

London College of Music Examinations

Musical Theatre for Actors Diploma Syllabus

Qualification specifications for:

Performance Diplomas, Teaching Diplomas and Diplomas by Thesis

Valid from:

2024

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Musical Theatre for Actors Diploma Syllabus 2024

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London College of Music Examinations
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1.1 Foreword

A vision for the future

These graded and diploma qualifications make a distinct contribution to the art of musical theatre performance by encouraging:

- A unified assessment system, accommodating the relevant Total Qualification Time (TQT) appropriate to each grade expected by the Regulated Qualifications Framework (RQF).
- A progressive syllabus that identifies skills and techniques for exploring narratives and telling stories through music facilitates a practical musical theatre education.
- Sustained and comprehensive repertoire choices that encourage the safe use of vocal and physical skills relevant to a musical theatre performance.
- The development of confidence, creativity, critical skills and transformative opportunities necessary for lifelong learning by investigating the narrative of the musical theatre lyric.
- A disciplined approach to independent and collaborative practical musical theatre skills to engage fully with concepts such as personal organisation and planning, problem-solving, reflection and communication.
- Acquisition of performance skills that encourage transformative collaborative activities, critical thinking and dialogic opportunities.
- Analytical, critical and research skills essential to communicating the selected repertoire for each grade.
- Integrity, truth and authenticity in all performance decisions.
- Inclusive and nuanced identities regarding gender, personal traits and abilities in the performance space.
- An understanding of relevant factors relating to health and safety strategies in rehearsal and performance for candidates of all abilities.
- Engagement in spoken and sung repertoire through a physical, cultural, social or ethnic lens.
- Individual and collaborative success in an inclusive, safe environment that celebrates diversity and the joy of the creative arts.
- An environment of inclusivity for candidates of all abilities.
- Learning and assessment to be aesthetically challenging and technically relevant.
- Research to support the demands of the assessment criteria.
- Unique and original approaches to the delivery and quality of each character or idea identified in the presentation of performance work.

This syllabus offers an opportunity to develop and provide genuine alternatives to studying the arts within the primary and secondary sectors, further education and higher education curricula and in the context of lifelong learning.

The outline of this syllabus engages with the candidate to secure an understanding of musical theatre through a progressive study of each grade. This syllabus aims to equip candidates with relevant creative, expressive, and technological concepts and skills related to musical theatre.

1.2 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.

1.3 Syllabus validity

This syllabus is valid for diplomas in Musical Theatre for Actors from 2024 until further notice. The 2019–2021 syllabus will remain valid until the 31st of December 2024.

1.4 Changes to the syllabus

This Diploma syllabus replaces the *Music Theatre Syllabus (2019–2021)*. Major changes consist of:

Music Theatre Syllabus (2019–2021)	Musical Theatre for Actors Diploma Syllabus 2024
Opera	Opera is removed from the list of musical theatre genres. Operetta is to remain a musical theatre genre
Costume	Emphasis on rehearsal wear
Quick Study for Performance Diplomas	No Quick Study for Performance Diplomas
FLCM Thesis in Music Theatre	ALCM, LLCM & FLCM Thesis in Musical Theatre

1.5 Exam entry

Exam dates, locations and fees

In-person practical examinations occur throughout the year alongside digital alternatives available at any time. Details of exam dates, locations, fees and how to book an exam are available on our website: lcme.uwl.ac.uk

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.

Equality, Diversity and Inclusion (EDI)

This syllabus is inclusive in its repertoire choices and committed to enabling candidates from all walks of life to reflect on their different needs, physical and emotional, and experiences by articulating issues, where appropriate, through the song's narrative and formulating clear interpretive arguments that communicate

effectively. The syllabus material and approaches to learning celebrate the opportunity for equality, diversity and inclusion of gender, race and ethnicity, disability, sexuality, socio-economic background, faith and age.

The inclusivity of this syllabus aims to encourage performances encompassing a spectrum of disabilities, including wheelchair users and cognitive disabilities. Candidates should be free to create an individual and unique response to the performance material. For EDI to become relevant in our examination work, candidates are encouraged to be imaginative and free in their interpretation of the lyric and to reflect on the text in any context (social, historical, sexual, and cultural) so that there is a personal understanding and relevance to the candidate.

This syllabus encourages candidates to be free from gender bias. The study of the lyric encourages candidates to explore the potential of individual thoughts and ideas of others and effectively communicate them to their examiner. The world of musical theatre is an ideal opportunity for us to understand equality and for the material performed to be a way of seeing the world through a new and informed lens.

Throughout each grade, the personal interpretation and responses to the lyric are central to this work. However, when selecting musical theatre repertoire, please be aware of the subject matter, especially regarding age, maturity, physicality, mental status, physical well-being, and character situations.

1.6 Assessment and results

Marking

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, knowledge and understanding, interpretation and communication. In awarding marks, examiners will take into account the extent to which each of these assessment criteria is demonstrated within the individual exam components. A pass in each individual exam component is not required to pass overall.

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.

1.8 Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website.

2.1 Repertoire and programme planning

LCM Publications

LCM publishes handbooks for step and graded musical theatre exams, each containing a selection of songs appropriate for the grade.

Additional repertoire

A number of songs will be the candidate's own choice; these can be chosen from the **Musical Theatre Handbooks 2023** (*LCM*) or elsewhere. All sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. The **Musical Theatre Handbooks 2019–2021** (*LCM*) will remain valid only as a source of additional repertoire.

Programme planning

At all levels, candidates must present a balanced and well-rounded programme of published musical theatre repertoire, incorporating contrast of style and mood. A selection of contrasting genres will also be expected at higher grades. Due to the varied musical requirements (e.g. vocal range, melodic figuration, tempo, key) and content (themes, lyrics) present in the musical theatre repertoire, not all songs might be appropriate for all candidates. The candidate's emotional requirements and technical abilities should be considered when planning their programme.

Parental guidance

Please be aware of the age, maturity and appropriate nature of the text when selecting songs for the candidate to perform. This syllabus will display a parental guidance symbol (**[PG]**) where the song or the musical may have mature themes.

Genres

Candidates should consider songs from different genres, including:

- Victorian or Edwardian parlour music
- operetta
- Gilbert & Sullivan
- music hall, variety, and vaudeville
- golden age
- 'feel-good' musicals
- rock operas
- sung-through musicals
- film and television
- Disney
- revue & cabaret
- jukebox musicals and mega-musicals
- book musicals
- concept musicals
- dance musicals
- contemporary musicals

Alterations to repertoire

Cuts may be made 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.

Languages

A candidate may present one own-choice performance song in a language other than English. The song must be recognised as published musical theatre repertoire, and a translation of the lyric must be provided.

2.2 Performance guidelines

Performing from memory

All performances must be from memory.

Movement

Appropriate level of physicality, movement and gesture relevant to the repertoire performed is required at each grade or diploma to communicate the narrative effectively. Each individual performance at every grade or diploma should allow for an appropriate physical characterisation to be fully appreciated by the examiner.

Performance space

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.

Accents in performance

Accents are relevant and essential to the musical theatre performer. They are one of the means by which the character is expressed effectively. Understanding and celebrating a unique personal accent is essential. Still, opportunities should also be taken when considering repertoire such as the songs taken from the Grade 4 handbook (the American Song Book). Accent decisions are relevant to the interpretation of the lyric, character choices and context.

Rehearsal tracks

Rehearsal tracks for the songs included in the **Musical Theatre Handbooks 2023** (*LCM*) are available from the LCME website. These may be used for practice and in the examination room. Own-choice songs can also be performed with a backing track. The backing track must not contain a vocal part or any part that doubles the song's melody.

Accompaniment

The songs in this book have been arranged for voice and piano. However, an electronic keyboard, guitar or any other appropriate instrument may be used to accompany the songs.

Use of copies in the examination

Only official copies of the corresponding **Musical Theatre Handbook 2023** (*LCM*) will be accepted in the examination room. All additional sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. The use of photocopied music 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.

2.3 Costume and hand properties

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.

2.4 Written programme

A written programme is in two parts and is required for all grades and diplomas. The first part of the programme notes will include a list of selected pieces in the order of performance in the examination and the relevant details regarding each song, such as the titles of the musical or source, and names of composers/lyricists, dates of recent productions, and lyrics for any songs chosen from any source other than the **Musical Theatre Handbook 2023** (*LCM*).

The second part of the programme notes will explore rehearsal work and the process undertaken when preparing for the practical examination. Programme notes will be expected to:

- communicate the qualities, gestures and movements of each character performed
- explore creative decisions taken in each performance
- identify the dramatic situation explored in each song

2.5 Spoken text (Performance Diplomas)

A short fragment of Spoken text should be performed during, before or after one of the songs selected by the candidate. It can be taken from any place in the show, adapted, devised, or original text can be considered appropriate for the examination. The most important aspect of this work is for the candidate to engage with the sung and spoken voice quickly and effectively to demonstrate that the transition from one to the other is fluid, natural and truthful.

3. Summary of exam structure

3.1 Performance Diplomas (DipLCM, ALCM, LLCM)

Component 1: Performance

Candidates perform from memory a varied programme of songs and extracts of libretto, plus the performance of a lyric as a dramatic monologue.

Component 2: Programme notes

Candidates provide programme notes for the items performed in component 1, containing a commentary on the songs being performed.

3.2 FLCM in Performance

Component 1: Performance

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

Component 2: Programme notes

Candidates provide programme notes for the items performed in component 1, containing a commentary on the songs being performed.

3.3 Teaching Diplomas (DipLCM)

Component 1: Performance

Candidates will be required to perform from memory a continuous recital of musical theatre numbers with introduction plus the performance of a lyric as a dramatic monologue.

Component 2: Teaching

The candidate will either teach a lesson in the examination room or submit a recording of themselves teaching a lesson.

Component 3: Presentation

The candidate will select for the presentation two contrasting songs from the repertoire lists for all grades.

Component 4: Discussion

The candidate will be expected to engage in discussion with the examiner about all material included in all components.

3.4 Teaching Diplomas (ALCM, LLCM)

Component 1: Performance

Candidates will be required to perform from memory a continuous recital of musical theatre numbers with introduction plus the performance of a lyric as a dramatic monologue.

Component 2: Teaching

The candidate will either teach a lesson in the examination room or submit a recording of themselves teaching a lesson.

Component 3: Presentation

The candidate will select for the presentation two contrasting songs from the repertoire lists for all grades.

Component 4: Discussion

The candidate will be expected to engage in discussion with the examiner about all material included in all components.

Component 5: Essay

The candidate will submit an essay on teaching musical theatre.

3.5 Diplomas by Thesis (ALCM, LLCM, FLCM)

Musical Theatre by Thesis

The thesis should exhibit academic rigour and good literary style at all three diploma levels. The research topic should be sufficiently extensive to provide enough subject matter for a thesis at the appropriate level, though at the same time, not so wide that the depth of scholarship is compromised.

- ALCM by thesis in Musical Theatre
- LLCM by thesis in Musical Theatre
- FLCM by thesis in Musical Theatre

4. Performance Diplomas

4.1 DipLCM in Performance

Prerequisite qualifications

A pass at Grade 8 from any examining board or an equivalent level of working experience in musical theatre is to be confirmed before taking the DipLCM diploma.

Performance standard

This diploma demands a performance standard consistent with a Level 4 (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: Performance

100 marks

Performance of five songs from memory with spoken introductions.

- At least one song performed in the exam must be taken from the following repertoire list.
- The lyric of the song taken from the repertoire list must be performed as an acting monologue.
- A spoken section of libretto must be considered in one of the own choice songs being performed.

Further information is available on page 8.

The total performance time must not exceed 20 to 25 minutes.

Title	Musical	Composer & lyricist
Is It Really Me	110 in the Shade?	Harvey Schmidt & Tom Jones
Simple	Nine	Maury Yeston
I Don't Know His Name	She Loves Me	Jerry Bock & Sheldon Harnick
I Could Be Happy With You	The Boyfriend	Sandy Wilson
A Quiet Thing	Flora the Red Menace	John Kander & Fred Ebb
I'd Be Surprisingly Good for You	Evita	Andrew Lloyd Webber & Tim Rice
Anyone Can Whistle	Anyone Can Whistle	Stephen Sondheim
I Can Do That	A Chorus Line	Marvin Hamlisch
Maybe This Time	Cabaret	John Kander & Fred Ebb
Lost in the Stars	Lost in the Stars	Kurt Weill & Maxwell Anderson
Razzle Dazzle	Chicago	John Kander & Fred Ebb
This Can't Be Love	The Boys from Syracuse	Richard Rodgers & Oscar Hammerstein II
Come to Your Senses	Tick...Tick...Boom!	Jonathan Larson
Miracle of Miracles	Fiddler on the Roof	Jerry Bock & Sheldon Harnick
Journey to the Past	Anastasia	Lynn Ahrens & Stephen Flaherty
A Light in the Dark	Next to Normal	Alice Ripley & Aaron Tveit

Spoken introductions

All performances must have a spoken introduction which will identify the title of the musical theatre number, the musical, and the composer/lyricist.

Additional repertoire

Four songs will be the candidate's own choice, one of which must be written before 1960.

The repertoire must be continuous and contrasting in styles, idioms and periods. Spoken links and introductions are expected; any additional text must be relevant to the presentation. It must demonstrate a confident stage presentation and versatility.

Component 2: Programme notes

The first part of the programme notes must include a list of songs in the order of performance and relevant details regarding each song, such as the lyric, the titles of the musical or source, composers, lyricists, dates of recent productions, and what inspired the candidate's choices. The second part is detailed on page 8.

Programme notes must include information about sources and a commentary on the songs performed, including background and analytical information. The style and approach should be informed and assume an educated readership. The length must be 600 to 800 words. The overall standard of the notes should be such that they could be presented at any public performance. Handwritten notes will not be acceptable. No marks are awarded for this component of the DipLCM in Performance. However, both components must be submitted to the examiner at the time of the assessment and approved to qualify for an award.

Marks awarded

Lyric	Set song	Own choice 1 with additional libretto	Own choice 2	Own choice 3	Own choice 4
15	20	20	15	15	15

4.2 ALCM in Performance

Prerequisite qualifications

A pass at DipLCM in Musical Theatre Performance, Musical Theatre Teaching or equivalent level of working experience in musical theatre is to be confirmed before taking the ALCM diploma. DipLCM issued in accordance with the *Music Theatre Grades Syllabus (2019–2021)* will also be accepted.

Performance standard

This diploma demands a high standard of performance, consistent with a Level 5 (second year) undergraduate recital. A practical, balanced programme demonstrating a wide range of interpretative and technical abilities must be evident to inform the assessment.

Component 1: Performance

100 marks

Performance of six songs from memory with spoken introductions.

- At least one song performed in the exam must be taken from the following repertoire list.
- The lyric of the song taken from the repertoire list must be performed as an acting monologue.
- A spoken section of libretto must be considered in one of the own choice songs being performed. Further information is available on page 8.

The total performance time must not exceed 25 to 30 minutes.

Title	Musical	Composer & lyricist
Unusual Way	Nine	Maury Yeston
Not While I'm Around	Sweeney Todd	Stephen Sondheim
He Plays the Violin	1776	Sherman Edwards
Some Things Are Meant to Be	Little Women	Jason Howland & Mindi Dickstein
I Can Cook Too	On The Town	Leonard Bernstein, Betty Comden & Adolph Green
Take That Look Off Your Face	Song and Dance	Andrew Lloyd Webber, Don Black & Richard Maltby Jr
Shy	Once Upon a Mattress	Mary Rodgers & Marshall Barer
As If We Never Say Goodbye	Sunset Boulevard	Andrew Lloyd Webber & Don Black
Times Are Hard For Dreamers	Amelie	Nathan Tysen & Daniel Messé
Grow Old With Me	Wearing Someone Else's Clothes	Jason Robert Brown
What Baking Can Do	Waitress	Jessie Mueller
You Walk With Me	The Full Monty	David Yazbeck
Brother, Can You Spare a Dime?	American Song Book	Jay Gorney & E "Yip" Harburg
Everybody Says Don't	Anyone Can Whistle	Stephen Sondheim
On the Street Where You Live	My Fair Lady	Frederick Loewe & Alan Jay Lerner
Fallin'	They're Playing Our Song	Marvin Hamlisch & Carole Bayer Sager

Spoken introductions

All performances must have a spoken introduction which will identify the title of the musical theatre number, the musical, and the composer/lyricist.

Additional repertoire

Five songs will be the candidate's own choice, one of which must be written after 1980.

The repertoire must be continuous and contrasting in styles, idioms and periods. Spoken links and introductions are expected, and any additional text should be relevant to the presentation. It must demonstrate a confident stage presentation and versatility.

Component 2: Programme notes

The first part of the programme notes must include a list of songs in the order of performance and relevant details regarding each song, such as the lyric, the titles of the musical or source, composers, lyricists, dates of recent productions, and what inspired the candidate's choices. The second part is detailed on page 8.

Programme notes must include information about sources and a commentary on the songs performed, including background and analytical information. The style and approach should be informed and assume an educated readership. The length must be 800 to 1,000 words. The overall standard of the notes should be such that they could be presented at any public performance. Handwritten notes will not be acceptable. No marks are awarded for this component of the ALCM in Performance. However, Both components must be submitted to the examiner at the time of the assessment and approved to qualify for an award.

Marks awarded

Lyric	Set song	Own choice 1 with additional libretto	Own choice 2	Own choice 3	Own choice 4	Own choice 5
10	15	15	15	15	15	15

4.3 LLCM in Performance

Prerequisite qualifications

A pass at ALCM in Musical Theatre Performance, Musical Theatre Teaching or equivalent level of working experience in musical theatre is to be confirmed before taking the LLCM diploma. ALCM issued in accordance with the *Music Theatre Grades Syllabus (2019–2021)* will also be accepted.

Performance standard

This diploma demands a fully professional standard of performance, consistent with a Level 6 (third 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

100 marks

- Performance of six songs from memory with spoken introductions. At least one song performed in the exam must be taken from the following repertoire list.
- The lyric of the song taken from the repertoire list must be performed as an acting monologue.
- A spoken section of libretto must be considered in one of the own choice songs being performed. Further information is available on page 8.

The total performance time must not exceed 30 to 35 minutes.

Title	Musical	Composer & lyricist
A Call from the Vatican	Nine	Maury Yeston
Show Me	My Fair Lady	Frederick Loewe & Alan Jay Lerner
Dancin' Through Life	Wicked	Stephen Schwartz
I Remember	Evening Primrose	Stephen Sondheim
If You Really Knew Me	They're Playing Our Song	Marvin Hamlisch & Carole Bayer Sager
Who Will Love Me As I Am	Side Show	Henry Krieger & Bill Russell
Turn Back, O Man	Godspell	Stephen Schwartz
I'm Still Here	Follies	Stephen Sondheim
I'd Rather Be Sailing	A New Brain	William Finn
Finishing the Hat	Sunday in the park with George	Stephen Sondheim
Heaven on Their Minds	Jesus Christ Superstar	Andrew Lloyd Webber & Tim Rice
One Song Glory	Rent	Jonathan Larson
I'll Be Here	Wild party	Andrew Lippa
I Don't Remember Christmas	Closer Than Ever	David Shire & Richard Maltby Jr

(continues on the next page)

In Praise of Women	A Little Night Music	Stephen Sondheim
Sunset Boulevard	Sunset Boulevard	Andrew Lloyd Webber & Don Black

Spoken introductions

All performances must have a spoken introduction which will identify the title of the musical theatre number, the musical, and the composer/lyricist.

Additional repertoire

Five songs will be the candidate's own choice, one of which must be written after 1980.

The repertoire must be continuous and contrasting in styles, idioms and periods. Spoken links and introductions are expected, and any additional text must be relevant to the presentation. It must demonstrate a confident stage presentation and versatility.

Component 2: Programme notes

The first part of the programme notes must include a list of songs in the order of performance and relevant details regarding each song, such as the lyric, the titles of the musical or source, composers, lyricists, dates of recent productions, and what inspired the candidate's choices. The second part is detailed on page 8.

Programme notes must include information about sources and a commentary on the songs performed, including background and analytical information. The style and approach should be informed and assume an educated readership. The length must be 800 to 1,000 words. The overall standard of the notes should be such that they could be presented at any public performance. Handwritten notes will not be acceptable.

Marks awarded

Lyric	Set song	Own choice 1 with additional libretto	Own choice 2	Own choice 3	Own choice 4	Own choice 5
10	15	15	15	15	15	15

4.4 FLCM in Performance

Prerequisite qualifications

Candidates must hold the LLCM in Musical Theatre Performance or Teaching before entering for this diploma. Performance qualifications from alternative boards and professional experience will be considered. There is no minimum age for this qualification.

Performance standard

This diploma, the highest awarded by the University of West London Qualifications, demands a truly exceptional demonstration of performing ability of the highest standard. To pass, the candidate must present a recital of a high professional standard demonstrating sophisticated interpretative and creative performance skills.

Component 1: Performance

Candidates must present a continuous 35 to 40 minute programme, incorporating musical theatre numbers and spoken text, reflecting personal musical theatre interests. FLCM programmes are not required to be

approved in advance.

While candidates are encouraged to emphasise their strengths, the programme must be balanced and contrasted. It should be constructed in such a way as to show evidence of performance versatility. It is expected and accepted that there might be an element of personalised digression from the scores, keeping with a specific style or genre. The programme must comprise musical theatre songs of a technical standard sufficient to demonstrate a performance ability of the highest professional and artistic level.

The candidate is expected to:

- perform the programme from memory with appropriate technical proficiency
- demonstrate the ability to hold and sustain the attention of the examiner
- present a continuous recital programme with appropriate spoken links
- use the performing space provided effectively
- identify creative approaches to programme-building

Component 2: Programme notes

The first part of the programme notes must include a list of songs in the order of performance and relevant details regarding each song, such as the lyric, the titles of the musical or source, composers, lyricists, dates of recent productions, and what inspired the candidate's choices. The second part is detailed on page 8.

Programme notes must include information about sources and a commentary on the songs performed, including background and analytical information. The style and approach should be informed and assume an educated readership. The length must be 1,000 to 1,500 words. The overall standard of the programme notes should be such that they could be presented at any public performance. Handwritten notes will not be acceptable.

No marks are awarded for this component of the FLCM in Performance. However, both components must be submitted to the examiner at the time of the assessment and approved to qualify for an award.

5.1 DipLCM in Teaching

The candidate will be responsible for:

- identifying the students to take part in the examination
- the level of learning and grade to be considered
- teaching these students for at least six months before the examination
- ensuring that the recording of the teaching session is from a fixed position in the classroom and has not been edited before being submitted

Component 1: Performance

30 marks

- Performance of three songs from memory with spoken introductions. At least one song performed in the exam must be taken from the DipLCM repertoire list (see page 12).
- The lyric of the song taken from the DipLCM repertoire list must be performed as an acting monologue.

The total performance time must be between 18 to 20 minutes.

Component 2: Teaching

30 marks

The candidate will select either Option A or B to demonstrate this aspect of their teaching. The two options are as follows:

- Option A: the candidate will teach a lesson of 20 minutes in the examination room to a solo student or a group of students (maximum 5).
- Option B: the candidate will submit a recording of themselves teaching a lesson of 20 minutes to a solo student or a group of students (maximum 5). The recording must be submitted at least two weeks before the examination using the LCME website: lcme.uwl.ac.uk/upload-work

The focus of the lesson will be practical work such as:

- rehearsal and preparatory exercises
- vocal and physical work
- acting through song

The total teaching time must be between 15 to 20 minutes.

Component 3: Presentation

30 marks

The candidate will select for the presentation two contrasting songs from the repertoire lists for grades 1 to 8. The songs should be contrasting in style and have dramatic content.

The presentation should focus on the following areas such as:

- the teaching process relevant to the grade
- performance skills
- preparatory exercises
- contextual knowledge

- appropriate technique to the grade being taught
- detail in the text
- presentation

The total presentation time must not exceed 10 minutes.

Component 4: Discussion

10 marks

The candidate will be expected to 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

The total discussion time must not exceed 10 minutes.

5.2 ALCM in Teaching

The candidate will be responsible for:

- identifying the students to take part in the examination
- the level of learning and grade to be considered
- teaching these students for at least six months before the examination
- ensuring that the recording of the teaching session is from a fixed position in the classroom and has not been edited before being submitted

Component 1: Performance

20 marks

- Performance of three songs from memory with spoken introductions. At least one song performed in the exam must be taken from the ALCM repertoire list (see page 14).
- The lyric of the song taken from the ALCM repertoire list must be performed as an acting monologue.

The total performance time must be between 18 to 20 minutes.

Component 2: Teaching

30 marks

The candidate will select either Option A or B to demonstrate this aspect of their teaching. The two options are as follows:

- Option A: the candidate will teach a lesson of 20 minutes in the examination room to a solo student or a group of students (maximum 5).
- Option B: the candidate will submit a recording of themselves teaching a lesson of 20 minutes to a solo student or a group of students (maximum 5). The recording must be submitted at least two weeks before the examination using the LCME website: lcme.uwl.ac.uk/upload-work

The focus of the lesson will be practical work such as:

- rehearsal and preparatory exercises
- vocal and physical work
- acting through song

The total teaching time must be between 20 to 25 minutes.

Component 3: Presentation

30 marks

The candidate will select for the presentation two contrasting songs from the repertoire lists for grades 1 to 8. The songs should be contrasting in style and have dramatic content.

The presentation should focus on the following areas such as:

- the teaching process relevant to the grade
- performance skills
- preparatory exercises
- contextual knowledge
- appropriate technique to the grade being taught
- detail in the text
- presentation

The total presentation time must not exceed 12 minutes.

Component 4: Discussion

10 marks

The candidate will be expected to 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

The total presentation time must not exceed 12 minutes.

Component 5: Essay

10 marks

The candidate will submit an essay of 2,000 words on teaching musical theatre. Research undertaken to deepen the perspective of the topic will be expected in addition to a relevant set of references, bibliographical entries, and a personal and enthusiastic writing style.

The essay must be submitted at the time of entry for the exam using the LCME website: lcme.uwl.ac.uk/upload-work

5.3 LLCM in Teaching

The candidate will be responsible for:

- identifying the students to take part in the examination
- the level of learning and grade to be considered
- teaching these students for at least six months before the examination
- ensuring that the recording of the teaching session is from a fixed position in the classroom and has not been edited before being submitted

Component 1: Performance

20 marks

- Performance of three songs from memory with spoken introductions. At least one song performed in the exam must be taken from the LLCM repertoire list (see pages 15 and 16).
- The lyric of the song taken from the LLCM repertoire list must be performed as an acting monologue.

The total performance time must be between 18 to 20 minutes.

Component 2: Teaching

30 marks

The candidate will select either Option A or B to demonstrate this aspect of their teaching. The two options are as follows:

- Option A: the candidate will teach a lesson of 20 minutes in the examination room to a solo student or a group of students (maximum 5).
- Option B: the candidate will submit a recording of themselves teaching a lesson of 20 minutes to a solo student or a group of students (maximum 5). The recording must be submitted at least two weeks before the examination using the LCME website: lcme.uwl.ac.uk/upload-work

The focus of the lesson will be practical work such as:

- rehearsal and preparatory exercises
- vocal and physical work
- acting through song

The total teaching time must be between 25 to 30 minutes.

Component 3: Presentation

30 marks

The candidate will select for the presentation two contrasting songs from the repertoire lists for grades 1 to 8. The songs should be contrasting in style and have dramatic content.

The presentation should focus on the following areas such as:

- the teaching process relevant to the grade
- performance skills
- preparatory exercises
- presentation
- contextual knowledge
- appropriate technique to the grade being taught
- detail in the text

The total presentation time must not exceed 15 minutes.

Component 4: Discussion

10 marks

The candidate will be expected to 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

The total presentation time must not exceed 15 minutes.

Component 5: Essay

10 marks

The candidate will submit an essay of 2,500 words on teaching musical theatre. Research undertaken to deepen the perspective of the topic will be expected in addition to a relevant set of references, bibliographical entries, and a personal and enthusiastic writing style.

The essay must be submitted at the time of entry for the exam using the LCME website: lcme.uwl.ac.uk/upload-work

6.1 Prerequisite qualifications

ALCM by thesis in Musical Theatre

Candidates must already have passed a DipLCM Performance or Teaching Diploma in Musical Theatre, or an equivalent level of working experience in musical theatre be confirmed before submitting the ALCM diploma.

LLCM by thesis in Musical Theatre

Candidates must already have passed an ALCM Performance or Teaching Diploma in Musical Theatre, or an equivalent level of working experience in musical theatre be confirmed before submitting the LLCM diploma.

FLCM by thesis in Musical Theatre

Candidates must already have passed the appropriate LLCM Performance or Teaching Diploma in Musical Theatre, or an equivalent level of working experience in musical theatre be confirmed before submitting the FLCM diploma. Other equivalent diploma qualifications from alternative institutions may be considered on application to the Chief Examiner in Speech and Drama.

Candidates who possess relevant professional experience and have attained the appropriate standard may apply to enter directly for the ALCM, LLCM or FLCM without holding previous qualifications. Such a candidate would be expected to have secured local or regional recognition in the relevant professional discipline through publication and/or performance. Such an application must be made in writing to the Chief Examiner in Speech and Drama, at least four weeks in advance of examination entry, outlining the rationale for entering directly at this level, accompanied by evidence in the form of publications, press cuttings, reviews, concert programmes, recordings, etc., and supported by at least two references from members of the profession, who must not be the candidate's teacher. An administration fee will be charged for this process (see current entry form).

6.2 General guidelines

Musical Theatre Thesis

The thesis should exhibit academic rigour and good literary style at all three diploma levels. It is important that the subject chosen should be sufficiently extensive to provide enough subject matter for a thesis at the appropriate level, though at the same time, not so wide that the depth of scholarship is compromised. The candidate must have researched a wide selection of relevant primary and/or secondary source material at all levels. At FLCM, the candidate is expected to demonstrate an authoritative command of the subject under discussion and developments in recent scholarship. However, candidates are not expected necessarily to make a significant original contribution to research in the subject area, this being the prerogative of a PhD thesis.

Presentation and layout

The thesis must include an abstract of approximately 200-300 words, setting out the purpose and remit of the study. The main body of the text should be subdivided into chapters, and a bibliography and/or list

of resources should be appended. A title page and a contents page should preface the whole document. The title page should include the subject title, the candidate's name, the month and year of submission, and the words 'Thesis submitted for Associateship / Licentiatehip / Fellowship [as appropriate] Diploma at the London College of Music, University of West London'. Candidates may adopt any consistent and recognised academic system of footnotes or endnotes and labelling for tables, figures, musical examples, graphs, illustrations, appendices, etc. The thesis must be word-processed, adopting double spacing for the main text and single spacing for extended quotations and footnotes. The final copy must be submitted to LCME Office as a pdf file. A thesis successful in passing will be placed in the UWL digital library.

Reference to sources

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

Length

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

ALCM: 8,000 - 10,000 words

LLCM: 12,000 - 15,000 words

FLCM: 25,000 - 30,000 words

Further advice

Candidates are welcome to contact the Chief Examiner in Speech and Drama in advance of their application for further guidance and advice. Please note that the thesis will be assessed as 'Approved' or 'Not Approved'. A submitted thesis failing to meet the requirements outlined in this syllabus will be sent back, unmarked, for revision. In this event, any fee paid will not be refundable.

6.3 Notes for submission

For all Thesis diplomas, one pdf copy should be submitted, accompanied by a completed application form and the full fee. For all examinations by thesis, the candidate must also submit a declaration indicating that the thesis is the unaided work of the candidate, signed and dated by the candidate and confirmed by two witnesses.

Candidates should submit a thesis on any aspect of musical theatre. Acceptable subject areas might include issues related to analysis, historical performances, performance or teaching practice, biography of eminent composers, lyricists, choreographers, contemporary or social issues, education, or aesthetics.

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 examiner, 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 examiner, appropriate to the level of diploma being examined.

7.2 FLCM in Performance

Approved

A candidate who achieves the approved level will have offered a highly accurate and fluent response in all aspects of the performance work appropriate to musical theatre. They will have demonstrated the ability to perform with confidence, audibility, and good projection and demonstrate secure and reliable vocal, physical and acting techniques at all times. The varied repertoire choices will allow each character's voice to be expressed intimately and truthfully, identifying an excellent sense of characterisation and interpretative skill supported by meaningful physical, gestural and postural decisions. The performance programme notes will offer the opportunity to demonstrate an understanding of contrasting genres and styles of musical theatre, thus identifying a sense of engagement with each song's individual and significant narrative. The programme notes will have demonstrated a thorough knowledge and understanding of contextual knowledge in relation to the repertoire performed and, in their presentation, indicate 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.

8.1 Assessment criteria

The following tables show the guidelines which the examiners use to award marks. The guidelines are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements.

Performance Diplomas (DipLCM, ALCM, LLCM, FLCM)

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Imaginative and creative, inspiring an accomplished and contrasting level of performance, demonstrating an excellent understanding of vocal quality, diction, techniques and characterisation, communicated at a high level of artistic proficiency to the examiner.	Exceptional level of creativity and imagination regarding the qualities of sung/spoken voice to indicate each shifting thought where appropriate. Inspirational performance quality.	Full range of exceptionally creative and artistic acting skills evident throughout performance work. Characterisation creates a believable performance. Performance ideas effectively communicated to the examiner, with a sense of sharing the spirit and meaning behind the lyric. High level of knowledge and understanding of evidence in performance and programme notes.	Authoritative performance demonstrating maturity and commitment to the character's physicality. Excellent response to the varied artistic demands inspired by the performance material and noted in the programme notes. Aesthetically pleasing performance. Charismatic.
Approved, lower level 75–84%	Consistent level of technical, creative and artistic skill to communicate the narrative. Varied vocal quality, identifying contrasting choices in the lyric and musical accompaniment, making a performance suitable for the examiner.	Consistent creativity demonstrates an informed response regarding the transitional quality between spoken/sung voice when considering content and style of chosen performance material.	Competent command of acting skills makes the performance effective in most aspects. Satisfactory response to the lyric's truth and the character's condition identified. The performance level enabled a successful performance to be appreciated by the examiner. Good level of knowledge and understanding of evidence in performance and programme notes.	Competent level of imagination, innovation and creativity in responding to the overall artistic demands of the chosen repertoire. Movement and gestures appropriate to the style and genre with a practical engagement through performance and programme notes with the examiner.
Not approved, upper level 55–74%	Basic level of competence in terms of technical, creative and artistic authority. Performance techniques convey shallow interpretive skill in vocal quality, diction and relationship with the accompaniment.	Basic level of performance that demonstrates some moments of artistic and creative choice when considering the transition between spoken/sung voice within the prepared performance material.	Limited set of acting skills in evidence. Narrative elements within the lyrics need to be secure and further explored. Attempts to communicate shifting ideas to the examiner, but insufficient contrast to be understood by the examiner through the performance and programme notes.	Limited level of imagination, creativity and sense of purpose when responding to the needs of each song. Insecure sense of physicality and gesture communicated in performance and programme notes

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Not approved, lower level 0–54%	Lacking in technical, creative and artistic authority. Little understanding of vocal quality, diction and relationship with accompaniment not appropriate to support a performance standard acceptable for an external audience.	In using sung/spoken voice to explore the various styles and genres identified in the prepared performance materials, little or no imaginative or technical creativity is evident.	Limited understanding and knowledge of acting to enhance and make sense of the narrative. Truth of the character's lyrics and condition not communicated appropriately to the examiner through the performance and programme notes.	Little or no imagination evident when responding to the demands of physical movement and gesture in the personal application of chosen performance material and the programme notes.

Teaching Diplomas (DipLCM, ALCM, LLCM)

Performance

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Accomplished level of performance, with excellent understanding of vocal quality, diction, techniques and opportunities for characterisation, at a high level of artistic proficiency to engage with the examiner.	Exceptional level of creativity and imagination regarding the qualities of sung/spoken voice to indicate each shifting thought in sung and acted repertoire.	Creative and artistic acting and singing skills evident throughout the performance work. Characterisation creating a set of believable performance ideas, effectively communicated to the examiner. High level of knowledge and understanding.	Authoritative performance demonstrating maturity and commitment to the character's physicality. Excellent response to the varied artistic demands inspired by the performance material. Aesthetically pleasing performance. Charismatic.
Approved, lower level 75–84%	Consistent level of technical, creative and artistic skills to communicate the narrative. Varied vocal quality, identifying contrasting choices in the lyric to inspire an engaging performance.	Consistent creativity and an informed response between spoken/sung voice when considering the content and style of both sung and acted repertoire.	Consistent acting and singing skills, making the performance effective in most aspects. The lyric's truth and the character's condition evident, enabling a successful performance to be appreciated by the examiner. Good level of knowledge and understanding.	Good level of imagination, innovation and creativity in responding to the overall artistic demands of the chosen repertoire. Movement and gestures appropriate to the style and genre contribute to a practical engagement with the examiner.
Not approved, upper level 55–74%	Competent technical, creative and artistic authority. Performance techniques convey a shallow interpretive skill in vocal quality, diction and relationship with the accompaniment.	Basic level of performance, with moments of artistic and creative flair. Transitions between spoken/sung voice explored in the sung and acted repertoire.	Basic set of acting and singing skills. Narrative elements need to be more secure. Shifting thoughts and ideas, but lacking sufficient contrast to be fully understood and communicated to the examiner.	Basic level of imagination, creativity and a sense of purpose when responding to the needs of each song. Performance material often conveys an insecure sense of physicality and gesture.
Not approved, lower level 0–54%	Limited technical, creative and artistic authority. Limited understanding of vocal quality, diction and relationship with accompaniment.	Little or no imaginative or technical creativity in using sung/spoken voice to explore the various styles and genres identified in the sung and acted repertoire.	Limited understanding and knowledge of acting and singing to enhance and make sense of the narrative. Truth of the character's lyrics and condition not communicated appropriately to the examiner.	Little or no imagination evident when responding to the demands of physical movement and gesture in the personal application of the performance material.

Presentation

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Exceptional level of creativity and imagination regarding the qualities of spoken voice and the ability to indicate the shifting ideas explored in the presentation material.	Presentation material offers imaginative and creative opportunities to inspire an accomplished level of communication. Techniques and opportunities communicated at a high level.	Full range of exceptionally creative and artistic speaking skills evident throughout performance work. Material effectively communicated to the students. High level of knowledge and understanding.	Authoritative presence demonstrates maturity and commitment to all aspects of the preparation work. Excellent response to the varied demands of the chosen topics. Charismatic.
Approved, lower level 75–84%	Consistent level of creativity demonstrates an informed response regarding the qualities of the spoken voice when considering the content and style of the chosen material.	Presentation material offers consistent technical, creative and artistic skills to communicate the significant points in each talk.	Competent command of the required speaking skills to make talks effective in most aspects. Good level of communication enabling a successful response to be appreciated by the students. Good level of knowledge and understanding.	Competent level of imagination, innovation and creativity in speaking and responding to the overall artistic demands of the prepared material. Well-prepared and practical engagement with examiner.
Not approved, upper level 55–74%	Performance demonstrates moments of artistic and creative choice when considering the spoken voice within the prepared presentation material.	Presentation material below appropriate level of competence to be realised in terms of technical, creative and artistic authority.	Limited set of presentational skills maintained throughout the talk. Elements insufficiently explored and insecure. Ideas communicated, but the response was often unconvincing.	Limited level of imagination, creativity and sense of purpose when responding to the needs of each song. Insecure sense of physicality and gesture identified in the delivery.
Not approved, lower level 0–54%	Little or no imaginative or technical creativity in the spoken voice, failing to explore the various subjects identified in the prepared presentation materials.	Presentation material lacking contrast to identify technical, creative and artistic authority. Insecure delivery not appropriate to support an acceptable educational standard.	Little awareness of body language and eye contact to make sense of the topics presented. Content of the topic or talk not communicated appropriately to the students.	Little or no imagination evident in responding to the demands of the identified tasks prepared. Insufficient sense of personal application towards the presentation of the material.

Teaching

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Exceptional level of creativity and imagination regarding the qualities of spoken voice, indicating each teaching point's shifting thoughts. Inspirational teaching potential.	Teaching material offers imaginative and creative opportunities to inspire the teaching session. Wide variety of learning opportunities explored in the teaching session, resulting in a high level of artistic proficiency and understanding noted in the student's work.	Exceptionally creative teaching skills evident throughout this lesson. All detailed aspects of the prepared material effectively communicated to the students, sharing the spirit and meaning behind each aspect of the lesson.	Authoritative presence that demonstrates maturity and commitment to the teaching content. Excellent response to the varied educational demands inspired by the chosen teaching material. Aesthetically pleasing delivery engages well with the students.

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, lower level 75–84%	Consistent creativity demonstrating an informed response to the prepared material for the teaching session. Content and style of teaching relevant to the situation explored at the session.	Teaching material offers consistent technical, creative and artistic skills to communicate the significant points in the teaching session. Choice of teaching material to support the teaching inspired a response appropriate for the students.	Competent command of teaching skills. Lesson effective in most aspects. Satisfactory level of understanding apparent on the part of both teacher and students.	Competent level of imagination, innovation and creativity in responding to the overall artistic demands of the chosen repertoire. Movement and gestures appropriate to the style and genre contribute to a practical engagement with the examiner.
Not approved, upper level 55–74%	Basic set of teaching skills demonstrating moments of artistic and creative choice when considering the prepared teaching material. Predictable tendency to teach ‘at’ rather than ‘with’.	Teaching material lacking an appropriate level of competence to be realised in terms of technical, creative and artistic authority. Teaching techniques convey shallow interpretive skill. Lesson content not communicated appropriately.	Limited set of teaching skills communicated. Factual elements insufficiently explored. An attempt to communicate the content of the prepared material is evident, but failing to engage sufficient interest in the students.	Limited level of imagination, creativity and a sense of purpose when responding to the needs of each song. Overall, an insecure sense of physicality and gesture is evident.
Not approved, lower level 0–54%	Little or no imaginative or technical teaching skill evident in the spoken voice, failing to explore the various styles and genres identified in the prepared teaching materials.	Teaching material lacking a level of contrast to identify technical, creative and artistic authority. Insecure delivery not appropriate to support an acceptable educational standard.	Lacking awareness of the importance of making sense of the content in prepared teaching materials. Factual elements of the teaching point not communicated or demonstrated appropriately to the students.	Little or no imagination evident when responding to physical movement and gesture demands in personal application of chosen teaching material.

Discussion

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Accomplished exploration of technical and creative aspects of vocal techniques facilitates the characterisation or sense of narrative required by each song.	Accomplished and imaginative approach to the artistic and creative details explored each aspect of the presentation.	Imaginative, energetic and colourful responses regarding the styles and mood, plus additional information regarding the material. High level of knowledge and understanding.	Authoritative engagement and creative imagination revealed in discussing ideas associated with the presentation.
Approved, lower level 75–84%	Constant exploration of technical and creative aspects of vocal techniques facilitates the characterisation or sense of narrative required by each song.	Secure approach to the artistic and creative details explored in each aspect of presentation.	Well-informed evaluation of the styles and mood plus additional information regarding the material. Good knowledge and understanding.	High engagement and enthusiasm evident in discussing facts and ideas associated with the presentation.

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Not approved, upper level 55–74%	Limited exploration of technical and creative aspects of vocal techniques to facilitate the characterisation or sense of narrative required by each song.	Limited approach to the artistic and creative details explored in each aspect of presentation.	Competent ability to identify styles and moods plus information regarding the material. Answers often expressed in simplistic undeveloped responses.	Moderate engagement and enthusiasm evident in discussing facts and ideas associated with the presentation.
Not approved, lower level 0–54%	More understanding of vocal techniques required to facilitate the characterisation or sense of narrative required by each song.	Limited understanding of the details explored within each aspect of presentation.	Limited knowledge and understanding of styles and moods plus additional information regarding the material.	Limited engagement evident in discussing facts and ideas associated with the presentation.

Essay (ALCM, LLCM)

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Accomplished and imaginative approach to the artistic and creative details explored in the subject of choice.	Accomplished exploration of the subject matter. Content supported by excellent and appropriate references and extracts. A valuable set of original thoughts is evident.	Imaginative, energetic evaluation of the subject plus additional information regarding the communication of ideas. Written work expressed in confidently developed responses.	Authoritative engagement and creative imagination revealed in the written discussion of ideas associated with the title subject.
Approved, lower level 75–84%	Secure approach to the artistic and creative details explored in the subject of choice.	Constant exploration of the subject matter. Content supported by useful references and extracts. A set of original thoughts is evident.	Well-informed evaluation of the subject plus additional information regarding the communication of ideas. Written work expressed in relevant and appropriately developed responses.	Written discussion of facts and ideas associated with the title subject revealed a high engagement and enthusiasm.
Not approved, upper level 55–74%	Well-developed approach to the artistic and creative details explored in the subject of choice.	Thoughtful exploration of the subject matter. Basic references and extracts.	Competent knowledge and understanding of the subject plus additional information regarding the communication of ideas. Written work expressed in simplistic undeveloped responses.	Thoughtful short responses revealed in the written discussion of facts and ideas associated with the title.
Not approved, lower level 0–54%	Limited understanding of the details explored in the subject of choice.	Little or no understanding of subject matter. Unsupported references and extracts.	Limited knowledge and understanding of the subject plus additional information regarding the communication of ideas.	Limited engagement revealed in the written discussion of facts and ideas associated with the title.

Thesis (ALCM, LLCM & FLCM)

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Independent, extensive and appropriate investigation, analysis, research, enquiry and study well beyond the usual range to advance the work and direct arguments.	Exceptional understanding of subject-specific theories, paradigms, concepts and principles, and in-depth knowledge of various specialised areas in the discipline.	Exceptional knowledge and understanding when describing, theorising, interpreting and evaluating appropriate texts from various critical and technical perspectives. Use of appropriate subject-specific vocabulary beyond the expectation of a candidate at this level.	Outstanding, consistent, logical and coherently developed substantiated arguments. Sophisticated perception, critical insight and interpretation of complex matters and ideas demonstrated, plus a wide range of extremely well-developed problem-solving skills from a critical and technical perspective.
Approved, lower level 75–84%	Thorough and detailed background investigation, analysis, research, enquiry and study using established techniques to appraise a wide range of sources critically.	Good understanding of subject-specific theories, paradigms, concepts and principles and a sound understanding of more specialised areas in the discipline.	Sophisticated breadth and depth of knowledge and understanding, showing clear, critical insight when describing, evaluating, interpreting and performing texts from a range of critical and technical perspectives, using appropriate subject-specific vocabulary.	Coherent, substantiated arguments and a range of views and information critically evaluated. Perceptive and thoughtful interpretation of complex matters and ideas. Problem-solving skills evident from a critical and technical perspective.
Not approved, upper level 55–74%	Limited background investigation, analysis, research, enquiry and study using established techniques, with some ability to extract relevant points.	Basic understanding of subject-specific theories, paradigms, concepts and principles, including their limitations and ambiguities.	Satisfactory ability to select and evaluate research and primary sources. Fair response when describing, interpreting and evaluating performance texts from various critical and technical perspectives.	Fair reasoning and level of argument, with little attention to alternative views. Only sometimes able to explain ideas regarding the subject material at a basic level. Little ability to solve problems from a critical and technical perspective or to apply a range of methods.
Not approved, lower level 0–54%	Little or no background investigation, analysis, research, enquiry and study evidence to support the thesis subject.	Lack of understanding of subject-specific theories, paradigms, concepts and principles.	Inadequate knowledge and understanding of the subject, with deficiencies in the candidate's ability to describe, interpret and evaluate performance texts from a range of critical and technical perspectives. Limited use of appropriate subject-specific vocabulary.	Explanations weak and poorly constructed, with no evidence of critical arguments to consider alternative views. Limited ability to solve problems from a critical and technical perspective and make decisions.

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 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

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
Entry	Steps 1 & 2	Entry Level for Speakers of Other Languages (ESOL)
1	Grades 1, 2 & 3	GCSE Grades 3 to 1, Level 1 NVQ
2	Grades 4 & 5	GCSE Grades 9 to 4, Level 2 NVQ
3	Grades 6, 7 & 8	A & AS Level, Access to Higher Education
4	DipLCM in Music Performance and Teaching	First year undergraduate degree module. Cert HE & HNC
5	ALCM in Music Performance and Teaching	Second year undergraduate degree module. Dip. HE & HND
6	LLCM in Music Performance and Teaching	Final year undergraduate degree module. Graduate Diploma
7	FLCM in Music Performance	Master's degree module. PGCE & Postgraduate Diploma
8	No qualification awarded at this level by LCME	Doctorate degree

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