and actions performed by additional characters are optional, and any dialogue may be adapted as desired to remove the other characters’ roles. All parts must be performed by the candidate; the accompanist must not sing any lines in the exam. Any stage directions and actions are optional, and may be omitted or replaced as desired.

### Pronunciation, accents and language

Extracts of libretto at Grades 6 to 8 should be performed in character. It is expected that characterisation in both spoken libretto and songs will involve appropriate accents and pronunciation. Songs will normally



be performed in English and there is no requirement that another language is used, however, candidates may perform in another language if they wish. Where this is the case, translations into English must be provided. It is recognised that a number of contemporary songs contain expletives. While LCME does not prohibit their use in exams, younger candidates are asked to adopt a sensitive approach to this matter. Lyrics may be adapted where feasible, and where this does not significantly affect the impact of the song.

### **Use of copies in the examination**

All sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. The use of photocopied music is not permitted. Candidates can use copies of the lyrics without obtaining formal permission as long as they are directly copied from a published score and subsequently destroyed after use.

## **2.2 The presentation of the performance**

### **Performing from memory**

All performances must be from memory.

### **Introducing the songs**

Items must be introduced as part of the overall performance for all grades. It is not expected that introductions will be delivered in character. Information given in the introduction should include the title of the song, the show from which it is taken and its composer/lyricist. Additional brief information may include where/when the show was originally performed and which artist made the song famous.

### **Song context**

Songs must be presented and performed with regard for the context of the shows from which they are taken and the character performing the song. Where there is no definable show context or character for a song you should at least be aware of the kind of performer which is being projected through the song.

### **Accompaniment**

#### **Performing with an accompanist**

It is the responsibility of each candidate to provide a competent accompanist or accompaniment, and the necessary music. The playing of the accompaniment must be adequate to enable the examiners to make their assessment without the distraction of making unnecessary allowances. An accompanist will only remain in the room for the portion of the examination for which they are required. A piano, electronic keyboard, guitar or other appropriate instrument may be used to accompany the songs.

#### **Performing with a backing track**

If using a backing track, the track must not contain a vocal part which doubles the main vocal line of the song. However, it may contain backing vocals as a harmonisation or counter-melody to the main vocal line. Rehearsal tracks for the songs included in the **Musical Theatre Handbooks 2023 (LCM)** are available from the LCME website: [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk). These may be used for practice and in the examination room. Candidates aged 12 and under are permitted to have a designated 'sound technician' present to operate the equipment. Candidates older than 12 are expected to operate their own backing tracks.

## 2.3 Costume and props

### **General guidelines**

The use of costume and props is encouraged, and credit will be given for this where the effect of the performance and characterisation is enhanced. An 'impression' of costume (a hat, shawl, jacket, etc) can be used as an aid to performance. Where costume is not employed, comfortable, non-restrictive clothing (rehearsal blacks or performance dress) is suggested. Any props must be easily accessible and used to enhance the performance as appropriate. Marks will not be deducted where costume or props are not employed.

### **Costume changes**

Candidates must not leave the examination room between songs. Any costume changes must be such that they can be made quickly and unaided, in the presence of the examiner, with no potential for embarrassment to either candidate or examiner. A screen may be used as long as it does not interfere with the space, though this facility may not be provided at every venue, and candidates are advised to make appropriate arrangements with the local representative. Costume change times must be included in the length of the programme as detailed for each grade. If considered necessary, the discreet presence of a chaperone is acceptable, if agreed in advance with the Chief Examiner and Centre Representative.

## 2.3 Spoken libretto

Extracts of libretto may be taken from any place in the show and may be adapted for examination purposes. Adaptation may involve speaking the part of more than one character, shortening, or (within reason) extending a portion of libretto with new material. Songs which include portions of spoken text as an integral part of the song (for example, the song Nothing from A Chorus Line) can be taken as fulfilling the requirement for performing the spoken libretto. The passage of spoken libretto can also be an original song of text, written specifically for the exam.

## 2.4 Practical advice

Candidates are advised to check the extent of space available for performance in the examination room in advance with the centre representative, if they are not familiar with the examination venue. Candidates may also wish to check other details such as availability of chairs/tables, the presence of a hard floor covering etc.

## 3.1 Performance diplomas (DipLCM, ALCM, LLCM)

### **Component 1: Quick Study**

Candidates will be asked to perform a short musical theatre song. At ALCM and LLCM this will also include a short section of libretto, leading directly into the song. Candidates will be given 15 minutes to prepare the quick study, with their accompanist.

### **Component 2: Performance**

Candidates perform a varied programme of songs and extracts of libretto, demonstrating a wide and diverse range of musical theatre genres.

### **Component 3: Presentation (LLCM only)**

Candidates will be required to give a short presentation on an area of musical theatre, chosen from a list of topics given in the syllabus.

### **Component 3 (Component 4 at LLCM): Discussion**

Candidates will be engaged in a discussion with the examiner. The number of questions asked, and the content of the questions, may differ from candidate to candidate, however the prime focus will always be the music performed in the performance component of the exam.

## 3.3 FLCM in Performance

### **Component 1: Performance**

Candidates perform a varied programme of songs and extracts of libretto, demonstrating a wide and diverse range of musical theatre genres.

### **Component 2: Programme notes**

Candidates provide programme notes for the items performed in component 1, containing a commentary on the songs being performed, including both background and analytical information.

## 3.4 DipLCM in teaching

### **Component 1: Teaching**

Candidates to teach a lesson to a pupil in the examination or submit a recording of themselves teaching.

### **Component 2: Presentation & Demonstration and Performance**

Candidates will be required to give a presentation focusing principally on songs from the repertoire list.

### **Component 3: Discussion**

Examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from either or both of Components 1 and 2.

## **3.5 ALCM in teaching**

### **Component 1: Teaching**

Candidates to teach a lesson to a pupil in the examination or submit a recording of themselves teaching.

### **Component 2: Essay**

Candidates submit an extended essay based on one of the given topics.

### **Component 3: Presentation & Demonstration and Performance**

Candidates will be required to give a presentation on the general principles and approach to the teaching of their discipline.

### **Component 4: Discussion**

Examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from either or both of Components 1 and 2.

## **3.6 LLCM in teaching**

### **Component 1: Teaching**

Candidates to teach a lesson to a pupil in the examination or submit a recording of themselves teaching.

### **Component 2: Dissertation**

Candidates submit a dissertation consisting of a case study, a comparative analysis and an essay.

### **Component 3: Presentation & demonstration**

Candidates will be required to give a presentation on the general principles and approach to the teaching of their discipline.

### **Component 4: Discussion**

Examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from either or both of Components 1 and 2.

## DipLCM in Performance

### **Prerequisite qualifications**

There are no prerequisites for entry to this examination.

### **Performance standard**

This diploma demands a standard of performance consistent with a Level 1 (first year) undergraduate recital. A competent standard of technique with an individual and communicative interpretation is expected. The choice of an effectively balanced programme showing a wide range of interpretative and technical abilities is considered significant, and will form part of the assessment.

### **Component 1: Quick Study**

**20 marks**

The quick study will be in the form of a short musical theatre song. Candidates are not expected to perform from memory, and may read from the score while they perform.

Two copies of the quick study will be given to the candidate for preparation before the beginning of the examination. The candidate will have 15 minutes to prepare, with their accompanist. A piano will be provided. The examiner will not be present during the preparation period.

### **Component 2: Performance**

**60 marks**

Candidates perform from memory a varied programme of songs and extracts of libretto, which may include combining songs into linked sequences. Spoken links and introductions are expected. Extracts of libretto should usually be linked to a song. The programme must demonstrate competent stage presentation and versatility. It must contain a wide range of styles, idioms and/or periods.

The total performance time must not exceed 20 minutes.

Candidates must provide a written programme to the examiner at the time of the examination. The minimum requirement is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not required but may be included at the candidate's discretion.

### **Component 3: Discussion**

**20 marks**

Discuss with the examiner any or all (at the examiner's discretion) of the following:

- how the programme was put together
- subject matter and characterisation in the programme
- the contrasting styles and moods within the programme (including an awareness of the historical development of musical theatre styles)
- the narrative and dramatic context of the items performed
- the genre to which each item belongs (including an awareness of the historical development of musical theatre genres)
- the composers, lyricists and librettists involved (a broad knowledge will be expected)
- the vocal, physical and dramatic skills and techniques employed
- how the songs and spoken libretto were learnt and prepared for performance, including any problems

and how these were overcome

- a critical evaluation of the candidate's performance, including aspects of the performance which went well, and aspects which could have been improved
- the candidate's response to the quick study
- wider background knowledge of musical theatre, particularly in relation to the programme performed
- a thorough understanding of relevant vocal and dramatic techniques, stagecraft, and performance skills

The discussion may include reference to the scores, which must be available. Candidates should have a good general awareness of musical notation and terms that may be encountered.

## ALCM in Performance

### **Prerequisite qualifications**

Candidates must hold the DipLCM in Music Theatre or Musical Theatre for Singers Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner.

### **Performance standard**

This diploma demands a high standard of performance, consistent with a Level 2 (second year) undergraduate recital, and it is essential to show flair and imagination. The technique should be of a high standard, and the performance should be communicative and convincing.

### **Component 1: Quick Study**

**20 marks**

The quick study will be an extract of musical theatre, in the form of a section of libretto leading directly into a short song. Candidates may be required to read one or more roles from the libretto, or the examiner may read one role with the candidate reading another, at the examiner's discretion. The candidate will be advised accordingly when the test is made available. Candidates are not expected to perform from memory, and may read from the text and score while they perform.

Two copies of the quick study will be given to the candidate for preparation before the beginning of the examination. The candidate will have 15 minutes to prepare, with their accompanist. A piano will be provided. The examiner will not be present during the preparation period.

For practice purposes, a books of sample quick study tests for ALCM Musical Theatre for Singers is available:

- Music Theatre Specimen Tests: Grade 8 and Diploma (LCM)

### **Component 2: Performance**

**60 marks**

Candidates should perform from memory a varied programme of songs and extracts of libretto, which may include combining songs into linked sequences. Spoken links and introductions are expected. Extracts of libretto should usually be linked to a song. The programme must demonstrate competent stage presentation and versatility. It must contain a wide range of styles, idioms and/or periods.

The total performance time must not exceed 25 minutes.

Candidates must provide a written programme to the examiner at the time of the examination. The minimum requirement is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not required but may be included at the candidate's discretion.

## **Component 3: Discussion**

**20 marks**

Discuss with the examiner any or all (at the examiner's discretion) of the following:

- how the programme was put together
- subject matter and characterisation in the programme
- the contrasting styles and moods within the programme (including an awareness of the historical development of musical theatre styles)
- the narrative and dramatic context of the items performed
- the genre to which each item belongs (including an awareness of the historical development of musical theatre genres)
- the composers, lyricists and librettists involved (a broad knowledge will be expected)
- the vocal, physical and dramatic skills and techniques employed
- how the songs and spoken libretto were learnt and prepared for performance, including any problems and how these were overcome
- a critical evaluation of the candidate's performance, including aspects of the performance which went well, and aspects which could have been improved
- the candidate's response to the quick study
- wider background knowledge of musical theatre, particularly in relation to the programme performed
- a thorough understanding of relevant vocal and dramatic techniques, stagecraft, and performance skills

The discussion may include reference to the scores, which must be available. Candidates should have a good general awareness of musical notation and terms that may be encountered.

## **LLCM in Performance**

### **Prerequisite qualifications**

Candidates must hold the ALCM in Music Theatre or Musical Theatre for Singers Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner.

### **Performance standard**

This diploma demands a fully professional standard of performance, 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 characterisation, will be expected.

## **Component 1: Quick Study**

**15 marks**

The quick study will be an extract of musical theatre, in the form of a section of libretto leading directly into a short song. Candidates may be required to read one or more roles from the libretto, or the examiner may read one role with the candidate reading another, at the examiner's discretion. The candidate will be advised accordingly when the test is made available. Candidates are not expected to perform from memory, and may read from the text and score while they perform.

Two copies of the quick study will be given to the candidate for preparation before the beginning of the examination. The candidate will have 15 minutes to prepare, with their accompanist. A piano will be provided. The examiner will not be present during the preparation period.

For practice purposes, a books of sample quick study tests for LLCM Musical Theatre is available:

- Music Theatre Specimen Tests: Grade 8 and Diploma (LCM)

## **Component 2: Performance**

**60 marks**

Candidates should present a varied programme of extracts, songs and libretto. This must have a coherent theme and demonstrate a high level of competence in the vocal, theatrical and musical skills required to present a fully integrated recital which would be suitable for successful public performance. The items must be taken from a wide and diverse range of musical theatre genres and be sufficiently contrasted to enable the candidate to demonstrate a correspondingly wide range of techniques, characters and performance styles. At least one song performed must be in another language.

The candidate should demonstrate the ability to sustain a programme of approximately 30 minutes in duration.

Candidates must provide a written programme to the examiner at the time of the examination. The minimum requirement is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not required but may be included at the candidate's discretion.

## **Component 3: Presentation**

**10 marks**

Candidates will be required to give a presentation of approximately 10 to 12 minutes on one of the following topics. This should be well-focused, succinct and communicative; a miniature lecture. Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or prompt cards. Candidates are welcome to use audiovisual aids, but are responsible for setting these up themselves.

### **Topics**

1. Select a stage show or opera, and discuss some different or contrasting approaches which might be adopted in developing, staging and directing a production of this show.
2. Give an analytical appreciation of an opera or show of your choice, and briefly assess its historical significance. This should include reference to the music and lyrics, narrative and themes, and its position within the context of the historical development of musical theatre.
3. Give a survey of the career of a leading musical theatre artist, from either a historical period or the present day, explaining why their contribution is of particular significance.
4. Give a brief survey of the historical development of either of the following:
  - (i) American musical theatre, 1900–1950
  - (ii) British and European musical theatre, 1950 to the present day

Include references to musical styles, themes and narratives, and significant composers, librettists and shows.

## **Component 4: Discussion**

**15 marks**

Discuss with the examiner any or all (at the examiner's discretion) of the following:

- how the programme was put together
- subject matter and characterisation in the programme
- the contrasting styles and moods within the programme (including a detailed awareness of the historical development of musical theatre styles)
- the narrative and dramatic context of the items performed
- the genre to which each item belongs (including a detailed awareness of the historical development of musical theatre genres)



- the composers, lyricists and librettists involved (a detailed knowledge will be expected)
- the vocal, physical and dramatic skills and techniques employed
- how the songs and spoken libretto were learnt and prepared for performance, including any problems and how these were overcome
- a critical evaluation of the candidate's performance, including aspects of the performance which went well, and aspects which could have been improved
- the candidate's response to the quick study
- wider and extensive background knowledge of musical theatre and its relation to the social and historical backgrounds within which it was conceived, particularly in relation to the programme performed
- a thorough understanding of relevant vocal and dramatic techniques, stagecraft, and performance skills
- issues arising from the candidate's presentation in component 3.

The discussion may include reference to the scores, which must be available. Candidates should have a good general awareness of musical notation and terms that may be encountered.

## FLCM in Performance

### **Prerequisite qualifications**

Candidates must hold the LLCM in Music Theatre or Musical Theatre for Singers Performance or Teaching before entering for this diploma. Other qualifications will be considered on application to the Chief Examiner.

### **Performance standard**

This diploma, the highest awarded by University of West London Qualifications, demands a truly exceptional demonstration of performing ability of the very highest standard. In order to pass, the candidate must present a recital of a standard which one might expect to hear at a major theatre venue, demonstrating a clear maturity of personality and interpretation. The standard expected is equivalent to that of a Masters level recital.

### **Component 1: Performance**

Candidates are required to present a continuous 45 to 50 minute programme, incorporating both songs and spoken libretto, reflecting personal musical theatre interests. Whilst candidates are encouraged to exploit and emphasise their particular strengths, the programme must be balanced and contrasted, and should be constructed in such a way as to show evidence of performance versatility. It is expected and accepted that there may be an element of personalised digression from the scores, in keeping with the genre.

The candidate is expected to:

- perform the programme from memory, with appropriate technical proficiency
- demonstrate the ability to hold and sustain the attention of an audience
- create an inherent through-flow throughout the programme with appropriate spoken links
- use the performing space provided effectively

Original and creative approaches to programme-building are encouraged.

The programme should comprise items of a technical standard sufficient to demonstrate performance mastery of the highest professional and artistic levels. A well-rounded, balanced programme, incorporating depth and breadth of style, is expected. Where the programme as a whole is not sufficient for the candidate

to demonstrate mastery at this level, the marking may reflect this. There is no requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner.

## **Component 2: Programme notes**

Candidates must provide a written programme to the examiner at the time of the examination. This programme must comprise the following:

- a comprehensive list of the items performed in the programme
- programme notes on each item

Programme notes should comprise information about sources, together with a commentary on the songs being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, and may assume an educated readership. The length should be approximately 1000 to 1500 words. The overall presentation should be such that they could be presented at any public performance. Handwritten notes are not acceptable.

**No marks are awarded for the FLCM in Performance. Both components must be approved in order to qualify for an award.**

## DipLCM in Teaching

### Component 1: Teaching

40 marks

Candidates may elect to take either Option A or Option B.

#### Option A

Candidates will be required to teach a 20 minute lesson to a pupil in the examination.

#### Option B

At the time of application, candidates submit a recording of themselves teaching a 20 minute lesson to a pupil. This can be uploaded to our website: [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk). A 'live' teaching session is preferred. Any candidate choosing the recording option must seek approval from the Chief Examiner in Music in writing in advance of the entry, explaining the necessities that govern their choice.

#### Pupils and lesson topics

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates must have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination.

It is expected that the lesson will concentrate primarily on performance of graded or repertoire songs; however, other areas may also be covered (scales and arpeggios, sight reading, discussion, aural tests, aspects of technique and interpretation, and other tests as appropriate to the relevant LCME graded syllabus, etc).

Where the lesson is over 20 minutes, examiners will stop assessing the lesson after 20 minutes have passed.

### Component 2: Presentation & Demonstration and Performance

40 marks

#### Presentation & demonstration

Candidates will be required to give a presentation of approximately 20 minutes in length, focusing principally on either two or three songs taken from the current LCME syllabus (Grades 1 to 8). This may include songs used in Component 1. The presentation should also include some more general observations on the teaching of their discipline. The standard and number of songs to be included is determined by the standard of pupil used in Component 1, as shown in the table below.

Where the extent of the repertoire lists limits the choice of repertoire available (for example, being either partially or wholly an 'own choice' performance recital), alternative repertoire of a comparable standard, appropriate for examination for the grades under discussion, will be accepted. Studies and exercises are not acceptable, although such material may be incorporated into the presentation in other ways.

Candidates are expected to talk about their approaches to teaching these songs, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate as appropriate in order to illustrate the points they make. Examiners may request the candidate to perform any or all of these songs, either in part or in their entirety. There should be sufficient contrast between the songs so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

Where an accompanist is used, it is acceptable to perform the songs at the start of the presentation, so that the accompanist may then leave, if this is preferred. Prerecorded backing tracks may be used.

Candidates should also broaden their presentation to include more general observations on the teaching. These observations are not expected to be particularly detailed or wide-ranging, but should aim to cover some of the basic fundamental issues, as perceived by the candidate. There might be some focus on matters such as technical issues, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate; and/or on some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to their discipline. This should essentially be a presentation by the candidate. However, examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or prompt cards.

Candidates are welcome to use audiovisual aids, but are responsible for providing suitable equipment and setting these up themselves.

Standard of pupil	Grades from which songs in Presentation & Demonstration should be taken
Grade 1	<ul style="list-style-type: none"> <li>• One song of Grade 1 standard</li> <li>• One song of Grade 1 or Grade 2 standard</li> <li>• One song of Grade 2 standard</li> </ul>
Grade 2	<ul style="list-style-type: none"> <li>• One song of Grade 1 standard</li> <li>• One song of Grade 2 standard</li> <li>• One song of Grade 3 standard or higher</li> </ul>
Grade 3	<ul style="list-style-type: none"> <li>• One song of Grade 1 or 2 standard</li> <li>• One song of Grade 3 standard</li> <li>• One song of Grade 4 standard or higher</li> </ul>
Grade 4	<ul style="list-style-type: none"> <li>• One song of Grade 1, 2 or 3 standard</li> <li>• One song of Grade 4 standard</li> <li>• One song of Grade 5 standard or higher</li> </ul>
Grade 5	<ul style="list-style-type: none"> <li>• One song of Grade 5 standard</li> <li>• One song of any other standard</li> </ul>
Grade 6	<ul style="list-style-type: none"> <li>• One song of Grade 6 standard</li> <li>• One song of any other standard</li> </ul>
Grade 7	<ul style="list-style-type: none"> <li>• One song of Grade 7 standard</li> <li>• One song of any other standard</li> </ul>
Grade 8	<ul style="list-style-type: none"> <li>• One song of Grade 8 standard</li> <li>• One song of a any other standard</li> </ul>

### Performance

Candidates are required to perform one song of Grade 7 standard or above, chosen from the current LCME syllabus.

### Component 3: Discussion

**20 marks**

Examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from either or both of Components 1 and 2. Some wider issues may also be introduced, however the discussion will focus primarily on the standard or level of pupil which was used in Component 1.

# ALCM in Teaching

## Component 1: Teaching

30 marks

Candidates may elect to take either Option A or Option B.

### Option A

Candidates will be required to teach a 20 minute lesson to a pupil in the examination.

### Option B

At the time of application, candidates submit a recording of themselves teaching a 20 minute lesson to a pupil. This can be uploaded to our website: [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk). A 'live' teaching session is preferred. Any candidate choosing the recording option must seek approval from the Chief Examiner in Music in writing in advance of the entry, explaining the necessities that govern their choice.

### Pupils and lesson topics

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates must have been teaching the pupil for a period of at least six months. The pupil may be of any standard from Grade 1 to Grade 8; candidates should bear in mind that the standard selected will form the focus of the entire examination.

It is expected that the lesson will concentrate primarily on performance of graded or repertoire songs; however, other areas may also be covered (scales and arpeggios, sight reading, discussion, aural tests, aspects of technique and interpretation, and other tests as appropriate to the relevant LCME graded syllabus, etc).

Where the lesson is over 20 minutes, examiners will stop assessing the lesson after 20 minutes have passed.

## Component 2: Essay

20 marks

Candidates submit an extended essay based on one of the titles below. The length should be approximately 4000 words. One copy of the essay must be uploaded to LCME at the time of application.

Essays must be well-presented, clear and legible. The text should be divided into sections, with headings and/or sub-headings. Title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix. Handwritten essays will not be accepted.

Reference should be made to at least one pupil within the essay.

### Essay topics

1. Provide sample lesson plans for the 10 lessons leading up to a graded examination for a vocal student.
2. What strategies would you employ for rekindling enthusiasm in a pupil whose interest in lessons is starting to wane?
3. How essential do you consider aural skills to the development of a performing musician, and why?
4. Give an overview of standard repertoire for a particular grade or level. What consideration would you adopt in selecting repertoire for a particular pupil?
5. Compare and contrast the writing of two contrasted composers who have contributed significantly to the repertoire. Include some examples and discuss how these might be used in your teaching.
6. With reference to three contrasting LCME grade or diploma songs, show the advantages and

disadvantages of using recorded performances as an aid to your teaching strategy.

7. Draw up a 10-week study plan with musical examples for the teaching of improvisation to a classically trained voice and outline the benefits of such a plan.
8. Discuss with reference to at least three musical examples drawn from the LCME diploma or grade lists how the study and performance of ensemble and performance techniques would improve the solo musicianship of a music student.

### **Component 3: Presentation & Demonstration and Performance**

**30 marks**

#### **Presentation & demonstration**

Candidates will be required to give a presentation of approximately 30 minutes in length, on the general principles and approach to the teaching of their discipline. The presentation should focus on the same standard of pupil (in terms of level) as was used in Component 1, but may also incorporate references to other standards.

In the course of their presentation, candidates should make reference to songs taken from the current LCME lists (Grades 1 to 8). This may include songs used in Component 1. The standard and number of songs is determined by the standard of pupil used in Component 1, as shown in the table below. Where the extent of the repertoire lists limits the choice of repertoire available (for example, being either partially or wholly an 'own choice' performance recital), alternative repertoire of a comparable standard, appropriate for examination for the grades under discussion, will be accepted. Studies and exercises are not acceptable, although such material may be incorporated into the presentation in other ways.

Where the standard of pupil in Component 1 is between Grade 1 and Grade 5, candidates are not expected to discuss approaches to teaching the Grade 7 or 8 song in any detail, but they will be expected to perform it.

Candidates are expected to talk about their approaches to teaching these songs, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate as appropriate in order to illustrate the points they make. Examiners may request the candidate to perform any or all of these songs, either in part or in their entirety. There should be sufficient contrast between the songs so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

Where an accompanist is used, it is acceptable to perform the songs at the start of the presentation, so that the accompanist may then leave, if this is preferred. Prerecorded backing tracks may be used.

Candidates are also required to outline their approaches to other issues in relation to the standard of pupil selected, which might include technical matters, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate; and/or on some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to the candidate's discipline. Candidates who wish to discuss the teaching of more than one related discipline (musical theatre and pop vocals) may do so.

This should essentially be a presentation by the candidate. However, examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or prompt cards.

Candidates are welcome to use audiovisual aids, but are responsible for providing suitable equipment and setting these up themselves.

Standard of pupil	Grades from which songs in Presentation & Demonstration should be taken
Grade 1	<ul style="list-style-type: none"> <li>• One song of Grade 1 standard or lower</li> <li>• One song of Grade 2 standard</li> <li>• One song of Grade 3 standard</li> <li>• One song of Grade 7 or 8 standard</li> </ul>
Grade 2	<ul style="list-style-type: none"> <li>• One song of Grade 1 standard</li> <li>• One song of Grade 2 standard</li> <li>• One song of Grade 3 standard</li> <li>• One song of Grade 7 or 8 standard</li> </ul>
Grade 3	<ul style="list-style-type: none"> <li>• One song of Grade 2 or 3 standard</li> <li>• One song of Grade 4 standard</li> <li>• One song of Grade 7 or 8 standard</li> </ul>
Grade 4	<ul style="list-style-type: none"> <li>• One song of Grade 3 or 4 standard</li> <li>• One song of Grade 5 standard</li> <li>• One song of Grade 7 or 8 standard</li> </ul>
Grade 5	<ul style="list-style-type: none"> <li>• One song of Grade 4 or 5 standard</li> <li>• One song of Grade 5 or 6 standard</li> <li>• One song of Grade 7 or 8 standard</li> </ul>
Grade 6	<ul style="list-style-type: none"> <li>• One song of Grade 5, 6 or 7 standard</li> <li>• One song of Grade 7 or 8 standard</li> </ul>
Grade 7	<ul style="list-style-type: none"> <li>• One song of Grade 6 standard</li> <li>• One song of Grade 7 or 8 standard</li> </ul>
Grade 8	<ul style="list-style-type: none"> <li>• One song of Grade 6 or 7 standard</li> <li>• One song of Grade 8 standard</li> </ul>

### Performance

Candidates are required to perform one song of Grade 8 standard or above, chosen from the current LCME syllabus.

### Component 4: Discussion

**20 marks**

Examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from any or all of Components 1 to 3. Some wider issues may also be introduced, however the discussion will focus primarily on the standard or level of pupil which was used in Component 1.

# LLCM in Teaching

## Component 1: Teaching

30 marks

Candidates may elect to take either Option A or Option B.

### Option A

Candidates will be required to teach a 30 minute lesson to a pupil in the examination.

### Option B

At the time of application, candidates submit a recording of themselves teaching a 30 minute lesson to a pupil. This can be uploaded to our website: [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk). A 'live' teaching session is preferred. Any candidate choosing the recording option must seek approval from the Chief Examiner in Music in writing in advance of the entry, explaining the necessities that govern their choice.

### Pupils and lesson topics

In both cases, candidates are responsible for providing their own pupil. The pupil may be of any age, but candidates must have been teaching the pupil for a period of at least six months. The pupil may be of any standard.

It is expected that the lesson will concentrate primarily on performance of graded or repertoire songs; however, other areas may also be covered (scales and arpeggios, sight reading, discussion, aural tests, aspects of technique and interpretation, and other tests as appropriate to the relevant LCME graded syllabus, etc).

Where the lesson is over 30 minutes, examiners will stop assessing the lesson after 30 minutes have passed.

## Component 2: Dissertation

20 marks

Candidates submit a dissertation consisting of the following:

### Case studies

Candidates submit case studies of three pupils. The period of observation and assessment should be a minimum of six months and a maximum of one year. Pupils should be of contrasting standards and abilities. (There is no requirement to use the same pupil from Component 1). The case studies should comprise:

1. Brief details of the pupils' background and characteristics, both musical and personal
2. Assessment of the ability and potential of each pupil at the beginning of the case study period
3. Details of the course of study followed, outlining pupils' technical and musical strengths and weaknesses, and how they were managed
4. Choice of teaching material
5. Assessment of the pupils' development and progress at the end of the case study period
6. Self-appraisal of the candidate's own achievement in terms of their success both in building a working relationship with a pupil, and in communicating and applying teaching ideas and principles.

The case studies should be written in continuous prose, not note form. Each pupil should be considered separately, although introductory and concluding sections may take the form of an overview. The case studies should not take the form of a lesson-by-lesson commentary, but should present an overall, though detailed, picture of the points listed above. The length should be approximately 3500 words.

### Analysis

Candidates submit a comparative analysis of all four songs discussed and performed in Component 3. The



analysis should consider the interrelationship of overall form and structure (including motivic and thematic development, harmonic and tonal scheme, points of climax and repose, etc) with considerations of a performing and teaching perspective, and in particular, how the former informs the latter. Any appropriate analytical method is acceptable.

The length should be approximately 2500 to 3500 words. The analysis should mainly be presented in the form of continuous prose, although the use of tables, graphs, etc. is permitted. The use of musical examples is expected.

### **Essay**

Candidates submit a short essay based on one of the titles prescribed below. The length should be approximately 1000 to 1500 words.

1. What role should graded examinations play in the teaching and learning process?
2. What kinds of additional, creative approaches to music-making can be incorporated into the lesson? What are the advantages and disadvantages of such approaches?
3. Explain how you would introduce the concept of individual expressive interpretation for the first time. Consider if there would need to be a different approach to an adult or a younger pupil here.
4. Discuss different approaches to the teaching of Musical Theatre.
5. Give a brief overview of the various 'standard' types of repertoire, including examples of specific songs. How can the teacher enthuse a student about repertoire for which they show little natural affinity?
6. What are the most important business and professional considerations involved in running a successful music teaching studio or practice?
7. Using your own experience as a starting point, outline some of the basic issues surrounding teacher/pupil psychology.
8. Why should someone learn to sing?

### **General guidelines**

One copy of the dissertation (comprising case studies, analysis and essay), must be uploaded to the LCME office at the time of application.

The dissertation should be well-presented, clear and legible. The text of each part should be divided into sections, with headings and/or sub-headings. Title and contents pages should be included. The use of footnotes, references and musical examples is expected. Where candidates refer to other published works, a bibliography, correctly laid out, should be included as an appendix. Handwritten dissertations are not acceptable.

### **Component 3: Presentation & demonstration**

**30 marks**

Candidates will be required to give a presentation of approximately 30 minutes in length, on the general principles and approach to the teaching of their discipline. The presentation should cover a range of different pupil standards, from beginner to Grade 8.

In the course of their presentation, candidates should make reference to at least four songs taken from the current LCME syllabus. This may include songs used in Component 1. One song should be taken from pre-Grade 1 to Grade 2, one song from Grade 3 or 4, one song from Grade 5 or 6, and one song from Grade 7 or 8. Where the extent of the repertoire lists limits the choice of repertoire available (for example, being either partially or wholly an 'own choice' performance recital), alternative repertoire of a comparable standard, appropriate for examination for the grades under discussion, will be accepted. Studies and exercises are

not acceptable, although such material may be incorporated into the presentation in other ways.

Candidates are expected to talk about their approaches to teaching these songs, highlighting any particular issues or problems which might arise, and explaining possible solutions. They are expected to demonstrate as appropriate in order to illustrate the points they make. Examiners may request the candidate to perform any or all of these songs, either in part or in their entirety. There should be sufficient contrast between the songs so that the candidate can demonstrate a variety of techniques, styles and aspects of musicianship.

Where an accompanist is used, it is acceptable to perform the songs at the start of the presentation, so that the accompanist may then leave, if this is preferred. Prerecorded backing tracks may be used.

Candidates are also required to outline their approaches to other issues, which might include technical matters, sight reading, scales and arpeggios, aural tests, other tests, and general musicianship, as appropriate, and/or on some of the practical matters related to running a teaching studio. Candidates may include references to group and/or classroom teaching if they wish, but these should still be in relation to the candidate's discipline. Candidates who wish to discuss the teaching of more than one related disciplines (musical theatre and pop vocals) may do so.

This should essentially be a presentation by the candidate. However, examiners may make comments or ask questions as the presentation proceeds, and candidates should be prepared to deviate from their prepared presentation in order to respond if necessary. In discussing technical work, examiners may ask candidates to demonstrate.

Candidates will be expected to speak with confidence and clarity, and this will form part of the assessment. They should not read verbatim from a prepared script, although they may use notes or prompt cards.

Candidates are welcome to use audiovisual aids, but are responsible for providing suitable equipment and setting these up themselves.

#### **Component 4: Discussion**

**20 marks**

Examiners will lead the candidate in a wide-ranging discussion which will be based on issues arising from any or all of Components 1 to 3. Some wider issues may also be introduced. Candidates will be expected to discuss with confidence matters related to teaching pupils of all ages and standards up to Grade 8.

## 6.1 DipLCM in Teaching

Examiners will award a mark for each component of the examination. The following tables show the approximate weighting of the assessment domains within each component of the exam. These are not intended to be mutually exclusive but should function interrelatedly, there will naturally be some overlap between the assessment domains listed below.

### Teaching

Assessment domain	Approximate weighting
Evidence of the candidate's awareness and use of appropriate technical and musical concepts	50%
The ability to articulate and express concepts clearly to the pupil	50%

### Presentation & Demonstration and Performance

Assessment domain	Approximate weighting
Understanding and knowledge of the relevant issues	30%
A discernible sense of enthusiasm, commitment and involvement	25%
Clarity and verbal articulacy	15%
Quality of performance of musical examples	30%

### Discussion

Assessment domain	Approximate weighting
Knowledge and understanding of relevant issues and concepts	40%
A discernible sense of enthusiasm, commitment and involvement	40%
Clarity of language and vocabulary	20%

## 6.2 ALCM in Teaching

Examiners will award a mark for each component of the examination. The following criteria will be taken into account:

### Teaching

Assessment domain	Approximate weighting
Evidence of the candidate's awareness and use of appropriate technical and musical concepts	50%
The ability to articulate and express concepts clearly to the pupil	50%

## Essay

Assessment domain	Approximate weighting
Understanding and knowledge of the issues raised by the question	70%
The ability to construct and communicate a clear and well-structured argument	10%
Clarity of language and vocabulary	10%
Presentation of written work	10%

## Presentation & Demonstration and Performance

Assessment domain	Approximate weighting
Understanding and knowledge of the relevant issues	30%
A discernible sense of enthusiasm, commitment and involvement	25%
Clarity and verbal articulacy	15%
Quality of performance of musical examples	30%

## Discussion

Assessment domain	Approximate weighting
Knowledge and understanding of relevant issues and concepts	40%
A discernible sense of enthusiasm, commitment and involvement	40%
Clarity of language and vocabulary	20%

## 6.3 LLCM in Teaching

Examiners will award a mark for each component of the examination. The following criteria will be taken into account:

### Teaching

Assessment domain	Approximate weighting
Evidence of the candidate's awareness and use of appropriate technical and musical concepts	50%
The ability to articulate and express concepts clearly to the pupil	50%

### Dissertation

Assessment domain	Approximate weighting
Quality and perception of ideas and issues discussed, and of analytical comments in relation to the structure of the repertoire under discussion, and to the teaching/performing perspective. Understanding and knowledge of the issues raised by the question.	60%
The ability to construct and communicate clear and well-structured arguments and theses	20%
Clarity of language and vocabulary	10%
Presentation of written work	10%

## Presentation & demonstration

Assessment domain	Approximate weighting
Understanding and knowledge of the relevant issues	30%
A discernible sense of enthusiasm, commitment and involvement	25%
Clarity and verbal articulacy	15%
Quality of performance of musical examples	30%

## Discussion

Assessment domain	Approximate weighting
Knowledge and understanding of relevant issues and concepts	40%
A discernible sense of enthusiasm, commitment and involvement	40%
Clarity of language and vocabulary	20%

## 7.1 Performance diplomas (DipLCM, ALCM, LLCM)

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

A candidate who achieves a mark in this band will have offered a highly accurate and fluent response in all or most of the components. They will have demonstrated the ability to perform accurately from memory, with audibility, good projection and secure vocal technique, and will have shown evidence of an excellent sense of characterisation and interpretative skill. They will have demonstrated a thorough familiarity with the librettos and music in the repertoire, and will have demonstrated wide-ranging contextual knowledge in relation to the repertoire performed. They will have communicated, through performance and selection of repertoire, 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. They will have taken the lead in the discussion, and will have been able to comment perceptively on their own performance and interpretation. They will have shown the ability to offer character development, and to utilise and vary the technical aspects of performance as applicable to the repertoire performed.

### **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 the ability to perform accurately from memory, with audibility, good projection and secure vocal technique, and will have shown significant evidence of a good sense of characterisation and interpretative skill. They will have demonstrated a largely assured understanding of the music and librettos in the repertoire, and will have demonstrated secure contextual knowledge in relation to the repertoire performed. They will have communicated, through performance and selection of repertoire, 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. They will have initiated conversation in the discussion, and will have been able to comment perceptively on their own performance and interpretation.

### **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 communication in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment. Evidence of characterisation and interpretative skill will be lacking. They will have failed to communicate, through performance and selection of repertoire, a sufficient degree of understanding of the repertoire, or ability to engage the audience, 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 communication in all or most of the components. Their standard of technical accomplishment 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 and selection of repertoire, any discernible understanding of the repertoire, and they will not have succeeded in engaging the audience, appropriate to the level of diploma being examined.

## 7.2 FLCM in Performance

### **Approved**

Candidates will have offered a highly accurate, fluent and musical response in their performance. They will have demonstrated secure technical accomplishment, and will have shown evidence of excellent musicality, characterisation and interpretative skill. 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 their performance, selection of repertoire and programme notes, a sense of real engagement with, an understanding of, and a clear sense of individual personality in relation to, the repertoire.

### **Not approved**

Candidates will have demonstrated some inaccuracy, lack of fluency, and lack of communication in either or both of the components. They will not have demonstrated an acceptable standard of technical accomplishment. 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 or their programme notes, a sufficient degree of understanding of the repertoire, or ability to engage the listener/reader.

## 7.3 Teaching Diplomas

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

A candidate who achieves a mark in this band will have offered a highly competent and professional response in all or most of the components. They will have demonstrated clear evidence of excellent teaching skills, backed up by deep and insightful knowledge and understanding of the relevant issues. They will have demonstrated solid technical accomplishment and musicality, as appropriate to the repertoire under consideration. They will have shown high levels of verbal articulacy and communication skills, and, at Associate and Licentiate levels, their written work will have been judged to be accomplished and well-expressed, referring in detail to relevant issues.

### **Approved (75–84%)**

A candidate who achieves a mark in this band will have offered a solidly competent and professional response in all or most of the components. They will have demonstrated clear evidence of good teaching skills, backed up by appropriate knowledge and understanding of the relevant issues. They will have demonstrated satisfactory technical accomplishment and musicality, as appropriate to the repertoire under consideration. They will have offered acceptable evidence of verbal articulacy and communication skills, and, at Associate and Licentiate levels, their written work will have been judged to be well-written, referring to relevant issues.

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

A candidate who achieves a mark in this band will not have offered a solidly competent and professional response in all of the components. They will have failed to demonstrate clear evidence of good teaching skills, and they will not have backed these up by appropriate knowledge and understanding of the relevant issues. They will have demonstrated unsatisfactory levels of technical accomplishment and musicality, as appropriate to the repertoire under consideration. They will not have offered acceptable evidence of verbal articulacy and communication skills, and, at Associate and Licentiate levels, their written work will have failed to demonstrate consistently relevant content and expression.

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

A candidate who achieves a mark in this band will have demonstrated a significantly poor response in all or most of the components. They will have failed to demonstrate any substantial evidence of good teaching skills, and their knowledge and understanding of the relevant issues will have been judged to be inadequate. They will have demonstrated unacceptable levels of technical accomplishment and musicality, as appropriate to the repertoire under consideration. Verbal articulacy and communication skills will have been judged to be weak, and, at Associate and Licentiate levels, their written work will have been judged as poorly expressed and lacking appropriate depth of content.



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## 8. List of suggested repertoire

Candidates are encouraged to explore the musical theatre repertoire fully. This list provides guidance and can be used as a starting point for those compiling programmes for examination at Diploma level. Candidates may select from this list, but examiners will welcome other appropriate choices.

<b>Title</b>	<b>Musical</b>	<b>Songwriters</b>	<b>Era</b>
Mister Snow	Carousel	Rodgers/Hammerstein	Pre-1965
You'll Never Walk Alone	Carousel	Rodgers & Hammerstein	Pre-1965
If I Loved You	Carousel	Rodgers & Hammerstein	Pre-1965
Soliloquy	Carousel	Rodgers & Hammerstein	Pre-1965
So in Love	Kiss Me Kate	Cole Porter	Pre-1965
Show Me	My Fair Lady	Lerner & Loewe	Pre-1965
Without You	My Fair Lady	Lerner & Loewe	Pre-1965
Lonely Room	Oklahoma!	Rodgers & Hammerstein	Pre-1965
Lucky To Be Me	On the Town	Leonard Bernstein, Betty Comden & Adolph Green	Pre-1965
Can't Help Lovin' Dat Man	Show Boat	Jerome Kern & Oscar Hammerstein II	Pre-1965
By Strauss	The Show is On	George & Ira Gershwin	Pre-1965
Cool	West Side Story	Leonard Bernstein & Stephen Sondheim	Pre-1965
Maria	West Side Story	Leonard Bernstein & Stephen Sondheim	Pre-1965
In My Dreams	Anastasia	Ahrens & Flaherty	1965-1999
Two Out of Three Ain't Bad	Bat out of Hell	Jim Steinman	1965-1999
If I Can't Love Her	Beauty and the Beast	Alan Menken & Tim Rice	1965-1999
Someone Else's Story	Chess	Benny Andersson, Björn Ulvaeus & Tim Rice	1965-1999
Anthem	Chess	Benny Andersson, Björn Ulvaeus & Tim Rice	1965-1999
If I Sing	Closer Than Ever	Maltby & Shire	1965-1999
Don't Cry for Me Argentina	Evita	Andrew Lloyd Webber & Tim Rice	1965-1999
I Want to Make Magic	Fame	Steve Margoshes & Jacques Levy	1965-1999
In His Eyes	Jekyll & Hyde	Frank Wildhorn & Leslie Bricusse	1965-1999
Someone Like You	Jekyll & Hyde	Frank Wildhorn & Leslie Bricusse	1965-1999
This is the Moment	Jekyll & Hyde	Frank Wildhorn & Leslie Bricusse	1965-1999
Javert's Suicide	Les Misérables	Boublil & Schönberg	1965-1999
Stars	Les Misérables	Boublil & Schönberg	1965-1999
The Impossible Dream	Man of La Mancha	Mitch Leigh & Joe Darion	1965-1999
Not a Day Goes By	Merrily We Roll Along	Stephen Sondheim	1965-1999
Bui Doi	Miss Saigon	Boublil & Schönberg	1965-1999
It's Hard to Speak My heart	Parade	Jason Robert Brown	1965-1999
You Don't Know This Man	Parade	Jason Robert Brown	1965-1999
Corner of the Sky	Pippin	Stephen Schwartz	1965-1999
Your Daddy's Son	Ragtime	Ahrens & Flaherty	1965-1999
Tell Me on a Sunday	Song and Dance	Andrew Lloyd Webber & Don Black	1965-1999

<b>Title</b>	<b>Musical</b>	<b>Songwriters</b>	<b>Era</b>
Stars and the Moon	Songs for a New World	Jason Robert Brown	1965-1999
Sunset Boulevard	Sunset Boulevard	Andrew Lloyd Webber, Don Black & Christopher Hampton	1965-1999
Green Finch and Linnet Bird	Sweeney Todd	Stephen Sondheim	1965-1999
Worst Pies in London	Sweeney Todd	Stephen Sondheim	1965-1999
Charity's Soliloquy	Sweet Charity	Cy Coleman & Dorothy Fields	1965-1999
Wishing You Were Somehow Here Again	The Phantom of the Opera	Andrew Lloyd Webber & Charles Hart	1965-1999
How Could I Ever Know?	The Secret Garden	Lucy Simon & Marsha Norman	1965-1999
Maybe I Like It This Way	The Wild Party	Andrew Lippa	1965-1999
These Are the Days of Our Lives	We Will Rock You	Roger Taylor	1965-1999
No-one But You (Only the Good Die Young)	We Will Rock You	Brian May	1965-1999
Papa Can You Hear Me	Yentle	Michael Legrand, Alan Bergman & Marilyn Bergman	1965-1999
Streets of Dublin	A Man of No Importance	Ahrens & Flaherty	2000-present
Evermore	Beauty and The Beast	Alan Menken & Tim Rice	2000-present
I Don't Need a Roof	Big Fish	Andrew Lippa	2000-present
Dyin' Ain't So Bad	Bonnie & Clyde	Frank Wildhorn & Don Black	2000-present
Til I Hear You Sing	Love Never Dies	Andrew Lloyd Webber & Glenn Slater	2000-present
The Light in the Piazza	The Light in the Piazza	Adam Guettel	2000-present
I'll Be There	The Pirate Queen	Boublil & Schönberg	2000-present
Woman	The Pirate Queen	Boublil & Schönberg	2000-present
Dancing Through Life	Wicked	Stephen Schwartz	2000-present
The Wizard and I	Wicked	Stephen Schwartz	2000-present
Loose Ends	Witches of Eastwick	Dana P Rowe & John Dempsey	2000-present
Words Words Words	Witches of Eastwick	Dana P Rowe & John Dempsey	2000-present

## 9. Regulated qualifications

### 9.1 Regulated qualification information

LCME's graded and diploma examinations in most subjects are regulated in England by Ofqual and other UK regulators and have been placed on the Regulated Qualifications Framework (RQF). The table below shows the qualification number, RQF title and credit value of each grade and diploma. 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.

#### Performance diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	603/3771/0	UWLQ Level 4 Diploma in Music Performance	54	900	90
ALCM	603/3772/2	UWLQ Level 5 Diploma in Music Performance	65	1200	120
LLCM	603/3773/4	UWLQ Level 6 Diploma in Music Performance	108	1800	180
FLCM	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	2250	225

### 9.2 RQF levels

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

RQF Level	UWLQ Qualification	Equivalent Standard
1	Grades 1, 2 and 3	GCSE Grades D to G
2	Grades 4 and 5	GCSE Grades A* to C
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

## 9.3 UCAS tariff points

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

UCAS Points	LCME in Speech and Drama, Musical Theatre Routes, Acting, Verse Speaking, Oral Communication and Reading Aloud			A Levels	
	Grade 6	Grade 7	Grade 8	AS Level	A2 Level
56					A*
48					A
40					B
32					C
30			Distinction		
27			Merit		
24			Pass		D
20				A	
16		Distinction		B	E
14		Merit			
12	Distinction	Pass		C	
10	Merit			D	
8	Pass				
6				E	

## 9.4 Progression

### Progression from music performance grades

#### Performance route

DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance

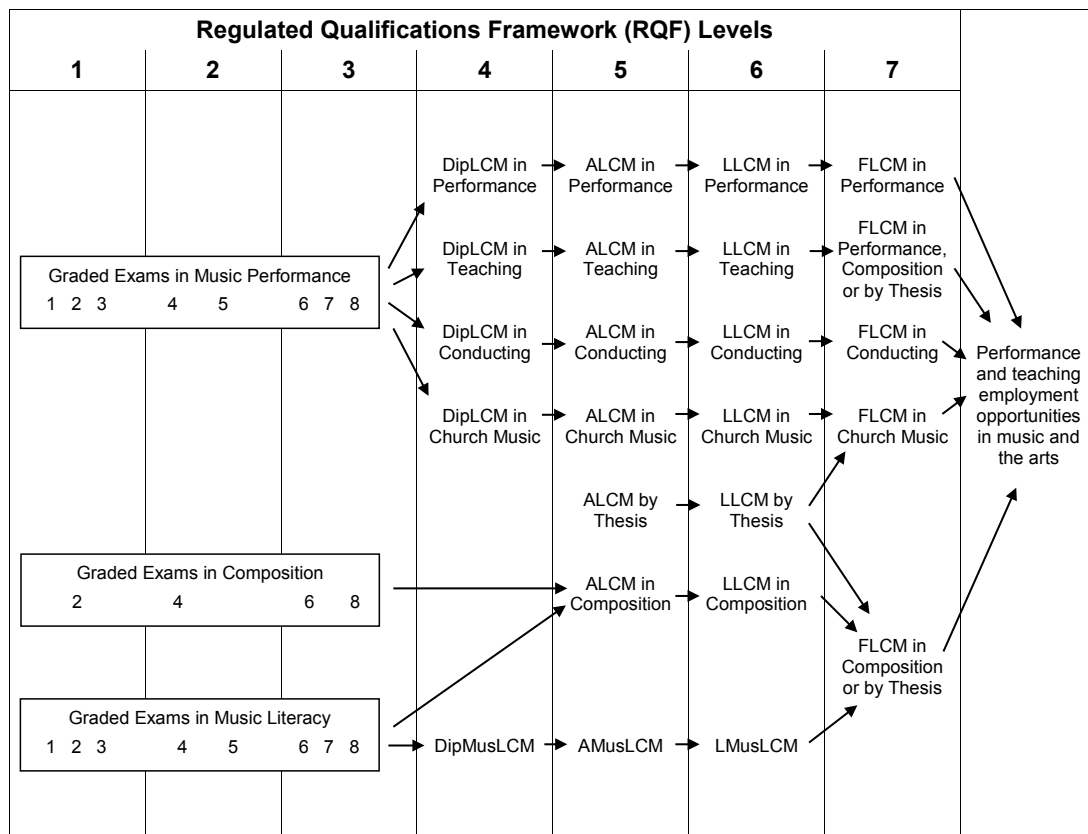
#### Teaching route

DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance or Composition or by Thesis

## Progression routes

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

LCME 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 LCME.



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