

London College of Music Examinations

Musical Theatre Diploma Syllabus

Qualification specifications for:

Performance Diplomas and Teaching Diplomas

Valid from:

2025 until further notice

updated 11.09.2025

This syllabus was released on January 1, 2025. Below is a record of updates made since release:

07.07.2025

Candidates are now allowed to have someone present in the exam room to operate playback equipment.

11.09.2025

Backing tracks must not contain a vocal or instrumental part which doubles the main vocal line.

Musical Theatre Diploma Syllabus 2025

Catalogue no: LL520

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London College of Music Examinations

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Musical Theatre Diploma Syllabus 2025

1. Information and General guidelines

1.1 Introduction

London College of Music Examinations (LCME)

Since 1887, LCME has been empowering people through performance, providing a framework that helps candidates showcase their talent, build confidence and achieve their creative goals. As the only British exam board that is part of a university, LCME's qualifications are uniquely backed by the University of West London, combining academic rigour with real-world relevance.

Our exams, conducted throughout the United Kingdom, the Republic of Ireland, and over 50 countries worldwide, are designed to nurture growth and excellence. Most of our graded and diploma exams are regulated by Ofqual and other UK regulators, opening doors to higher education and creative industry opportunities.

What makes LCME distinctive

LCME's inclusive, flexible and forward-thinking approach to graded and diploma qualifications makes a distinctive contribution to performing arts and communication education, emphasising:

- creative thinking and self-expression
- critical engagement with performed repertoire, encouraging performers to showcase their skills with confidence
- a comprehensive, diverse, and culturally relevant range of tasks and repertoire
- assessment in innovative areas, preparing candidates for a rapidly changing world
- flexible exam formats that adapt to individual learning journeys

Syllabus objectives

This syllabus will guide candidates on their journey to unlock their potential, overcome challenges, and showcase their skills with confidence. Candidates progressing through the levels will acquire comprehensive knowledge and experience across various styles and performance types. A course of study based on this syllabus provides:

- an empowering assessment system that adds value to career pathways and educational opportunities
- a balanced combination of performing skills with supporting knowledge
- creatively challenging learning opportunities that nurture growth and excellence
- structured mastery learning directly related to each grade's published repertoire
- a foundation for candidates to develop in-demand industry skills and technical concepts

1.2 Syllabus Validity

This syllabus is valid for Performance and Teaching Diplomas in Musical Theatre from 31 December 2024 until further notice. The Musical Theatre for Singers Diploma and Musical Theatre for Actors Diploma syllabuses will remain valid until the 31 December 2025.

1.3 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an in-person or digital exam are available on our website: lcmu.uwl.ac.uk

Prerequisite qualifications

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

Age groups

Performance and Teaching Diplomas are open to all and there are no minimum age restrictions. Recommended minimum ages are as follows: DipLCM — 16, ALCM — 17, LLCM — 18 and FLCM — 19.

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

	Component 1: Performance	Component 2: Presentation
DipLCM in Performance	17 to 20 mins	6 to 8 mins
ALCM in Performance	22 to 25 mins	8 to 10 mins
LLCM in Performance	27 to 30 mins	10 to 12 mins
FLCM in Performance	45 to 50 mins	–

Teaching Diplomas Exam options	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 (UWL). Exams are conducted by trained 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.

• 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 digitally within days and will be sent by post no later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination.

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 are available on our website: 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

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 LCME office. 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.

1.7 Repertoire and programme planning

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
- Revue and cabaret
- Music Hall, variety, and vaudeville

Alterations to repertoire

Cuts may be made to ensure the programme stays within the allotted time. Any cuts should preserve the musicality and balance of the song.

Transposing songs

Songs may be transposed as needed to accommodate vocal range, protect the voice from strain, or to allow candidates to perform a role of a different gender where appropriate.

Additional characters and stage directions

Candidates have the flexibility to adapt the lyrics, directions, and actions performed by additional characters as needed. Spoken sections may be modified to change or remove 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.

Song context

Candidates may choose to interpret the song as in the original production or bring a personal perspective, exploring unique characterisation choices and reimagining the song's context.

Pronunciation, accents and language

It is expected that characterisation in both spoken libretto and songs will involve appropriate accents and pronunciation. Candidates may choose to perform in a language other than English if preferred. In such cases, an English translation must be provided.

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.

1.8 Performance guidelines

Performing from memory

All performances must be from memory.

Introducing the songs

Items must be introduced as part of the overall performance. 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.

Accompaniment

• Performing with an accompanist

It is the responsibility of the candidate to provide a competent accompanist or accompaniment, and the necessary music. The playing must be adequate to enable the examiners to make their assessment without the distraction of making unnecessary allowances. An accompanist must only be present for the parts of the exam they are needed. Any appropriate instrument may be used.

• Performing with a backing track

Backing tracks must not contain a vocal or instrumental part which doubles the main vocal line. It may contain backing vocals as a harmonisation or counter-melody. Candidates may have someone present in the room to operate playback equipment during the exam. Their only role is to start and stop tracks as needed. They must not give cues or coaching and must be present only when required.

Costume and props

It is not essential to use costumes and props, and marks will not be deducted if they are not present. A minimum of loose-fitting neutral-coloured clothing (including footwear) that allows for ease of movement, is required. Using simple props and a hint of a costume (such as a hat, shawl or jacket) should clarify the character identified in each performance. Appropriate footwear (shoes, dance/jazz boots, etc) must be worn.

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.

Venue Considerations

Candidates are advised to check the extent of space available for performance in the examination room in advance with the centre representative. Candidates may wish to check details regarding accompaniment instruments or other facilities.

2. Performance Diplomas requirements

2.1 Summary of Performance Diplomas

This overview outlines the components that candidates will encounter in the exam. For detailed information, please refer to the requirements on the following pages.

Performance Diplomas (DipLCM, ALCM, LLCM)

• 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: Presentation

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

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.

2.2 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. A well-balanced program that showcases a broad range of interpretative and technical skills will be a significant factor in the assessment.

Component 1: Performance

80 marks

Candidates perform from memory a varied programme of songs and extracts of libretto. 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 and it must contain a wide range of styles, idioms and/or periods.

Performance time must be 17 to 20 minutes, including breaks between songs.

Candidates must provide a written programme at the time of the examination. The minimum requirement is a list of songs, including their shows (if applicable), composers, lyricists, and dates. Programme notes are not required or marked but may be included at the candidate's discretion.

Component 2: Presentation

20 marks

Candidates give a presentation of 6 to 8 minutes on one of the following topics.

They will be assessed on the clarity and confidence of their presentation, as well as the ability to effectively self-reflect on the programme and its performance. Candidates must not read from a prepared script, although they may use notes or prompt cards.

Topics

- how the songs and spoken libretto were learnt and prepared for performance, including any problems and how these were overcome
- 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 music 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 music theatre genres)
- the composers, lyricists and librettists involved (a broad knowledge will be expected)
- the vocal, physical and dramatic skills and techniques employed
- the basic harmonic and formal structure of the items performed

2.3 ALCM in Performance

Prerequisite qualifications

There are no prerequisites for entry to this examination.

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: Performance

80 marks

Candidates perform from memory a varied programme of songs and extracts of libretto.

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 and it must contain a wide range of styles, idioms and/or periods.

Performance time must be 22 to 25 minutes, including breaks between songs.

Candidates must provide a written programme at the time of the examination. The minimum requirement is a list of songs, including their shows (if applicable), composers, lyricists, and dates. Programme notes are not required or marked but may be included at the candidate's discretion.

Component 2: Presentation

20 marks

Candidates give a presentation of 8 to 10 minutes on one of the following topics.

They will be assessed on the clarity and confidence of their presentation, as well as the ability to effectively self-reflect on the programme and its performance. Candidates must not read from a prepared script, although they may use notes or prompt cards.

Topics

- how the songs and spoken libretto were learnt and prepared for performance, including any problems and how these were overcome
- 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 music 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 music theatre genres)
- the composers, lyricists and librettists involved (a broad knowledge will be expected)
- the vocal, physical and dramatic skills and techniques employed
- the basic harmonic and formal structure of the items performed

2.4 LLCM in Performance

Prerequisite qualifications

There are no prerequisites for entry to this examination.

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: Performance

80 marks

Candidates perform from memory a varied programme of extracts, songs and libretto.

The chosen program must have a strong theme and a high level of competence in the vocal, theatrical, and musical skills required for a successful public performance. It must include a diverse selection of musical theatre genres, and be sufficiently contrasted to demonstrate a wide range of techniques, characters and performance styles. At least one song must be in a different language.

Performance time must be 27 to 30 minutes, including breaks between songs.

Candidates must provide a written programme at the time of the examination. The minimum requirement is a list of songs, including their shows (if applicable), composers, lyricists, and dates. Programme notes are not required or marked but may be included at the candidate's discretion.

Component 2: Presentation

20 marks

Candidates give a presentation of 10 to 12 minutes on one of the following topics.

They will be assessed on the clarity and confidence of their presentation, as well as the ability to effectively self-reflect on the programme and its performance. Candidates must not read from a prepared script, although they may use notes or prompt cards.

Topics

- different or contrasting approaches which might be adopted in developing, staging and directing a production of a chosen show
- an analytical appreciation of a chosen show, briefly assessing its historical significance, including reference to the music and lyrics, narrative and themes, and its position within the context of the historical development of musical theatre
- 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
- a survey of the historical development of either of the following, including references to musical styles, themes and narratives, and significant composers, librettists and shows:
 1. Musical theatre (1900–1965) in either American or British/European traditions
 2. Musical theatre (1965 to the present day) in either American or British/European traditions

2.5 FLCM in Performance

Prerequisite qualifications

There are no prerequisites for entry to this examination.

Assessment

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

Performance standard

The standard expected is equivalent to that of a Masters level recital. 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, interpretation and technique.

Component 1: Performance

Candidates perform from memory a recital of both songs and spoken libretto, reflecting their personal musical theatre interests.

Whilst candidates are encouraged to emphasise their particular strengths, the programme must be balanced and contrasted and show evidence of performance versatility. An element of personal digression from the scores is accepted, 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

Performance time must be 45 to 50 minutes, including breaks between songs.

Original and creative approaches to programme building are encouraged. The program choices should allow the candidate to showcase the highest level of technical and artistic skill. Where the programme as a whole is insufficient for the candidate to demonstrate mastery at this level, the marking will reflect it.

Component 2: Programme notes

Candidates must provide a written programme to the examiner at the time of the examination.

It must include:

- 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 appropriate to the level. The length should be approximately 1200 to 1500 words. The overall presentation should be such that they could be presented at any public performance. Handwritten notes are not acceptable.

3. Teaching Diplomas requirements

3.1 Summary of Teaching Diplomas

This overview outlines the components that candidates will encounter in the exam. For detailed information, please refer to the requirements on the following pages.

DipLCM in Teaching

• Component 1: Teaching

Candidates to teach a lesson or submit a recording of teaching a solo student or group.

• Component 2: Performance, Presentation and Demonstration

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 previous components.

ALCM in Teaching

• Component 1: Teaching

Candidates to teach a lesson or submit a recording of teaching a solo student or group.

• Component 2: Essay

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

• Component 3: Performance, Presentation and 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 previous components.

LLCM in Teaching

• Component 1: Teaching

Candidates to teach a lesson or submit a recording of teaching a solo student or group.

• Component 2: Portfolio

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

• Component 3: Presentation and 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 previous components.

3.2 DipLCM in Teaching

Prerequisite qualifications

There are no prerequisite qualifications for entry to this examination.

Component 1: Teaching

40 marks

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

• Option A

Candidates to teach a 20 minute lesson to a solo student or a group of students (maximum 5)

• Option B

Candidates must submit a 20 minute recording of themselves teaching a lesson to a solo student or a group of students (maximum 5). Files can be uploaded to lcme.uwl.ac.uk

Requirements

The candidate will select the students, who may be any age and any level from Grade 1 to Grade 8. They should have been taught by the candidate for at least six months. The candidate must make sure that the recording of the teaching session is taken from a fixed position in the classroom and is not edited before submission.

Lesson topics

The lesson should primarily focus on performing graded or repertoire pieces. However, it may also include other elements such as rehearsal and preparatory exercises, vocal and physical training, aural tests, technique, interpretation, and any additional topics that align with the relevant LCME syllabus.

Component 2: Performance, Presentation and Demonstration

40 marks

• Performance

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

• Presentation and Demonstration

Candidates give a 20 minutes presentation.

The candidate will select for the presentation two or three contrasting songs from the current LCME syllabus. The standard and number of songs is determined by the student's level in Component 1, as shown in the table below.

Student's level	Song selection
Grade 1	<ul style="list-style-type: none">• One song from Grade 1• One song from Grade 1 or Grade 2• One song from Grade 2
Grade 2	<ul style="list-style-type: none">• One song from Grade 1• One song from Grade 2• One song from Grade 3 or higher

Grade 3	<ul style="list-style-type: none"> • One song from Grade 1 or 2 • One song from Grade 3 • One song from Grade 4 or higher
Grade 4	<ul style="list-style-type: none"> • One song from Grade 1, 2 or 3 • One song from Grade 4 • One song from Grade 5 or higher
Grade 5	<ul style="list-style-type: none"> • One song from Grade 5 • One song of any other standard
Grade 6	<ul style="list-style-type: none"> • One song from Grade 6 • One song of any other standard
Grade 7	<ul style="list-style-type: none"> • One song from Grade 7 • One song of any other standard
Grade 8	<ul style="list-style-type: none"> • One song from Grade 8 • One song of a any other standard

The presentation should focus on the teaching process relevant to the specific grade, the development of performance skills, and the implementation of preparatory exercises. Candidates should also discuss their approaches to teaching these songs, highlighting any particular issues or problems, and explaining possible solutions.

Candidates 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.

Candidates will be assessed on their ability to speak confidently and clearly. They should avoid reading directly from a script, although notes or prompt cards are allowed.

Component 3: Discussion

20 marks

The candidate will engage in discussion with the examiner about all material included in any of the components:

- elements of effective communication in the teaching environment
- range of voice qualities in both teaching and performance environment
- use of body language
- variety of acting approaches to the presented work
- appropriate warm-up exercises
- reflections following the presentation of the teaching session

3.3 ALCM in Teaching

Prerequisite qualifications

There are no prerequisite qualifications for entry to this examination.

Component 1: Teaching

30 marks

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

• Option A

Candidates to teach a 20 minute lesson to a solo student or a group of students (maximum 5)

• Option B

Candidates must submit a 20 minute recording of themselves teaching a lesson to a solo student or a group of students (maximum 5). Files can be uploaded to lcme.uwl.ac.uk

Requirements

The candidate will be responsible for selecting the students, who may be any age and any level from Grade 1 to Grade 8. They should have been taught by the candidate for at least six months. The candidate must make sure that the recording of the teaching session is taken from a fixed position in the classroom and is not edited before submission.

Lesson topics

The lesson should primarily focus on performing graded or repertoire pieces. However, it may also include other elements such as rehearsal and preparatory exercises, vocal and physical training, aural tests, technique, interpretation, and any additional topics that align with the relevant LCME syllabus.

Component 2: Essay

20 marks

Candidates prepare an extended essay of 3500 to 4000 words based on one of the titles listed below. One copy of the essay must be submitted at the time of application. Files can be uploaded to lcme.uwl.ac.uk

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.

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

Handwritten essays will not be accepted.

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 student 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 student?
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: Performance, Presentation and Demonstration

30 marks

• Performance

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

• Presentation and Demonstration

Candidates give a 30 minutes presentation.

The candidate will select two to four contrasting songs from the current LCME syllabus. The standard and number of songs is determined by the student's level in Component 1, as shown in the table below.

Student's level	Song selection
Grade 1	<ul style="list-style-type: none"> • One song from Grade 1 or below • One song from Grade 2 • One song from Grade 3 • One song from Grade 7 or 8
Grade 2	<ul style="list-style-type: none"> • One song from Grade 1 • One song from Grade 2 • One song from Grade 3 • One song from Grade 7 or 8
Grade 3	<ul style="list-style-type: none"> • One song from Grade 2 or 3 • One song from Grade 4 • One song from Grade 7 or 8
Grade 4	<ul style="list-style-type: none"> • One song from Grade 3 or 4 • One song from Grade 5 • One song from Grade 7 or 8
Grade 5	<ul style="list-style-type: none"> • One song from Grade 4 or 5 • One song from Grade 5 or 6 • One song from Grade 7 or 8
Grade 6	<ul style="list-style-type: none"> • One song from Grade 5, 6 or 7 • One song from Grade 7 or 8
Grade 7	<ul style="list-style-type: none"> • One song from Grade 6 • One song from Grade 7 or 8
Grade 8	<ul style="list-style-type: none"> • One song from Grade 6 or 7 • One song from Grade 8

The presentation should focus on the teaching process relevant to the specific grade, the development of performance skills, the implementation of preparatory exercises and the appropriate technique to the grade being taught. Candidates should also discuss their approaches to teaching these songs, highlighting any particular issues or problems, and explaining possible solutions.

Candidates 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. Candidates should avoid reading directly from a script, although notes or prompt cards are allowed.

Component 4: Discussion

20 marks

The candidate will engage in discussion with the examiner about all material included in any of the components:

- elements of effective communication in the teaching environment
- range of voice qualities in both teaching and performance environment
- use of body language
- variety of acting approaches to the presented work
- appropriate warm-up exercises
- reflections following the presentation of the teaching session

3.4 LLCM in Teaching

Prerequisite qualifications

There are no prerequisite qualifications for entry to this examination.

Component 1: Teaching

30 marks

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

• Option A

Candidates to teach a 30 minute lesson to a solo student or a group of students (maximum 5)

• Option B

Candidates must submit a 30 minute recording of themselves teaching a lesson to a solo student or a group of students (maximum 5). Files can be uploaded to lcme.uwl.ac.uk

Requirements

The candidate will be responsible for selecting the students, who may be any age and any level from Grade 1 to Grade 8. They should have been taught by the candidate for at least six months. The candidate must make sure that the recording of the teaching session is taken from a fixed position in the classroom and is not edited before submission.

Lesson topics

The lesson should primarily focus on performing graded or repertoire pieces. However, it may also include other elements such as rehearsal and preparatory exercises, vocal and physical training, aural tests, technique, interpretation, and any additional topics that align with the relevant LCME syllabus.

Component 2: Portfolio

20 marks

Candidates submit a portfolio consisting of the following:

Case studies

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

1. Brief details of the students' background and characteristics, both musical and personal
2. Assessment of the ability and potential of each student at the beginning of the case study period
3. Details of the course of study followed, outlining students' technical and musical strengths and weaknesses, and how they were managed
4. Choice of teaching material
5. Assessment of the students' 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 student, and in communicating and applying teaching ideas.

The case studies should be written in continuous prose, not note form. Each student 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 3000 to 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 3000 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 student 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/student psychology.
8. Why should someone learn to sing?

General guidelines

One copy of the portfolio (comprising case studies, analysis and essay), must be submitted at the time of application. Files can be uploaded to lcme.uwl.ac.uk

The portfolio 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 portfolios are not acceptable.

Component 3: Presentation and Demonstration

30 marks

Candidates give a presentation of 30 minutes in length, on the general principles and approach to the teaching of their discipline. The presentation should cover a range of different student 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.

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. Candidates 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.

Candidates 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. They should avoid reading directly from a script, although notes or prompt cards are allowed.

Component 4: Discussion

20 marks

The candidate will engage in discussion with the examiner about all material included in any of the components:

- elements of effective communication in the teaching environment
- range of voice qualities in both teaching and performance environment
- use of body language
- variety of acting approaches to the presented work
- appropriate warm-up exercises
- reflections following the presentation of the teaching session

3.5 Weightings: Teaching Diplomas

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 student	50%

Performance, Presentation and 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 articulation	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%

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 student	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%

Performance, Presentation and 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 articulation	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%

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 student	50%

Portfolio

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 and 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%

4. Assessment and regulations

4.1 Assessment domains

Assessment objectives

Candidates will be assessed on their ability to demonstrate mastery of the following:

- **Technical accomplishment:** the extent to which the instrument or voice is effectively controlled with respect to accuracy, fluency, variety of articulation, intonation, breath control, tonal variety and/or consistency, dexterity, tempo, dynamics (as appropriate to the subject)
- **Musicality:** the ability to make sensitive and musical performance decisions
- **Knowledge and understanding:** the synthesis of theoretical, notational and contextual knowledge, including understanding of the musical and dramatic structures and all contextual aspects of the scores, as well as background knowledge of the composers/librettists and the historical context of the music performed
- **Communication:** the degree to which the performer communicates with and engages the listener through musical performance on their instrument or voice, and through clarity, style and presentation skills

Coverage of the assessment domains

The following table shows the assessment domains which apply within each exam component:

	Technical accomplishment	Musicality	Knowledge and understanding	Communication
Performance	✓	✓	✓	✓
Presentation		✓	✓	✓
Programme notes (FLCM only)			✓	✓

Approximate weighting of the assessment domains

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

Performance

Technical accomplishment	Musicality	Knowledge and understanding	Communication
30%	30%	10%	30%

Presentation

Knowledge and understanding	Musicality	Communication
30%	40%	30%

Programme notes (FLCM only)

Knowledge and understanding	Communication
60%	40%

4.2 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 with creativity, good projection and secure vocal technique appropriate to the level. They will have shown evidence of an excellent sense of varied 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 a confident lead in the presentation, 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 and varied vocal technique at an appropriate level, 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 and dramatic personality in relation to, the repertoire, appropriate to the level of diploma being examined. They 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.

4.3 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.

4.4 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.

4.6 Regulated qualification information

London College of Music Examination'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), 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

RQF levels

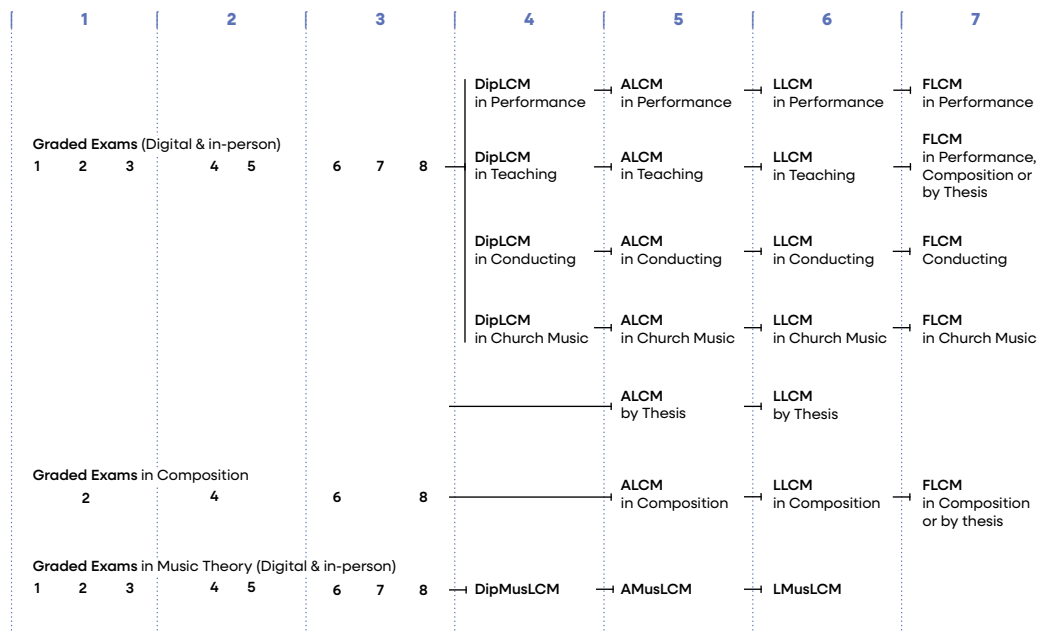
The Regulated Qualifications Framework (RQF) has eight levels plus entry level. The table below shows the broad equivalences between UWLQ qualifications and other qualifications within the RQF and higher education.

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

Progression routes

The chart below outlines the overall framework. Some qualifications may not be offered in particular subject areas and some subjects shown are not regulated. RQF levels are included to indicate the standard of qualifications. LCME music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value.

Regulated Qualifications Framework (RQF) Levels



5. Suggested repertoire list

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.

	Title	Musical	Songwriters	Era
1	I'm Calm	A Funny Thing Happened on the Way to the Forum	Stephen Sondheim	Pre-1965
2	That Dirty Old Man	A Funny Thing Happened on the Way to the Forum	Stephen Sondheim	Pre-1965
3	The Girl That I Marry	Annie Get Your Gun	Irving Berlin	Pre-1965
4	There Won't Be Trumpets	Anyone Can Whistle	Stephen Sondheim	Pre-1965
5	Seguidilla	Carmen	Bizet	Pre-1965
6	If I Loved You	Carousel	Richard Rodgers & Oscar Hammerstein II	Pre-1965
7	Mister Snow	Carousel	Richard Rodgers & Oscar Hammerstein II	Pre-1965
8	You'll Never Walk Alone	Carousel	Richard Rodgers & Oscar Hammerstein II	Pre-1965
9	Soliloquy	Carousel	Richard Rodgers & Oscar Hammerstein II	Pre-1965
10	Twentieth Century Blues	Cavalcade	Noel Coward	Pre-1965
11	Adele's Laughing Song	Die Fledermaus	Johann Strauss II	Pre-1965
12	Audition Aria	Die Fledermaus	Johann Strauss II	Pre-1965
13	If I Were a Rich Man	Fiddler on the Roof	Jerry Bock & Sheldon Harnick	Pre-1965
14	Tevye's Monologue	Fiddler on the Roof	Jerry Bock & Sheldon Harnick	Pre-1965
15	I'm The Greatest Star	Funny Girl	Jule Styne & Bob Merrill	Pre-1965
16	People	Funny Girl	Jule Styne & Bob Merrill	Pre-1965
17	Who Are You Now?	Funny Girl	Jule Styne & Bob Merrill	Pre-1965
18	Adelaide's Lament	Guys and Dolls	Frank Loesser	Pre-1965
19	Adelaide's Second Lament	Guys and Dolls	Frank Loesser	Pre-1965
20	Everything's Coming up Roses	Gypsy	Jule Styne & Stephen Sondheim	Pre-1965
21	Rose's Turn	Gypsy	Jule Styne & Stephen Sondheim	Pre-1965
22	Some People	Gypsy	Jule Styne & Stephen Sondheim	Pre-1965
23	Surabaya Johnny	Happy End	Kurt Weill, Feingold & Brecht	Pre-1965
24	Miss Marmelstein	I Can Get It For You Wholesale	Harold Rome	Pre-1965
25	Iolanthe's Aria	Iolanthe	W.S. Gilbert & Arthur Sullivan	Pre-1965
26	So in Love	Kiss Me Kate	Cole Porter	Pre-1965
27	I Hate Men	Kiss Me Kate	Cole Porter	Pre-1965
28	Where Is the Life that Late I Led?	Kiss Me Kate	Cole Porter	Pre-1965
29	Cry, the Beloved Country	Lost in the Stars	Kurt Weill & Maxwell Anderson	Pre-1965
30	Show Me	My Fair Lady	Alan Jay Lerner & Frederick Loewe	Pre-1965
31	Without You	My Fair Lady	Alan Jay Lerner & Frederick Loewe	Pre-1965

32	I've Grown Accustomed to Her Face	My Fair Lady	Alan Jay Lerner & Frederick Loewe	Pre-1965
33	Lonely Room	Oklahoma!	Richard Rodgers & Oscar Hammerstein II	Pre-1965
34	Lucky to Be Me	On the Town	Leonard Bernstein, Betty Comden & Adolph Green	Pre-1965
35	How Can I Wait	Paint Your Wagon	Alan Jay Lerner & Frederick Loewe	Pre-1965
36	Wand'r'in' Star	Paint Your Wagon	Alan Jay Lerner & Frederick Loewe	Pre-1965
37	Chain Store Daisy	Pins and Needles	Harold Rome	Pre-1965
38	Sing Me a Song with Social Significance	Pins and Needles	Harold Rome	Pre-1965
39	A Woman Is a Sometime Thing	Porgy and Bess	Ira Gershwin, George Gershwin & DuBose Heyward	Pre-1965
40	It Ain't Necessarily So	Porgy and Bess	Ira Gershwin, George Gershwin & DuBose Heyward	Pre-1965
41	Summertime	Porgy and Bess	Ira Gershwin, George Gershwin & DuBose Heyward	Pre-1965
42	What More Do I Need?	Saturday Night	Stephen Sondheim	Pre-1965
43	Can't Help Lovin' Dat Man	Show Boat	Jerome Kern & Oscar Hammerstein II	Pre-1965
44	Ol' Man River	Showboat	Jerome Kern, Oscar Hammerstein II & P.G. Wodehouse	Pre-1965
45	The Cradle Will Rock	The Cradle Will Rock	Marc Blitzstein	Pre-1965
46	I Can See It	The Fantasticks	Harvey Schmidt & Tom Jones	Pre-1965
47	Take a Pair of Sparkling Eyes	The Gondoliers	W.S. Gilbert & Arthur Sullivan	Pre-1965
48	Villia	The Merry Widow	Franz Lehár	Pre-1965
49	Poor Wand'ring One	The Pirates of Penzance	W.S. Gilbert & Arthur Sullivan	Pre-1965
50	By Strauss	The Show is On	George Gershwin & Ira Gershwin	Pre-1965
51	Mack the Knife	The Threepenny Opera	Kurt Weill & Bertolt Brecht	Pre-1965
52	Cool	West Side Story	Leonard Bernstein & Stephen Sondheim	Pre-1965
53	Maria	West Side Story	Leonard Bernstein & Stephen Sondheim	Pre-1965
54	Something's Coming	West Side Story	Leonard Bernstein & Stephen Sondheim	Pre-1965
55	I Keep My Silent Watch & Ward	Yeomen of the Guard	W.S. Gilbert & Arthur Sullivan	Pre-1965
56	Dance: Ten, Looks: Three	A Chorus Line	Marvin Hamlisch & Edward Kleban	1965-1999
57	I Can Do that	A Chorus Line	Marvin Hamlisch & Edward Kleban	1965-1999
58	Sing!	A Chorus Line	Marvin Hamlisch & Edward Kleban	1965-1999
59	Every Day a Little Death	A Little Night Music	Stephen Sondheim	1965-1999
60	Send in the Clowns	A Little Night Music	Stephen Sondheim	1965-1999
61	The Glamorous Life	A Little Night Music	Stephen Sondheim	1965-1999
62	The Miller's Son	A Little Night Music	Stephen Sondheim	1965-1999
63	Squeeze Me	Ain't Misbehavin'	Thomas "Fats" Waller & Andy Razaf	1965-1999
64	Love Changes Everything	Aspects of Love	Andrew Lloyd Webber, Don Black & Charles Hart	1965-1999
65	The Ballad of Guiteau	Assassins	Stephen Sondheim	1965-1999
66	The Story Goes on	Baby	David Shire & Richard Maltby Jr.	1965-1999

67	Two Out of Three Ain't Bad	Bat out of Hell	Jim Steinman	1965–1999
68	If I Can't Love Her	Beauty and the Beast	Alan Menken & Tim Rice	1965–1999
69	Don't Tell Mama	Cabaret	John Kander & Fred Ebb	1965–1999
70	Gus: The Theatre Cat	Cats	Andrew Lloyd Webber & T.S. Eliot	1965–1999
71	Memory	Cats	Andrew Lloyd Webber & T.S. Eliot	1965–1999
72	Anthem	Chess	Benny Andersson, Björn Ulvaeus & Tim Rice	1965–1999
73	Someone Else's Story	Chess	Benny Andersson, Björn Ulvaeus & Tim Rice	1965–1999
74	If I Sing	Closer Than Ever	Richard Maltby Jr. & David Shire	1965–1999
75	Another Hundred People	Company	Stephen Sondheim	1965–1999
76	Being Alive	Company	Stephen Sondheim	1965–1999
77	The Ladies Who Lunch	Company	Stephen Sondheim	1965–1999
78	Marry Me a Little	Company	Stephen Sondheim	1965–1999
79	Sorry-Grateful	Company	Stephen Sondheim	1965–1999
80	The Little Things You Do Together	Company	Stephen Sondheim	1965–1999
81	Don't Cry for Me Argentina	Evita	Andrew Lloyd Webber & Tim Rice	1965–1999
82	I'm Breaking Down	Falsettos/In Trousers	William Finn	1965–1999
83	What More Can I Say	Falsettos/In Trousers	William Finn	1965–1999
84	What Would I Do	Falsettos/In Trousers	William Finn	1965–1999
85	I Want to Make Magic	Fame	Steve Margoshes & Jacques Levy	1965–1999
86	Broadway Baby	Follies	Stephen Sondheim	1965–1999
87	Could I Leave You	Follies	Stephen Sondheim	1965–1999
88	In Buddy's Eyes	Follies	Stephen Sondheim	1965–1999
89	Losing My Mind	Follies	Stephen Sondheim	1965–1999
90	She Is Not Thinking of Me	Gigi	Frederick Loewe & Alan Jay Lerner	1965–1999
91	Thank Heaven for Little Girls	Gigi	Frederick Loewe & Alan Jay Lerner	1965–1999
92	How Can I Tell Her	Grand Hotel	Maury Yeston, Robert Wright & George Forrest	1965–1999
93	The Crooked Path	Grand Hotel	Maury Yeston, Robert Wright & George Forrest	1965–1999
94	What You Need	Grand Hotel	Maury Yeston, Robert Wright & George Forrest	1965–1999
95	Children Will Listen	Into the Woods	Stephen Sondheim	1965–1999
96	Steps of the Palace	Into the Woods	Stephen Sondheim	1965–1999
97	In His Eyes	Jekyll & Hyde	Frank Wildhorn & Leslie Bricusse	1965–1999
98	Someone Like You	Jekyll & Hyde	Frank Wildhorn & Leslie Bricusse	1965–1999
99	This Is the Moment	Jekyll & Hyde	Frank Wildhorn & Leslie Bricusse	1965–1999
100	Dressing Them up	Kiss of the Spiderwoman	John Kander & Fred Ebb	1965–1999
101	She's a Woman	Kiss of the Spiderwoman	John Kander & Fred Ebb	1965–1999
102	I Am What I Am	La Cage aux Folles	Jerry Herman	1965–1999
103	Look Over There	La Cage aux Folles	Jerry Herman	1965–1999
104	Javert's Suicide	Les Misérables	Alain Boublil & Claude-Michel Schönberg	1965–1999
105	Stars	Les Misérables	Alain Boublil & Claude-Michel Schönberg	1965–1999

106	Time Heals Everything	Mack and Mabel	Jerry Herman	1965–1999
107	The Impossible Dream	Man of La Mancha	Mitch Leigh & Joe Darion	1965–1999
108	Not a Day Goes by	Merrily We Roll Along	Stephen Sondheim	1965–1999
109	Franklin Shepard, Inc	Merrily We Roll Along	Stephen Sondheim	1965–1999
110	Bui Doi	Miss Saigon	Alain Boublil & Claude-Michel Schönberg	1965–1999
111	I'd Give My Life for You	Miss Saigon	Alain Boublil & Claude-Michel Schönberg	1965–1999
112	Maybe	Miss Saigon	Alain Boublil & Claude-Michel Schönberg	1965–1999
113	Why God Why	Miss Saigon	Alain Boublil & Claude-Michel Schönberg	1965–1999
114	I Can't Make This Movie	Nine	Maury Yeston	1965–1999
115	The Bells of St Sebastian	Nine	Maury Yeston	1965–1999
116	I Have Written a Play	On the Twentieth Century	Cy Coleman, Betty Comden & Adolph Green	1965–1999
117	Last Will and Testament	On the Twentieth Century	Cy Coleman, Betty Comden & Adolph Green	1965–1999
118	Four Black Dragons	Pacific Overtures	Stephen Sondheim	1965–1999
119	Poems	Pacific Overtures	Stephen Sondheim	1965–1999
120	The Advantages of Floating in the Middle of the Sea	Pacific Overtures	Stephen Sondheim	1965–1999
121	There Is No Other Way	Pacific Overtures	Stephen Sondheim	1965–1999
122	It's Hard to Speak My Heart	Parade	Jason Robert Brown	1965–1999
123	You Don't Know This Man	Parade	Jason Robert Brown	1965–1999
124	Do It Alone	Parade	Jason Robert Brown	1965–1999
125	This Is Not Over yet	Parade	Jason Robert Brown	1965–1999
126	The Old Red Hills of Home	Parade	Jason Robert Brown	1965–1999
127	Corner of the Sky	Pippin	Stephen Schwartz	1965–1999
128	Your Daddy's Son	Ragtime	Lynn Ahrens & Stephen Flaherty	1965–1999
129	Without You	Rent	Jonathan Larson	1965–1999
130	Out Tonight	Rent	Jonathan Larson	1965–1999
131	Goodbye, Emil	Romance/ Romance	Herrmann & Harman	1965–1999
132	How Did I End up Here?	Romance/ Romance	Herrmann & Harman	1965–1999
133	Words He Doesn't Say	Romance/ Romance	Herrmann & Harman	1965–1999
134	Tell Me on a Sunday	Song and Dance	Andrew Lloyd Webber & Don Black	1965–1999
135	The Last Man in My Life	Song and Dance	Andrew Lloyd Webber & Don Black	1965–1999
136	Stars and the Moon	Songs for a New World	Jason Robert Brown	1965–1999
137	Poppa's Blues	Starlight Express	Andrew Lloyd Webber & Richard Stilgoe	1965–1999
138	Everybody Loves Louis	Sunday in the Park with George	Stephen Sondheim	1965–1999
139	Sunset Boulevard	Sunset Boulevard	Webber, Black & Hampton	1965–1999
140	I Had to Get Out	Sunset Boulevard	Webber, Black & Hampton	1965–1999
141	New Ways to Dream	Sunset Boulevard	Webber, Black & Hampton	1965–1999
142	The Greatest Star of All	Sunset Boulevard	Webber, Black & Hampton	1965–1999
143	Green Finch and Linnet Bird	Sweeney Todd	Stephen Sondheim	1965–1999

144	By the Sea	Sweeney Todd	Stephen Sondheim	1965–1999
145	Epiphany	Sweeney Todd	Stephen Sondheim	1965–1999
146	The Worst Pies in London	Sweeney Todd	Stephen Sondheim	1965–1999
147	Charity's Soliloquy	Sweet Charity	Cy Coleman & Dorothy Fields	1965–1999
148	Meadowlark	The Baker's Wife	Stephen Schwartz	1965–1999
149	Her Voice	The Little Mermaid	Alan Menken & Glenn Slater	1965–1999
150	The Music of The Night	The Phantom of the Opera	Andrew Lloyd Webber, Charles Hart & Richard Stilgoe	1965–1999
151	Think of Me	The Phantom of the Opera	Andrew Lloyd Webber, Charles Hart & Richard Stilgoe	1965–1999
152	Wishing You Were Somehow Here Again	The Phantom of the Opera	Andrew Lloyd Webber, Charles Hart & Richard Stilgoe	1965–1999
153	Chief Cook and Bottle Washer	The Rink	John Kander & Fred Ebb	1965–1999
154	Marry Me	The Rink	John Kander & Fred Ebb	1965–1999
155	The Apple Doesn't Fall	The Rink	John Kander & Fred Ebb	1965–1999
156	How Could I Ever Know?	The Secret Garden	Lucy Simon & Marsha Norman	1965–1999
157	I Never Do Anything Twice	The Seven Percent Solution	Stephen Sondheim	1965–1999
158	Crazy World	Victor/Victoria	Henry Mancini, Frank Wildhorn & Leslie Bricusse	1965–1999
159	Living in the Shadows	Victor/Victoria	Henry Mancini, Frank Wildhorn & Leslie Bricusse	1965–1999
160	Paris by Night	Victor/Victoria	Henry Mancini, Frank Wildhorn & Leslie Bricusse	1965–1999
161	Paris Makes Me Horny	Victor/Victoria	Henry Mancini, Frank Wildhorn & Leslie Bricusse	1965–1999
162	No-One but You (Only the Good Die Young)	We Will Rock You	Brian May	1965–1999
163	These Are the Days of Our Lives	We Will Rock You	Roger Taylor	1965–1999
164	Fathers and Sons	Working	Stephen Schwartz et al.	1965–1999
165	Papa Can You Hear Me	Yentl	Michel Legrand, Alan Bergman & Marilyn Bergman	1965–1999
166	In My Dreams	Anastasia	Lynn Ahrens & Stephen Flaherty	2000–Present
167	A Strange Loop	A Strange Loop	Michael R. Jackson	2000–Present
168	Evermore	Beauty and the Beast (2017)	Alan Menken & Tim Rice	2000–Present
169	Dead Mom	Beetlejuice	Eddie Perfect	2000–Present
170	I Don't Need a Roof	Big Fish	Andrew Lippa	2000–Present
171	Dyin' Ain't so Bad	Bonnie & Clyde	Frank Wildhorn & Don Black	2000–Present
172	I Am Here for You	Book of Mormon	Trey Parker, Robert Lopez & Matt Stone	2000–Present
173	Goodbye	Catch Me if You Can	Marc Shaiman & Scott Wittman	2000–Present
174	Me and the Sky	Come From Away	Irene Sankoff & David Hein	2000–Present
175	Man Wanted	Copacabana	Barry Manilow, Bruce Sussman & Jack Feldman	2000–Present
176	I Miss the Music	Curtains	John Kander, Fred Ebb & Rupert Holmes	2000–Present
177	It's a Business	Curtains	John Kander, Fred Ebb & Rupert Holmes	2000–Present
178	For Forever	Dear Evan Hansen	Benj Pasek & Justin Paul	2000–Present
179	You Will Be Found	Dear Evan Hansen	Benj Pasek & Justin Paul	2000–Present
180	Changing My Major	Fun Home	Jeanine Tesori & Lisa Kron	2000–Present

181	Flowers	Hadestown	Anaïs Mitchell	2000–Present
182	Burn	Hamilton	Lin-Manuel Miranda	2000–Present
183	Hurricane	Hamilton	Lin-Manuel Miranda	2000–Present
184	I Love Betsy	Honeymoon in Vegas	Jason Robert Brown	2000–Present
185	Astonishing	Little Women	Mindi Dickstein & Jason Howland	2000–Present
186	Til I Hear You Sing	Love Never Dies	Andrew Lloyd Webber & Glenn Slater	2000–Present
187	Your Song	Moulin Rouge, the Musical	Bernie Taupin & Elton John	2000–Present
188	Let Go	Mrs Doubtfire	Karey Kirkpatrick & Wayne Kirkpatrick	2000–Present
189	I Want To Be There	Mrs Doubtfire	Karey Kirkpatrick & Wayne Kirkpatrick	2000–Present
190	No One Else	Natasha and Pierre and the Great Comet of 1812	Dave Malloy	2000–Present
191	I'm Alive	Next To Normal	Brian Yorkey	2000–Present
192	All You Wanna Do	Six: The Musical	Toby Marlow & Lucy Moss	2000–Present
193	Get Down	Six: The Musical	Toby Marlow & Lucy Moss	2000–Present
194	Do You Really Want to Hurt Me?	Taboo	Boy George & Kevan Frost	2000–Present
195	Pretty Lies	Taboo	Boy George & Kevan Frost	2000–Present
196	Stranger in This World	Taboo	Boy George & Kevan Frost	2000–Present
197	Shiksa Goddess	The Last Five Years	Jason Robert Brown	2000–Present
198	The Light in the Piazza	The Light in the Piazza	Adam Guettel	2000–Present
199	Love to Me	The Light in the Piazza	Adam Guettel	2000–Present
200	I'll Be There	The Pirate Queen	Alain Boublil & Claude-Michel Schönberg	2000–Present
201	Woman	The Pirate Queen	Alain Boublil & Claude-Michel Schönberg	2000–Present
202	An Old Fashioned Love Story	The Wild Party	Andrew Lippa	2000–Present
203	How Did We Come to This?	The Wild Party	Andrew Lippa	2000–Present
204	Maybe I Like It This Way	The Wild Party	Andrew Lippa	2000–Present
205	It's a Privilege to Pee	Urinetown	Mark Hollmann & Greg Kotis	2000–Present
206	Dancing Through Life	Wicked	Stephen Schwartz	2000–Present
207	The Wizard and I	Wicked	Stephen Schwartz	2000–Present
208	Loose Ends	Witches of Eastwick	Dana P. Rowe & John Dempsey	2000–Present
209	Words, Words, Words	Witches of Eastwick	Dana P. Rowe & John Dempsey	2000–Present



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