

**London College of Music Examinations**

# Music Theatre Syllabus

**Qualification specifications for:**

Steps, Grades, Performance Awards, Performance  
Diplomas and Duet Exams

**Valid from:**

2019–2021



# Contents

<b>1. Information and general guidelines</b>	
1.1 Introduction	2
1.2 Syllabus validity	3
1.3 Changes to the syllabus	3
1.4 Exam entry	3
1.5 Exam durations	4
1.6 Assessment and results	4
1.7 Exams regulations	5
<b>2. Exam guidance</b>	
2.1 Repertoire and programme planning	6
2.2 The presentation of the performance	7
2.3 Costume and props	8
2.4 Written programmes	8
2.5 Spoken libretto (Grades 7–8 and diplomas)	9
2.6 Practical advice	9
<b>3. Summary of exam structure</b>	
3.1 Step and graded exams	10
3.2 Performance diplomas (DipLCM, ALCM, LLCM)	10
3.3 FLCM in Performance	11
3.4 Performance awards	11
3.5 Duet examinations	12
<b>4. Grade descriptions</b>	14
<b>5. Step and graded exams: requirements</b>	17
<b>6. Step and graded exams: assessment</b>	
6.1 Assessment domains	27
6.2 How marks are awarded	28
6.3 Attainment band descriptions by examination component	29
<b>7. Performance diplomas: requirements</b>	33
<b>8. Attainment descriptions</b>	
8.1 Step and graded exams	39
8.2 Performance diplomas (DipLCM, ALCM, LLCM)	40
8.3 FLCM in Performance	41
<b>9. Regulated qualifications</b>	
9.1 Regulated qualification information	43
9.2 RQF levels	43
9.3 UCAS tariff points	44
9.4 Progression	44
<b>10. List of suggested repertoire</b>	46

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## 1. Information and general guidelines

### 1.1 Introduction

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

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

#### **What makes LCM Examinations distinctive**

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

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

#### **Syllabus objectives**

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

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

## 1.2 Syllabus validity

This syllabus is valid for steps, grades, performance awards, performance diplomas and duet exams in music theatre from Spring 2019 until Winter 2021. The 2013–2018 syllabus will remain valid until the end of the Summer 2019 exam session, giving a two-session overlap.

## 1.3 Changes to the syllabus

### **Handbooks**

Graded handbooks are available for steps and grades, each containing a selection of songs which are appropriate for the grade and guidance on the Discussion component of the exam.

### **Performance**

- The requirement to introduce each song prior to performance now applies to all grades.
- At Grade 7, a section of spoken libretto is to be included within the performance.
- The performance specifications and component weightings have been revised for Grades 2 to 7.

### **Discussion**

- The discussion topics have been revised for steps and grades.
- At Grades 3 to 5 the discussion is now worth 10% of the available marks.

## 1.4 Exam entry

### **Exam dates, locations and fees**

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

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

### **Age groups**

#### **Step and graded examinations**

These are open to all and there are no minimum age restrictions, however it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6 to 8.

#### **Diplomas**

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

### **Requirements for prior learning**

Examinations are open to all and there are no minimum age restrictions. There are no prerequisites required for entering any step or graded exam; candidates can enter the graded system at any level provided they have the required knowledge, skills and understanding. For ALCM, LLCM and FLCM performance diploma prerequisites see Section 7: Performance diplomas: requirements.

## Diploma exam centres

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

## Reasonable adjustments and special considerations

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

## 1.5 Exam durations

Steps 1 and 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
10 mins	10 mins	10 mins	15 mins	20 mins	20 mins	25 mins	25 mins	30 mins

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

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

## 1.6 Assessment and results

### Marking

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

### Diploma awards

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

### Balance between music and drama

We recognise that there are 'singing actors' and 'acting singers'. These examinations will take into consideration the overall performance without undue bias towards either acting or singing. By the

same token, however, neither of the disciplines will be overlooked in the formulation of the examiner's assessment, and evidence of the progressive development of secure techniques, both vocal and dramatic, will be expected. Performances are assessed holistically, but within this framework, examiners will award approximately half of the available marks for vocal performance, and the other half for dramatic performance.

### **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 LCM Examinations.

### **Repeats of examinations**

Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination is permitted, upon payment of the current entry fee. All components must be completed again on re-examination, with the exception of the FLCM diploma.

### **FLCM in Performance**

If one of the two components is assessed as 'Approved', and the other 'Not Approved' candidates may carry forward the successful component. Where programme notes are carried forward, the performance programme must be unchanged from the previous examination. Programme notes which have been previously approved do not need to be brought to the examination. Programme notes may be resubmitted at any time directly to LCM Examinations for re-examination, accompanied by an entry form and the current fee. Candidates must complete both components within a 3-year period in order to be awarded the qualification.

### **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.

## **1.7 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 music theatre exams, each containing a selection of songs appropriate for the grade.

### Additional repertoire guidance

A list of suggested additional repertoire may be found in Section 10: List of suggested repertoire. Advice on the suitability of repertoire not listed in this syllabus is available from the Chief Examiner by contacting LCM Examinations.

### Programme planning

At all levels, it is essential that candidates present a balanced and well-rounded programme, incorporating contrast of style and mood, and, at higher grades and diplomas, genre.

### Genres

The following genres are acceptable. It is essential that all items are presented in a clearly defined dramatic context.

- **Musical theatre.**
- **Opera.** Although any type of opera is acceptable in the examination, it is assumed that most candidates will select from the repertoire of 18th, 19th and early 20th century light opera, comic opera, opéra comique or opera buffa (Gay's Beggar's Opera, Mozart's Magic Flute, Bizet's Carmen, Offenbach, J Strauss, Gilbert & Sullivan, Lehar etc).
- **Victorian or Edwardian parlour or supper-room music.**
- **19th or early 20th century music hall, variety and vaudeville.**
- **Revue** (Flanders & Swann, Beyond the Fringe, Tom Lehrer, Joyce Grenfell etc).
- **Items sung in a cabaret style.** These might include jazz standards or other appropriate material, sung in the style of Marlene Dietrich, Edith Piaf, Ute Lemper, Frank Sinatra, Jamie Cullum etc.
- **Songs from film or television.** This category implies songs which form an integral part of dramatic narratives in these media, rather than songs which have simply been performed on film or TV, or used as part of the soundtrack.

### Alterations to repertoire

Cuts may be made at steps and lower grades (Grades 1 to 5) 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. At Grades 6 to 8 and diplomas songs should be presented without cuts, though cabaret and revue numbers may be arranged to suit the performer.



## **Transposing songs**

The keys of pieces may be changed if necessary in order to accommodate vocal range and/or to protect the voice from strain. Some music, such as opera and operetta, however, should not be transposed (Adele's Laughing Song from Die Fledermaus, for example, is specifically a high coloratura aria).

## **Pronunciation, accents and language**

Extracts of libretto at Grade 7 and above should be performed in character. It is expected that characterisation in both spoken libretto and songs will involve appropriate accents and pronunciation. Pieces will normally be performed in English and there is no requirement that another language is used (except LLCM diploma). However, candidates may perform in another language if they wish. Where this is the case, translations into English must be provided. It is recognised that a number of contemporary songs contain expletives. While LCM Examinations does not prohibit their use in exams, younger candidates are asked to adopt a sensitive approach to this matter. Lyrics may be adapted where feasible, and where this does not significantly affect the impact of the song.

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

### **Performing from memory**

All performances (except the sight reading at Grade 8 and the quick study at DipLCM, ALCM and LLCM) must be from memory. However, original published editions of all songs performed must be available for the examiner's reference. Copies of libretto extracts are not required.

### **Introducing the songs**

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

### **Performing with an audience**

FLCM recitals may take place in front of an audience, provided that this has been agreed in advance with the Chief Examiner and that this does not affect the normal examination procedure (intervals, breaks and the use of a compère are not permitted).

### **Song context**

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

## **Accompaniment**

### **Performing with an accompanist**

It is the responsibility of each candidate to provide a competent accompanist or accompaniment, and the necessary music. The playing of the accompaniment must be adequate to enable the examiners to make

their assessment without the distraction of making unnecessary allowances. An accompanist will only remain in the room for the portion of the examination for which they are required. A piano, electronic keyboard, guitar or other appropriate instrument may be used to accompany the pieces.

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

If using a backing track, the track must not contain a vocal part which doubles the main vocal line of the song. However, it may contain backing vocals as a harmonisation or counter-melody to the main vocal line.

#### **Dance and movement**

It is recognised that candidates with a wide range of skills and principal studies may enter for these examinations: some are principally singers, some dancers, some actors. Dance and movement are both encouraged and expected, and credit will be given for appropriate dance and other movement which is in context and enhances the performance of the pieces. However, movement should not obstruct the performance by being in any way superfluous — it should always serve the purpose of enhancing the performance.

## **2.3 Costume and props**

#### **General guidelines**

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

#### **Costume changes**

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

## **2.4 Written programmes**

A written programme is required at all grades and diploma levels. The minimum requirement is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not required (except at FLCM), but may be included at the candidate’s discretion.

## 2.5 Spoken libretto (Grades 7–8 and diplomas)

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 piece of text, written specifically for the exam.

## 2.6 Practical advice

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

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### 3. Summary of exam structure

## 3.1 Step and graded exams

### **Component 1: Performance**

At Step 1 to Grade 2 candidates perform two songs, at Grade 3 to 5 three songs, and at Grade 6 to 8 four songs. At Grades 3, 4 and 5 there is a requirement to perform at least one song written before 1960.

### **Component 2: Sight Reading (Grade 8 only)**

Candidates will be asked to read aloud at sight a piece of libretto. Up to one minute's preparation time will be allowed to study and try out parts of the test.

### **Component 2 (Component 3 at Grade 8): Discussion**

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

### **Component weightings**

	<b>Performance</b>	<b>Sight Reading</b>	<b>Discussion</b>
Steps 1 and 2	90%	—	10%
Grades 1 to 5	90%	—	10%
Grades 6 and 7	80%	—	20%
Grade 8	60%	20%	20%

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

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

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

### **Component 2: Performance**

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

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

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

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

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

## **3.3 FLCM in Performance**

### **Component 1: Performance**

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

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

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

## **3.4 Performance awards**

Candidates submit either a video file or DVD of their performance rather than attending an examination venue. There are eight levels, each equivalent to the standard of the graded exams (Performance Award Level 3 is equivalent to Grade 3). Performances are assessed by trained LCM examiners, using the same standards and criteria as are used for graded exams (Section 6: Step and graded examinations: assessment), offering candidates a reliable and independent assessment of their performance standard, while benefitting from the flexibility allowed by the submission process. Candidates are awarded an overall mark for their performance.

### **Entry details**

Candidates may enter for performance awards at any time; the standard closing dates are not applicable. To enter, candidates either:

- visit [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk) and click on the Upload Work link. Here you can complete the entry form, pay the exam fee and upload the video file (files can be avi, flv, wmv, mov or mp4 format and should not exceed 30MB)
- submit one copy of the DVD to the LCM Examinations office, accompanied by the Performance Awards entry form (including declaration) and the current entry fee (as listed on the entry form)

### **Requirements**

Requirements for performance awards are exactly the same as the requirements for the performance component of the equivalent graded examination. In addition, please note the following requirements:

Candidates must provide details of the songs they are performing; this information should be provided in Section 4 of the entry form or the online form. Candidates are not required to submit scores of any songs performed.

Each song must be recorded in a single, uninterrupted take.

1. Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
2. The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range etc.
3. The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).
4. If uploading a file to the website, the file must be either avi, flv, wmv, mov or mp4 format and should not exceed 30MB. The file must be labeled clearly with the candidate's name.
5. If submitting a DVD, the disc must be in a format which will play on a standard DVD player and labeled clearly with the candidate's name. Candidates are advised to retain a copy in case of damage during transit. The DVD will not be returned.
6. The entry process includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

### **Assessment, awarding and reporting**

The procedure for issuing results and certificates for performance is the same as for graded examinations.

Please note that the performance award syllabus is not regulated.

## **3.5 Duet examinations**

Duet examinations in music theatre are offered as follows:

<b>Duet exam level</b>	<b>Equivalent standard</b>	<b>Number of songs required</b>
Level 1	Grade 1	2
Level 2	Grade 2	2
Level 3	Grade 3	3
Level 4	Grade 4	3
Level 5	Grade 5	3
Level 6	Grade 6	4
Level 7	Grade 7	4
Level 8	Grade 8	4

Candidates should present a contrasted and balanced programme of songs. Repertoire chosen should be suitable for duet performance. The programme will be assessed according to the criteria for the equivalent grade (Section 6: Step and graded exams: assessment).

Candidates will also be required to engage in discussion with the examiner, according to the requirements set for the equivalent grade.

## Assessment, awarding and reporting

### Levels 1 and 2

Song 1	Song 2	Discussion
45 marks	45 marks	10 marks

### Levels 3, 4 and 5

Song 1	Song 2	Song 3	Discussion
30 marks	30 marks	30 marks	10 marks

### Levels 6, 7 and 8

Song 1	Song 2	Song 3	Song 4	Discussion
20 marks	20 marks	20 marks	20 marks	20 marks

The procedure for issuing results and certificates for duet exams is the same as for graded examinations.

Please note that the duet syllabus is not regulated.

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## 4. Grade descriptions

The following pages give an overview of the standard required at each grade and guidance on the suggested development of vocal technique. Reference to any particular method, such as Estill Voice Craft, is not intended to imply that employment of the method is required — simply that a range of techniques may be used to achieve an effective performance. It is hoped that these guidelines demonstrate the importance of sound vocal technique, whether this is the candidate's primary study or secondary to acting.

### **Steps 1 and 2, Grade 1**

#### **Grade overview**

The material selected for these levels should be short enough to allow candidates to maintain concentration to the end. Content should be simple and straightforward, usually relating to familiar subjects and contexts, real or imagined. The music and librettos should be simple and accessible, conveying meaning clearly and unambiguously. Candidates should perform accurately, competently and confidently, demonstrating an understanding of the mood and meaning of the songs.

#### **Recommended vocal technique**

Candidates should sing with a natural core sound within a comfortable range and not too low as this may cause problems later on. It is expected that breath support will be adequate to sustain the literary needs of the words, and this will demonstrate the beginnings of breath control and projection as dictated by the punctuation and word emphasis. Candidates are expected to sing in tune and to articulate both vowels and consonants clearly. The dynamic range may not necessarily be very great at this stage but some variety of expression is expected. Over-singing to produce volume must be discouraged — clarity of diction will aid projection. Candidates are expected to demonstrate pleasure in singing, along with security of pulse and rhythm and a rehearsed familiarity with the accompaniment.

### **Grades 2 and 3**

#### **Grade overview**

The material selected for these grades should be of sufficient length to allow candidates to show their ability to establish and sustain their performance and interpretation. Content should begin to transcend easily recognisable events and themes so that candidates can begin to explore emotions, moods and atmosphere outside their immediate experience (imagined people and places, other periods etc). The music and librettos will comprise an extensive expressive range, offering some opportunity for interpretative choices. In addition to the performance requirements for Grade 1 candidates should demonstrate a sense of understanding and communication, with appropriate expression and movement. In discussion, they should demonstrate some understanding of the material performed and its preparation.

#### **Recommended vocal technique**

Candidates will be expected to demonstrate good posture and that they are relaxed when singing (to avoid body tensions being transmitted to the larynx). Facial muscles should be active, without tension. The vocal range should be extended to around a 10th — again avoiding low pitches, and the tonal quality should be well focused and clear. It is accepted that teenage boys may not have clear tone throughout the range offered. The changes in vocal quality over the break from middle to upper register will be being dealt with as part of the developing technique. Breathing should be disciplined and planned, demonstrating



a growing awareness of, and technique in, the application of intercostal diaphragmatic breathing. The breath will be sustained through extended vowels; the tongue and lips shaping the sound and the pharynx and mouth allowing it to resonate. Consonants should be well articulated but should not interfere with the legato line of lyrical music.

## **Grades 4 and 5**

### **Grade overview**

The material selected for these grades should be substantial enough to allow for a significant degree of communication, both in terms of composers' and librettists' intentions and candidates' interpretation and performance. Content should be sufficiently complex to provide some contrast and range (in terms of theme, character, situation and mood etc), and should provide opportunities for candidates to begin to explore more universal themes. There will be stylistic variety of music and language, and a degree of subtlety of vocabulary and melody should provide opportunities for a variety of approaches and interpretative choices. In addition to the performance requirements for Grades 1 to 3, candidates should demonstrate sound vocal development, a good sense of characterisation, and effective use of movement. They should demonstrate an understanding of the background and context of the repertoire performed, and of its content and preparation.

### **Recommended vocal technique**

Candidates are expected to be able to apply intercostal diaphragmatic breathing technique to the extent that inhalation is silent, the lower rib cage expanding at the front, sides and back so that tension is avoided. Even with sound technique, low range chest singing may be best avoided at this stage in a student's vocal development. Pieces may be transposed to bring them into a healthy comfortable range. It is expected that diction will be clear with good onset, which avoids sharp glottal or breathy attack, and that candidates will be able to break phrases without breath or sharp consonants. By now candidates are expected to be employing vocal variety (vocal qualities, as termed in Estill Voice Craft, 'speech', 'tilt', 'twang', and 'sob' may be evident; classical teachers may be more familiar with the terms 'Parlando', 'Sprechstimme', high and low larynx). Accents, where appropriate, will contribute to the interpretation of the chosen songs. Candidates should understand and demonstrate in performance the effect of the diphthong on sustained sound.

## **Grades 6 to 8**

### **Grade overview**

The material selected for these grades should be drawn from the work of significant composers and librettists, past and present. The programme should be selected in line with some acknowledged principles, for example coverage of different genres and styles, or coherence/contrast of theme, setting, character, or mood. Overall length and demand will be sufficient to enable a variety and range of presentation to be demonstrated and sustained. Content should be concerned with subjects of substance, enabling the candidate to engage with complex emotions and universal themes. It will require analysis and reflection in the preparation, and present challenging technical requirements in terms of vocal and dramatic range. The choice of music and language will demand considerable inferential understanding and thoughtful interpretation to reflect subtleties of meaning. In addition to the performance requirements for Grades 1 to 5, candidates should demonstrate technical security in, and full integration of, vocal and dramatic skills.

They should demonstrate a wide-ranging knowledge of musical theatre, and speak with knowledge and understanding about the various aspects of performance, presentation and interpretation.

### **Recommended vocal technique**

These grades should not be attempted unless there is security of vocal technique for the chosen programme. The choice of repertoire is very important at this stage and must reflect a range of vocal variety and technique. The candidate must understand and demonstrate in performance: good postural alignment, breath management and good phonation. Candidates will be able to sing through their 'breaks' without loss of vocal quality (a 2-octave range is desirable by Grade 7). At this level the technique becomes more closely allied to the interpretative skill of the candidate. If the performance of the song is successful then the technique is usually equal to its needs. Adult singers may be adept at 'belting' in early grades. As a young voice develops and technical prowess grows, the emotional content of the song will frequently cause the singer to produce a strong middle register 'mix' which is safe when well supported by the body and breath.

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## 5. Step and graded exams: requirements

### Step 1

#### Component 1: Performance

90 marks

Performance of two contrasting songs from memory. One of the songs may be a nursery rhyme or singing game.

The Music Theatre Handbook 2019–2021: Steps 1 and 2 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including the break between the songs, must not exceed 6 minutes.

Title	Songwriters
<b>Little April Shower</b> Bambi	Larry Morey and Frank Churchill
<b>Everybody Wants to Be a Cat</b> The Aristocats	Floyd Huddleston and Al Rinker
<b>Girls and Boys Come Out to Play</b>	Anon
<b>London Bridge is Falling Down</b>	Anon

#### Component 2: Discussion

10 marks

Discuss with the examiner:

- what the songs are about
- the mood of each song (happy, sad etc)

### Step 2

#### Component 1: Performance

90 marks

Performance of two contrasting songs from memory.

The Music Theatre Handbook 2019–2021: Steps 1 and 2 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including the break between the songs, must not exceed 6 minutes.

Title	Songwriters
<b>Winnie the Pooh</b> Winnie the Pooh and the Honey Tree	Sherman Brothers
<b>The Bare Necessities</b> The Jungle Book	Terry Gilkyson
<b>In My Own Little Corner</b> Cinderella	Rodgers and Hammerstein
<b>You've Got a Friend in Me</b> Toy Story	Randy Newman

## Component 2: Discussion

10 marks

Discuss with the examiner:

- what the songs are about
- the characters who sing the songs
- the mood of each song (happy, sad etc)

## Grade 1

### Component 1: Performance

90 marks

Performance of two contrasting songs from memory.

The Music Theatre Handbook 2019–2021: Grade 1 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including the break between the songs, must not exceed 10 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

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

Title	Songwriters
<b>Any Old Iron</b> Music hall	Charles Collins, Fred Terry and AE Sheppard
<b>My Favorite Things</b> The Sound of Music	Rodgers and Hammerstein
<b>Little People</b> Les Misérables	Boublil and Schönberg
<b>Johnny One Note</b> Babes in Arms	Rodgers and Hart
<b>Chim Chim Cher-ee</b> Mary Poppins	Sherman Brothers
<b>Do You Want to Build a Snowman?</b> Frozen	Kristen Anderson-Lopez and Robert Lopez

### Component 2: Discussion

10 marks

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

- what the songs are about
- the characters who sing the songs
- the mood of each song (including the element of contrast between the songs)

## Grade 2

### Component 1: Performance

90 marks

Performance of two contrasting songs from memory.

The Music Theatre Handbook 2019–2021: Grade 2 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including breaks between songs, must not exceed 10 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

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

Title	Songwriters
<b>Once Upon a December</b> Anastasia	Stephen Flaherty and Lynn Ahrens
<b>Round-Shouldered Man</b> The Secret Garden	Lucy Simon and Marsha Norman
<b>Daisy Bell</b> Music hall	Harry Darce
<b>I Got the Sun in the Morning</b> Annie Get Your Gun	Irving Berlin
<b>Think Positive</b> Willy Wonka	Leslie Bricusse
<b>I Do Like to Be Beside the Seaside</b> Music hall	John A Glover-Kind

### Component 2: Discussion

10 marks

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

- what the songs are about
- the characters who sing the songs
- the style and mood of each song

## Grade 3

### Component 1: Performance

90 marks

Performance from memory of three songs, including:

- one song written before 1960
- two songs of any style and period

The Music Theatre Handbook 2019–2021: Grade 3 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including breaks between songs, must not exceed 12 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

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

Title	Songwriters
<b>The Boy I Love is Up in the Gallery</b> Music hall	George Ware
<b>Goodnight My Someone</b> The Music Man	Meredith Willson
<b>What If</b> The Addams Family	Andrew Lippa
<b>Don't Dilly Dally on the Way</b> Music hall	Charles Collins and Fred W Leigh
<b>Good Morning Baltimore</b> Hairspray	Shaiman and Wittman
<b>How Lucky You Are</b> Seussical	Stephen Flaherty and Lynn Ahrens

## Component 2: Discussion

10 marks

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

- how the programme was chosen
- what the songs are about
- the characters who sing the songs
- the styles and moods of the songs

## Grade 4

### Component 1: Performance

90 marks

Performance from memory of three songs, including:

- one song written before 1960
- two songs of any style and period

The Music Theatre Handbook 2019–2021: Grade 4 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including breaks between songs, must not exceed 15 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

Candidates must provide a written programme. The minimum requirement is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not

required but may be included at the candidate's discretion.

Title	Songwriters
<b>I Got Rhythm</b> Girl Crazy	George and Ira Gershwin
<b>Quiet</b> Matilda	Tim Minchin
<b>Almost Nearly Perfect</b> Charlie and the Chocolate Factory	Shaiman and Wittman
<b>Electricity</b> Billy Elliot	Elton John and Lee Hall
<b>Six Hours as a Princess</b> Children's Letters to God	David Evans and Douglas J Cohen
<b>Don't Let Me Go</b> Shrek The Musical	Jeanine Tesori and David Lindsay-Abaire

## Component 2: Discussion

10 marks

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

- how the programme was chosen
- the subject matter of the songs
- the characters who sing the songs
- the styles and moods of the songs
- the narrative context of the songs

## Grade 5

### Component 1: Performance

90 marks

Performance from memory of three songs, including:

- one song written before 1960
- two songs of any style and period

The Music Theatre Handbook 2019–2021: Grade 5 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including breaks between songs, must not exceed 15 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

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

Title	Songwriters
<b>Fascinating Rhythm</b> Lady, Be Good	George and Ira Gershwin

<b>Giants in the Sky</b> Into the Woods	Stephen Sondheim
<b>R.S.V.P</b> Dear Edwina	Zina Goldrich and Marcy Heisler
<b>Barbara Song</b> The Threepenny Opera	Kurt Weill and Marc Blitzstein
<b>There's a Fine, Fine Line</b> Avenue Q	Robert Lopez and Jeff Marx
<b>The History of Wrong Guys</b> Kinky Boots	Cyndi Lauper

## Component 2: Discussion

10 marks

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

- how the programme was chosen
- the subject matter of the songs
- the characterisation of the songs
- the contrasting styles and moods of the songs
- the narrative and dramatic context of the songs
- the genre to which each song belongs
- the name of the composers and librettists of the songs

## Grade 6

### Component 1: Performance

80 marks

Performance of four songs from memory. These should be drawn from a variety of periods and genres, enabling candidates to exhibit a wide range of performance styles and characterisations. The Music Theatre Handbook 2019–2021: Grade 6 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including breaks between songs, must not exceed 18 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

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

Title	Songwriters
<b>Finishing the Hat</b> Sunday in the Park with George	Stephen Sondheim
<b>Blow, Gabriel Blow</b> Anything Goes	Cole Porter
<b>I Am Aldolpho</b> The Drowsy Chaperone	Lisa Lambert and Greg Morrison



<b>My New Philosophy</b> You're a Good Man Charlie Brown	Andrew Lippa
<b>The Fire Within Me</b> Little Women	Jason Howland and Mindi Dickstein
<b>You'll Be Back</b> Hamilton	Lin-Manuel Miranda

## Component 2: Discussion

20 marks

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

- how the programme was chosen
- the subject matter of the songs
- the characterisation of the songs
- the contrasting styles and moods of the songs
- the narrative and dramatic context of the songs
- the genre to which each song belongs
- the composer and librettists of the songs (their names and at least one other musical written by them, individually or collectively)
- the vocal and dramatic skills and techniques employed in order to perform the songs
- a critical evaluation of the candidate's performance, including aspects which went well, and aspects which could have been improved

## Grade 7

### Component 1: Performance

80 marks

Performance of four songs from memory. These should be drawn from a variety of periods and genres, enabling candidates to exhibit a wide range of performance styles and characterisations. The Music Theatre Handbook 2019–2021: Grade 7 contains a selection of songs which are appropriate for this level (listed below) and guidance on the discussion component of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including breaks between songs, must not exceed 18 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

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

### Spoken libretto

One of the songs performed must include, or be preceded or followed by, a section of spoken libretto, in character (the same character as the song), of approximately 30 seconds to 1 minute. Further information is available in Section 2.5: Spoken Libretto (Grades 7–8 and Diplomas).

Title	Songwriters
<b>Send in the Clowns</b> A Little Night Music	Stephen Sondheim
<b>Something's Coming</b> West Side Story	Leonard Bernstein and Stephen Sondheim
<b>Music of the Night</b> Phantom of the Opera	Andrew Lloyd Webber and Charles Hart
<b>Quiet</b> Thirteen Stories Down	Jonathan Reid Gealt
<b>I Love Betsy</b> Honeymoon in Vegas	Jason Robert Brown
<b>When He Sees Me</b> Waitress	Sara Bareilles

## Component 2: Discussion

20 marks

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

- how the programme was chosen
- the subject matter of the songs
- the characterisation of the songs
- the contrasting styles and moods of the songs
- the narrative and dramatic context of the songs
- the genre to which each song belongs
- the composer and librettists of the songs (some basic biographical knowledge is required)
- the vocal and dramatic skills and techniques employed in order to perform the songs
- how the songs and spoken libretto were learnt and prepared, including any problems and how these were overcome
- a critical evaluation of the candidate's performance, including aspects which went well, and aspects which could have been improved

## Grade 8

### Component 1: Performance

60 marks

Performance of four songs from memory. These should be drawn from a variety of periods and genres, enabling candidates to exhibit a wide range of performance styles and characterisations. The Music Theatre Handbook 2019–2021: Grade 8 contains a selection of songs which are appropriate for this level (listed below) and guidance on the sight reading and discussion components of the exam. It is not compulsory to perform a song from the handbook.

The total performance time, including breaks between songs, must not exceed 20 minutes.

Each piece must be introduced with the name of the song, the show from which it is taken (where appropriate) and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made the song famous.

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

## Spoken libretto

One of the songs performed must include, or be preceded or followed by, a section of spoken libretto, in character (the same character as the song), of approximately 30 seconds to 1 minute. Further information is available in Section 2.5: Spoken Libretto (Grades 7–8 and Diplomas).

Title	Songwriters
<b>Gethsemane</b> Jesus Christ Superstar	Andrew Lloyd Webber and Tim Rice
<b>Pity the Child</b> Chess	Benny Andersson, Björn Ulvaeus and Tim Rice
<b>The Girl in 14G</b> Let Yourself Go	Jeanine Tesori and Dick Scanlan
<b>By the Sea</b> Sweeney Todd	Stephen Sondheim
<b>Still Hurting</b> The Last Five Years	Jason Robert Brown
<b>Run Away with Me</b> The Mad Ones	Kerrigan and Lowdermilk
<b>Get Out and Stay Out</b> 9 to 5	Dolly Parton
<b>Waving Through a Window</b> Dear Evan Hansen	Pasek and Paul

## Component 2: Sight Reading

20 marks

Candidates will be asked to read aloud at sight a piece of libretto or dramatic prose. The extract will contain two speaking parts, of which one will be taken by the examiner, the other by the candidate. The examiner will instruct the candidate which role to read. Candidates are not expected to perform from memory, and may read from the text while they perform. Preparation time of approximately 1 minute will be given, during which time the candidate may try out short sections of the text if they wish.

For practice purposes, a book of sample sight reading tests for Grade 8 Music Theatre is available:

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

## Component 3: Discussion

20 marks

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

- how the programme was chosen
- the subject matter of the songs
- the characterisation of the songs
- the contrasting styles and moods of the songs
- the narrative and dramatic context of the songs
- the genre to which each song belongs
- the composer and librettists of the songs
- the vocal and dramatic skills and techniques employed in order to perform the songs
- how the songs and spoken libretto were learnt and prepared, including any problems and how these were overcome
- a critical evaluation of the candidate's performance, including aspects which went well, and aspects

which could have been improved

- the candidate's response to the sight reading passage
- wider background knowledge of musical theatre, particularly in relation to the programme performed
- a through understanding of relevant vocal and dramatic techniques, stagecraft and performance skills
- the influences which have shaped the candidate's experience of musical theatre and how these have affected the performance of the programme
- what future goals the candidate has set themselves

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## 6. Step and graded exams: assessment

### 6.1 Assessment domains

#### Assessment objectives

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

- **Technical accomplishment:** the extent to which the voice, movement and gesture are effectively controlled, assessed via the candidate's performance
- **Interpretation:** the ability to make sensitive performance decisions in relation to the repertoire, including selection of repertoire
- **Knowledge and understanding:** the synthesis of theoretical and contextual knowledge in relation to the repertoire performed
- **Communication:** the degree to which the performer communicates with and engages the listener through performance of the repertoire

#### Coverage of the assessment domains

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

	Technical accomplishment	Interpretation	Knowledge and understanding	Communication
<b>Performance</b>	✓	✓	✓	✓
<b>Sight Reading</b>	✓	✓	✓	✓
<b>Discussion</b>	✓		✓	

#### Approximate weighting of the assessment domains

The following table shows the approximate weighting of the relevant assessment domains within each component of the exam:

	Technical Accomplishment	Interpretation	Knowledge and understanding	Communication
<b>Performance</b>				
Steps 1 and 2,	55%	25%	10%	10%
Grades 1 to 3	55%	25%	10%	10%
Grades 4 and 5	40%	35%	12.5%	12.5%
Grades 6 to 8	30%	40%	15%	15%
<b>Sight Reading</b>				
Grade 8	20%	25%	35%	20%
<b>Discussion</b>				
All grades	20%	—	80%	—

## 6.2 How marks are awarded

### Performance

The examiner will consider the performances separately, and will award a mark for each piece. These marks will be combined to produce the mark for performance. In awarding the marks, the examiner will take into account the following:

**Technical accomplishment:** Audibility, clarity of diction, fluency, projection, intonation, sense of spontaneity, character portrayal, movement and gesture, use of space, facial expression, accent, breath control, variety of vocal timbre, ability to perform from memory and/or cope with memory lapses.

**Interpretation:** The ability to make sensitive performance decisions, resulting in a sense of individual interpretative skill; the ability to adopt a variety of performance styles and techniques as may be required by the choice of repertoire; use of costume and props.

**Knowledge and understanding:** Knowledge of vocal and dramatic technique, understanding of the subject matter, characterisation and stylistic context of the repertoire.

**Communication:** Evidence of a perceptive understanding of how to engage the audience, and to communicate the meaning, mood and interpretation of the text; a sense of continuity and commitment.

### Sight reading

The examiner will consider the performance of the sight reading, and will award a mark taking the following into consideration:

**Technical accomplishment:** The ability to read the given extract fluently, accurately and audibly with appropriate phrasing, vocal variety, rhythm, pitch and pace, as appropriate.

**Interpretation:** The ability to make sensitive performance choices in relation to the given extract.

**Knowledge and understanding:** Knowledge of voice production technique, understanding of the meaning of the texts and the stylistic context of the repertoire.

**Communication:** The ability to communicate the meaning and mood of the extract to the examiner.

### Discussion

The examiner will consider the candidate's responses to the tests, and will award a mark based on the following:

**Technical accomplishment:** The ability to give articulate responses employing appropriate vocabulary.

**Knowledge and understanding:** The ability to give relevant and articulate responses to questions from, and enter into a discussion with, the examiner regarding:

- the content, both musical and textual, of the repertoire performed
- specific theoretical aspects as listed for the grade
- (at higher grades) the background and context of the repertoire performed, and a critical approach to it
- (at higher grades) the ability to communicate a sense of enthusiasm for, and commitment to, the repertoire

## 6.3 Attainment band descriptions by examination component

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

The examiner will consider the performance of each song separately, and will award a mark for each song. These marks will be combined to produce the mark for performance, with equal weighting. In awarding the marks, the examiner will take into account the following criteria:

	<b>Distinction</b> 85–100%	<b>Merit</b> 75–84%	<b>Pass</b> 65–74%	<b>Below Pass</b> 0–64%
<b>Steps 1 and 2</b>	<ul style="list-style-type: none"> <li>• Fluent performance which demonstrates understanding of the pieces</li> <li>• Good awareness of lyric and melodic phrasing</li> <li>• Sound intonation</li> <li>• Appropriate movement</li> </ul>	<ul style="list-style-type: none"> <li>• Accurate and confident performance</li> <li>• Good awareness of melodic line and tuning</li> <li>• Some appropriate movement</li> </ul>	<ul style="list-style-type: none"> <li>• Complete performance with only minor inaccuracies which do not significantly interrupt continuity</li> <li>• Awareness of melody and tuning</li> </ul>	<ul style="list-style-type: none"> <li>• Incomplete performance</li> <li>• Lack of melodic awareness in singing</li> <li>• Lack of audibility</li> </ul>
<b>Grades 1 to 3</b>	<ul style="list-style-type: none"> <li>• Good choice of repertoire</li> <li>• Fluent performance which demonstrates some understanding of character and interpretation</li> <li>• Technical security (diction, breath control, tuning, phrasing)</li> <li>• Confident and communicative performance</li> <li>• Good sense of space</li> <li>• Performance enhancing movement and expression</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate choice of repertoire</li> <li>• Good level of accuracy</li> <li>• Evidence of breath control</li> <li>• Good sense of communication and performance</li> <li>• Good awareness of space and use of movement</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate choice of repertoire</li> <li>• General accuracy of notes and lyrics</li> <li>• Awareness of breathing to support performance</li> <li>• Evidence of careful preparation</li> <li>• Sense of communication and performance</li> <li>• Clear articulation</li> <li>• Some appropriate movement</li> </ul>	<ul style="list-style-type: none"> <li>• Inappropriate choice of repertoire</li> <li>• Inaccuracy of notes and lyrics</li> <li>• Lack of technical awareness</li> <li>• Under-preparedness</li> <li>• Incomplete or stilted programmes</li> </ul>

	<b>Distinction</b> 85–100%	<b>Merit</b> 75–84%	<b>Pass</b> 65–74%	<b>Below Pass</b> 0–64%
<b>Grades 4 and 5</b>	<ul style="list-style-type: none"> <li>• Technical fluency – tuning and vocal control</li> <li>• Developed use of expression and articulation</li> <li>• Imaginative use of space and movement</li> <li>• Thoughtful characterisation</li> <li>• Communicative performance which demonstrates understanding of the pieces</li> </ul>	<ul style="list-style-type: none"> <li>• Good technical control of voice – spoken and sung</li> <li>• Good variety of expression and articulation</li> <li>• Good use of space and movement</li> <li>• Good level of communication with, and awareness of, the audience</li> <li>• Realistic characterisation</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate choice of repertoire</li> <li>• Sense of performance and characterisation</li> <li>• Adequate technical control</li> <li>• Some variety of expression and articulation</li> <li>• Appropriate use of space and movement</li> </ul>	<ul style="list-style-type: none"> <li>• Inappropriate choice of repertoire</li> <li>• Lack of technical control, expression, inadequate articulation</li> <li>• Frequent hesitation – lack of continuity</li> <li>• Lack of commitment to performance</li> </ul>
<b>Grades 6 and 7</b>	<ul style="list-style-type: none"> <li>• Technical fluency</li> <li>• Skillful use of expression and articulation in characterisation</li> <li>• Successful communication with the audience</li> <li>• Imaginative use of space and movement</li> <li>• Good range of vocal technique</li> </ul>	<ul style="list-style-type: none"> <li>• Technical security</li> <li>• More skillful use and good range of vocal techniques and movement</li> <li>• Sensitivity of characterisation</li> <li>• Good level of communication with audience</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate choice of repertoire</li> <li>• Illustration of understanding of expression and articulation</li> <li>• Technical security</li> <li>• Demonstration of understanding of character and style</li> <li>• Appropriate use of space and movement</li> <li>• Sense of performance</li> </ul>	<ul style="list-style-type: none"> <li>• Inappropriate choice of repertoire</li> <li>• Technical insecurity</li> <li>• Lack of continuity</li> <li>• Inadequate grasp of character and style</li> </ul>
<b>Grade 8</b>	<ul style="list-style-type: none"> <li>• An excellent performance demonstrating a wide variety of techniques and opportunities of characterisation which are achieved convincingly</li> <li>• An authoritative performance which demonstrates maturity and commitment and is aesthetically satisfying to performer and audience</li> </ul>	<ul style="list-style-type: none"> <li>• A sound performance demonstrating technical fluency and sensitivity in the use of expression in characterisations</li> <li>• Good use of space and movement which enhances the performance and shows authoritative command of stage and elicits audience engagement</li> </ul>	<ul style="list-style-type: none"> <li>• A satisfactory performance which demonstrates technical security, musical sensitivity and a range of expression</li> <li>• The choice of repertoire allows for diversity of characterisation and movement and the performance demonstrates stylistic awareness and communication with the audience</li> </ul>	<ul style="list-style-type: none"> <li>• Unsatisfactory performance with insufficient technical authority and absence of imagination</li> </ul>



## Sight Reading

The examiner will consider the performance of the sight reading; in awarding the marks, they will take into account the following criteria:

	<b>Distinction</b> 85–100%	<b>Merit</b> 75–84%	<b>Pass</b> 65–74%	<b>Below Pass</b> 0–64%
<b>Grade 8</b>	<ul style="list-style-type: none"> <li>• Sound and convincing reading demonstrating characterisation and comprehension of text</li> <li>• Some use of movement.</li> <li>• Candidate is able to lead discussion of text and demonstrate good analytical skills and knowledge of musical theatre</li> </ul>	<ul style="list-style-type: none"> <li>• Mostly fluent and convincing reading of text including characterisation and demonstrating good comprehension</li> <li>• Demonstration of analytical skills in discussion of text with the ability to relate to other works.</li> </ul>	<ul style="list-style-type: none"> <li>• Satisfactory rendition of unseen piece with some use of expression demonstrating understanding</li> <li>• Candidate shows insight in discussion of context and interpretation of text.</li> </ul>	<ul style="list-style-type: none"> <li>• Inaccurate and/or stilted reading with little or no attempt at characterisation, and lack of interpretive skills.</li> </ul>

## Discussion

The examiner will consider the candidate's responses to questions, and participation in discussion, and will award a mark taking into account the following:

	<b>Distinction</b> 85–100%	<b>Merit</b> 75–84%	<b>Pass</b> 65–74%	<b>Below Pass</b> 0–64%
<b>Steps 1 and 2</b>	<ul style="list-style-type: none"> <li>• Ability to identify mood of songs</li> <li>• Ability to explain choice or likes/dislikes of songs</li> <li>• Positive response to questions</li> <li>• Understanding of vocabulary</li> <li>• Some development of discussion led by the examiner</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to identify mood of songs</li> <li>• Ability to explain choice or likes/dislikes of songs</li> <li>• Positive response to questions</li> <li>• Understanding of vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to identify mood of songs</li> <li>• Single word answers to questions</li> </ul>	<ul style="list-style-type: none"> <li>• No response to examiner's questions</li> </ul>
<b>Grades 1 to 3</b>	<ul style="list-style-type: none"> <li>• Ability to respond to examiner's comments with understanding and appreciation</li> <li>• Demonstration of understanding of medium with enthusiasm for performance</li> <li>• Further development of discussion with the examiner</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to respond to examiner's comments with understanding and appreciation</li> <li>• Demonstration of understanding of medium with enthusiasm for performance</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to respond to examiner's comments with some understanding and appreciation</li> <li>• Demonstration of understanding of medium in discussion</li> </ul>	<ul style="list-style-type: none"> <li>• No response or one-word responses to questions</li> <li>• Reluctance to engage in discussion</li> </ul>

	<b>Distinction</b> 85–100%	<b>Merit</b> 75–84%	<b>Pass</b> 65–74%	<b>Below Pass</b> 0–64%
<b>Grades 4 and 5</b>	<ul style="list-style-type: none"> <li>• Demonstrates ability to engage in discussion of style and characterisation with examiner</li> <li>• Ability to contextualise programme pieces and discuss period</li> <li>• Demonstrates good understanding and knowledge to develop discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates ability to engage in discussion of style and characterisation with examiner</li> <li>• ability to contextualise programme pieces and discuss period</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates ability to engage in discussion of style and characterisation with examiner</li> </ul>	<ul style="list-style-type: none"> <li>• Shows little understanding of style and characterisation in programme</li> </ul>
<b>Grades 6 and 7</b>	<ul style="list-style-type: none"> <li>• Candidate is able to discuss styles and characterisation of pieces chosen</li> <li>• Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance</li> <li>• Candidate can discuss performance techniques and skills with some confidence</li> <li>• Extended discussion demonstrating authority and ability to relate knowledge to other works and styles</li> </ul>	<ul style="list-style-type: none"> <li>• Candidate is able to discuss styles and characterisation of pieces chosen</li> <li>• Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance</li> <li>• Candidate can discuss performance techniques and skills with some confidence</li> </ul>	<ul style="list-style-type: none"> <li>• Candidate is able to discuss styles and characterisation of pieces chosen</li> <li>• Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance</li> </ul>	<ul style="list-style-type: none"> <li>• Some response but over-reliant on examiner lead and demonstrating lack of awareness</li> </ul>
<b>Grade 8</b>	<ul style="list-style-type: none"> <li>• Authoritative and knowledgeable discussion of programme, its context and demands and a sound ability to relate vocal techniques, characterisation and dramatic style to a range of works</li> </ul>	<ul style="list-style-type: none"> <li>• Candidate can engage in discussion of components 1 and 2 and shows an awareness of vocal technique, characterisation and dramatic styles</li> <li>• Good knowledge and ability to relate to programme and beyond</li> </ul>	<ul style="list-style-type: none"> <li>• Candidate can engage in discussion of components 1 and 2 and shows an awareness of vocal technique, characterisation and dramatic styles</li> </ul>	<ul style="list-style-type: none"> <li>• Insufficient understanding demonstrated — lack of knowledge of musical theatre generally, vocal techniques, characteristics and dramatic styles</li> </ul>

## DipLCM in Performance

### **Prerequisite qualifications**

There are no prerequisites for entry to this examination.

### **Performance standard**

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

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

**20 marks**

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

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

### **Component 2: Performance**

**60 marks**

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

The total performance time must not exceed 20 minutes.

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

### **Component 3: Discussion**

**20 marks**

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

- how the programme was put together
- subject matter and characterisation in the programme
- the contrasting styles and moods within the programme (including an awareness of the historical development of 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
- how the songs and spoken libretto were learnt and prepared for performance, including any problems

and how these were overcome

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

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

## ALCM in Performance

### **Prerequisite qualifications**

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

### **Performance standard**

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

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

**20 marks**

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

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

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

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

### **Component 2: Performance**

**60 marks**

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

The total performance time must not exceed 25 minutes.

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

### **Component 3: Discussion**

**20 marks**

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

- how the programme was put together
- subject matter and characterisation in the programme
- the contrasting styles and moods within the programme (including an awareness of the historical development of 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
- how the songs and spoken libretto were learnt and prepared for performance, including any problems and how these were overcome
- a critical evaluation of the candidate's performance, including aspects of the performance which went well, and aspects which could have been improved
- the candidate's response to the quick study
- wider background knowledge of musical theatre, particularly in relation to the programme performed
- a thorough understanding of relevant vocal and dramatic techniques, stagecraft, and performance skills

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

## **LLCM in Performance**

### **Prerequisite qualifications**

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

### **Performance standard**

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

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

**15 marks**

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

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

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

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

## **Component 2: Performance**

**60 marks**

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

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

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

## **Component 3: Presentation**

**10 marks**

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

### **Topics**

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

## **Component 4: Discussion**

**10 marks**

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

- how the programme was put together
- subject matter and characterisation in the programme
- the contrasting styles and moods within the programme (including a detailed awareness of the historical development of music theatre styles)

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

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

## FLCM in Performance

### **Prerequisite qualifications**

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

### **Performance standard**

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

### **Component 1: Performance**

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

The candidate is expected to:

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

Original and creative approaches to programme-building are encouraged.

The programme should comprise items of a technical standard sufficient to demonstrate performance mastery of the highest professional and artistic levels. A well-rounded, balanced programme, incorporating depth and breadth of style, is expected. Where the programme as a whole is not sufficient for the candidate to demonstrate mastery at this level, the marking may reflect this. There is no requirement for programmes to be approved in advance; however, advice is available from the Chief Examiner.

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

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

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

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

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



## 8.1 Step and graded examinations

### **Distinction (85–100%)**

A candidate who achieves a Pass with Distinction 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 (at higher grades) will have demonstrated wide-ranging contextual knowledge in relation to the repertoire performed. They will have shown evidence of being able to select repertoire highly appropriate to the grade, and to their own particular performance strengths. They are likely to have initiated conversation 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. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at Grades 6 to 8, a sense of individual personality in relation to, the repertoire.

### **Merit (75–84%)**

A candidate who achieves a Pass with Merit will have offered an 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 a good sense of characterisation and interpretative skill. They will have demonstrated a largely assured understanding of the librettos and music in the repertoire, and (at higher grades) will have demonstrated secure contextual knowledge in relation to the repertoire performed. They will have shown evidence of being able to select repertoire appropriate to the grade, and to their own particular performance strengths. They will have been able to offer opinion as well as fact in the discussion, and will have responded positively and easily to questions from the examiner. They will have communicated, through performance, some sense of engagement with, some understanding of, and at Grades 6 to 8, an emerging sense of individual personality in relation to, the repertoire.

### **Pass (65–74%)**

A candidate who achieves a Pass will have offered a mostly accurate and fluent response in all or most of the components. They will have demonstrated the ability to perform from memory with reasonable accuracy, with an acceptable level of audibility, projection and reasonable vocal technique, and will have shown some evidence of characterisation and interpretative skill. They will have demonstrated an acceptable understanding of the music and librettos in the songs, and (at higher grades) will have demonstrated some contextual knowledge in relation to the repertoire performed. They will have shown evidence of being able to select repertoire broadly appropriate to the grade, and to their own particular performance strengths. They will have produced correct factual answers to most or all of the questions.

They will have communicated, through performance, a basic understanding of the repertoire and ability to engage the audience.

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

A candidate who achieves a mark in this band will have demonstrated some inaccuracy and lack of fluency in all or most of the components. They will not have demonstrated an acceptable standard of vocal technique, projection or audibility; there may have been lapses in memory, and they will have shown little evidence of characterisation or interpretative skill. Their understanding of the music and librettos in the songs performed and (at higher grades) their contextual knowledge in relation to the repertoire performed will have been judged inadequate. There will have been significant questions about their ability to select repertoire appropriate to the grade, and to their own particular performance strengths. They will have offered mostly incorrect or incoherent answers to questions asked by the examiner. They will have failed to communicate, through performance, any significant degree of understanding of the repertoire, or an ability to engage the audience.

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

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy and lack of fluency in all or most of the components. Their standard of vocal technique, projection and audibility will have been judged as poor, there will have been many memory lapses, and they will not have shown any significant evidence of characterisation or interpretative skill. Their understanding of the music and librettos in the songs performed and (at higher grades) their contextual knowledge will have been minimal. The repertoire chosen is likely to have been inappropriate to the grade, and to the candidate's own particular performance strengths. Answers to the questions will have been inadequate. They will have failed to communicate, through performance, an understanding of the repertoire, and they will not have succeeded in engaging the audience.

## **8.2 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 from memory, with audibility, good projection and secure vocal technique, and will have shown evidence of an excellent sense of characterisation and interpretative skill. They will have demonstrated a thorough familiarity with the librettos and music in the repertoire, and will have demonstrated wide-ranging contextual knowledge in relation to the repertoire performed. They will have communicated, through performance and selection of repertoire, a sense of real engagement with, an understanding of, and a clear sense of individual personality in relation to, the repertoire, appropriate to the level of diploma being examined. They will have taken the lead in the discussion, and will have been able to comment perceptively on their own performance and interpretation. They will have shown the ability to offer character development, and to utilise and vary the technical aspects of performance as applicable to the repertoire performed.

### **Approved (75–84%)**

A candidate who achieves a mark in this band will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated the ability to perform accurately from memory, with audibility, good projection and secure vocal technique, and will have shown significant evidence of a good sense of characterisation and interpretative skill. They will have demonstrated a largely assured understanding of the music and librettos in the repertoire, and will have demonstrated secure contextual knowledge in relation to the repertoire performed. They will have communicated, through performance and selection of repertoire, some sense of engagement with, some understanding of, and some sense of musical personality in relation to, the repertoire, appropriate to the level of diploma being examined. They will have initiated conversation in the discussion, and will have been able to comment perceptively on their own performance and interpretation.

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

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of communication in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment. Evidence of characterisation and interpretative skill will be lacking. They will have failed to communicate, through performance and selection of repertoire, a sufficient degree of understanding of the repertoire, or ability to engage the audience, appropriate to the level of diploma being examined.

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

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

## **8.3 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.

## 9. Regulated qualifications

### 9.1 Regulated qualification information

LCME's graded and diploma examinations in most subjects are regulated in England by Ofqual and other UK regulators and have been placed on the Regulated Qualifications Framework (RQF). The table below shows the qualification number, RQF title and credit value of each grade and diploma. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications ([register.ofqual.gov.uk](http://register.ofqual.gov.uk)), for further details.

#### Graded examinations

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
Grade 1	501/2005/0	UWLQ Level 1 Award in Graded Examination in Music Theatre (Grade 1)	12	60	6
Grade 2	501/2007/4	UWLQ Level 1 Award in Graded Examination in Music Theatre (Grade 2)	18	80	8
Grade 3	501/2008/6	UWLQ Level 1 Award in Graded Examination in Music Theatre (Grade 3)	18	100	10
Grade 4	501/2009/8	UWLQ Level 2 Certificate in Graded Examination in Music Theatre (Grade 4)	24	130	13
Grade 5	501/2010/4	UWLQ Level 2 Certificate in Graded Examination in Music Theatre (Grade 5)	24	150	15
Grade 6	501/2071/2	UWLQ Level 3 Certificate in Graded Examination in Music Theatre (Grade 6)	30	170	17
Grade 7	501/2077/3	UWLQ Level 3 Certificate in Graded Examination in Music Theatre (Grade 7)	30	190	19
Grade 8	501/2080/3	UWLQ Level 3 Certificate in Graded Examination in Music Theatre (Grade 8)	48	250	25

#### Performance diplomas

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

### 9.2 RQF levels

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

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

## 9.3 UCAS tariff points

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

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

## 9.4 Progression

### Progression from music performance grades

#### Performance route

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

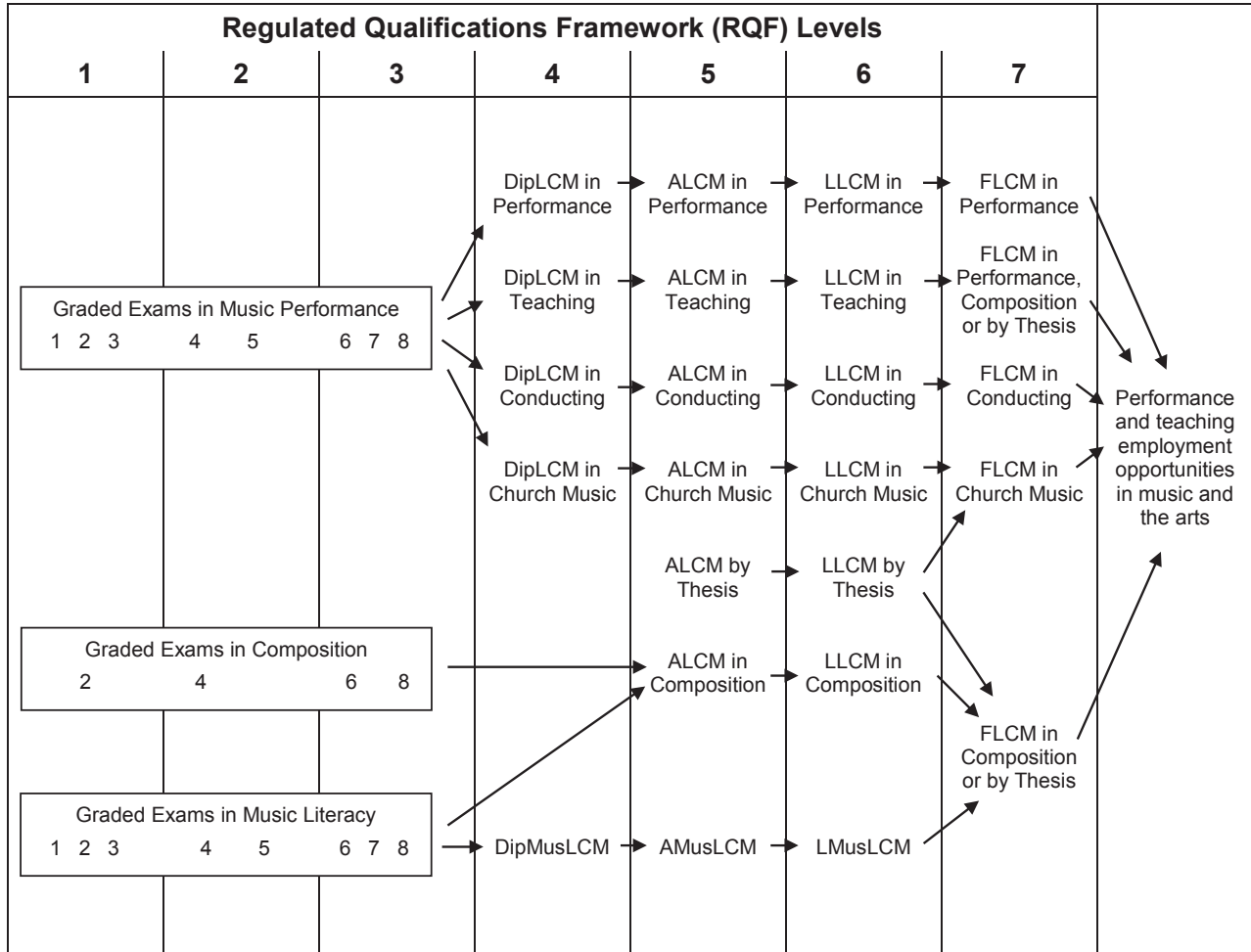
#### Teaching route

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

## Progression routes

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

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



## 10. List of suggested repertoire

Candidates are encouraged to explore the music theatre repertoire fully. This list provides guidance, and can be used as a starting point for those compiling programmes for examination. Candidates may select from this list, but examiners will welcome other appropriate choices. Exam levels are given for guidance only, and are intended to indicate the level at which each song might typically be performed. All songs, including those included in our graded handbooks, may be performed at a lower or higher level than indicated if desired, and much will depend on the age, character and disposition of the candidate.

Title	Show	Songwriters	Suggested exam level	Date
42nd Street	42nd Street	Warren and Dubin	5–6	1933
Adelaide's Lament	Guys and Dolls	Frank Loesser	6–7	1950
Adele's Laughing Song	Die Fledermaus	Johann Strauss II	8–Diploma	1874
Alice Blue Gown	Irene	Harry Tierney	6–7	1919
All Hail the Brain	13	Jason Robert Brown	5–6	2007
All That Jazz	Chicago	Kander and Ebb	6–8	1975
Alone	Young Frankenstein	Mel Brooks	5–6	2007
Always Starting Over	If/Then	Brian Yorkey and Tom Kitt	6–8	2014
Angels, Punks and Raving Queens	Elegies for Angels, Punks and Raving Queens	Russell and Hood	5–6	1992
Anything Goes	Anything Goes	Cole Porter	6–7	1934
As Long as He Needs Me	Oliver!	Lionel Bart	5–6	1960
Astonishing	Little Women	Jason Howland and Mindi Dickstein	8–Diploma	2005
Audition Aria	Die Fledermaus	Johann Strauss	8–Diploma	1874
Beauty and the Beast	Beauty and the Beast	Ashman and Menken	1–3	1994
Beauty Is, The	The Light in the Piazza	Adam Guettel	8	2005
Being Alive	Company	Stephen Sondheim	8–Diploma	1970
Better	Little Women	Jason Howland and Mindi Dickstein	6–8	2005
Bewitched, Bothered and Bewildered	Pal Joey	Rodgers and Hart	6–8	1940
Bibbidi Bobbidi Boo	Cinderella	Al Hoffman, Mack David and Jerry Livingston	S1–1	1950
Bidin' My Time	Girl Crazy	George and Ira Gershwin	4–6	1930
Bonnie	Bonnie and Clyde	Frank Wildhorn and Don Black	5–6	2012
Bouncing Off the Walls	Spider Man: Turn Off the Dark	Bono and The Edge	6–8	2010
Breathe	In the Heights	Lin-Manuel Miranda	5–6	2008
Bright Eyes	Watership Down	Mike Batt	2–4	1978
Broadway Baby	Follies	Stephen Sondheim	8–Diploma	1971
Build a Wall	Shrek The Musical	Jeanine Tesori and David Lindsay-Abaire	6–8	2008
Burn	Hamilton	Lin-Manuel Miranda	7–Diploma	2015
Burlington Bertie	Music hall	Hargreaves	4–5	1900
Candle on the Water	Pete's Dragon	Hirschorn and Kasha	4–6	1977
Can You Feel the Love Tonight?	The Lion King	Elton John and Tim Rice	4–5	1994
Castle on a Cloud	Les Misérables	Boublil and Schönberg	1–3	1980
Change in Me, A	Beauty and the Beast	Alan Menken	4–6	1994



Children Will Listen	Into the Woods	Stephen Sondheim	8–Diploma	1986
Chitty Chitty Bang Bang	Chitty Chitty Bang Bang	Sherman brothers	2–4	1968
Christmas Lullaby	Songs for a New World	Jason Robert Brown	6–7	1993
Climb Every Mountain	The Sound of Music	Rodgers and Hammerstein	6–8	1959
Close Every Door to Me	Joseph and the Amazing Technicolor Dreamcoat	Andrew Lloyd Webber and Tim Rice	3–5	1968
Colours of the Wind	Pocahontas	Menken and Schwartz	2–4	1995
Consider Yourself	Oliver!	Lionel Bart	2–4	1960
Cool	West Side Story	Bernstein and Sondheim	7–8	1957
Cry Me a River	Standard	Arthur Hamilton	6–7	1953
Daddy's Son	Ragtime	Stephen Flaherty	6–8	1998
Dentist	Little Shop of Horrors	Menken and Ashman	6–8	1982
Do I Hear a Waltz?	Do I hear a Waltz?	Rodgers and Sondheim	6–7	1965
Doll on a Music Box	Chitty Chitty Bang Bang	Sherman brothers	2–4	1968
Don't Tell Mama	Cabaret	Kander and Ebb	8–Diploma	1972
Dream 'o Day Jill	Tom Jones	Edward German	4–6	1907
Easy Terms	Blood Brothers	Willie Russell	6–8	1988
Easy to Be Hard	Hair	Galt MacDermot, Gerome Ragni and James Rado	7–8	1967
Empty Chairs at Empty Tables	Les Misérables	Boublil and Schönberg	7–8	1980
Everything Else	Next to Normal	Brian Yorkey and Tom Kitt	6	2008
Everything Thing I Know	In the Heights	Lin-Manuel Miranda	5–6	2008
Everything's Coming up Roses	Gypsy	Jule Styne and Stephen Sondheim	5–6	1959
Expressing Yourself	Billy Elliott	Elton John and Lee Hall	3–5	2005
Fame	Fame	Steve Margoshes and Jacques Levy	6–7	1980
Far from the Home I Love	Fiddler on the Roof	Bock and Harnick	5–6	1964
Feed the Birds	Mary Poppins	Sherman brothers	1–3	1964
Fifty Percent	Ballroom	Billy Goldenberg, Alan and Marilyn Bergman	5–6	1978
Flash, Bang, Wallop	Half a Sixpence	David Heneker	5–7	1963
Flower Song	Faust	Gounod	7–8	1859
Fly, Fly Away	Catch Me if You Can	Shaiman and Wittman	6–8	2011
Food Glorious Food	Oliver!	Lionel Bart	2–4	1960
Gary Indiana	The Music Man	Meredith Willson	4–6	1957
Gasman Cometh, The	At The Drop Of A Hat	Flanders and Swann	3–5	1964
Get Me to the Church on Time	My Fair Lady	Lerner and Loewe	4–6	1956
Getting to Know You	The King and I	Rodgers and Hammerstein	4–6	1951
Gifts of Love	The Baker's Wife	Stephen Schwartz	6–8	1990
Girl I Mean to Be, The	Secret Garden	Simon and Norman	4–6	1991
Good Morning	Singin' in the Rain	Herb Brown and Freed	3–5	1952
Good Morning Baltimore	Hairspray	Shaiman and Wittman	5–7	2000
Goodbye	Catch Me if You Can	Shaiman and Wittman	7–Diploma	2011
Grandfather's Clock, My	n/a	Henry Clay Work	4–5	1876
Grease Lightning	Grease	Jacobs and Casey	4–6	1972
Great Big Stuff	Dirty Rotten Scoundrels	Miles Goodman	5–7	1988
Greenfinch and Linnet Bird	Sweeney Todd	Stephen Sondheim	8–Diploma	1979

Grow for Me	Little Shop of Horrors	Menken and Ashman	5–7	1982
Habañera	Carmen	Bizet	7–8	1875
Hard to Be the Bard	Something Rotten	Karey and Wayne Kirkpatrick	7–Diploma	2015
Here I Am	Dirty Rotten Scoundrels	Miles Goodman	6–8	1988
Heaven Help My Heart	Chess	Rice, Andersson and Ulvaeus	5–7	1984
Hernando's Hideaway	The Pajama Game	Adler and Ross	4–6	1954
Hey Big Spender	Sweet Charity	Cy Coleman and Dorothy Fields	6–8	1966
Hold On	The Secret Garden	Simon and Norman	6–7	1991
Home	Wonderland	Frank Wildhorn and Jack Murphy	1–3	2011
Hopelessly Devoted to You	Grease	Jacobs and Casey	4–5	1972
How 'Bout a Dance	Bonnie and Clyde	Frank Wildhorn and Don Black	5–6	2012
How Did We Come to This?	The Wild Party	Andrew Lippa	7–8	1999
Hurricane	Hamilton	Lin-Manuel Miranda	7–Diploma	2015
I Am Playing Me	[title of show]	Jeff Bowen	6–7	2006
I Believe	The Book of Mormon	Trey Parker, Robert Lopez and Matt Stone	6–8	2010
I Can Do That	A Chorus Line	Marvin Hamlisch and Edward Kleban	4–6	1975
I Can't Do It Alone	Chicago	Kander and Ebb	6–8	1975
I Close my Eyes	Joseph and the Amazing Technicolor Dreamcoat	Andrew Lloyd Webber and Tim Rice	4–5	1968
I Could Have Danced All Night	My Fair Lady	Lerner and Loewe	5–7	1956
I Don't Know How to Love Him	Jesus Christ Superstar	Andrew Lloyd Webber and Tim Rice	4–6	1970
I Don't Need A Roof	Big Fish	Andrew Lippa	5–7	2013
I Dreamed a Dream	Les Misérables	Boublil and Schönberg	3–6	1980
I Enjoy Being a Girl	Flower Drum Song	Rodgers and Hammerstein	4–6	1957
I Feel Pretty	West Side Story	Bernstein and Sondheim	4–5	1957
I Got Plenty of Nuttin'	Porgy and Bess	George and Ira Gershwin	4–5	1935
I Hold Your Hand In Mine	n/a	Tom Lehrer	4–6	1953
I Just Can't Wait to be King	The Lion King	Elton John and Tim Rice	2–4	1994
I Keep My Silent Watch and Ward	Yeomen of the Guard	Gilbert and Sullivan	8–Diploma	1888
I Know it's Today	Shrek The Musical	Jeanine Tesori and David Lindsay-Abaire	3–4	2008
I Never Do Anything Twice	The Seven Percent Solution	Stephen Sondheim	8–Diploma	1976
I Speak Six Languages	The 25th Annual Putnum County Spelling Bee	William Finn	6–Diploma	2005
I Wanna Be Like You	Jungle Book	Sherman brothers	2–4	1967
I Want to Sing in Opera	Music hall	David and Arthurs	6–7	1910
I Whistle a Happy Tune	The King and I	Rodgers and Hammerstein	3–5	1951
I Will Be Loved Tonight	I Love You, You're Perfect, Now Change	Roberts and DiPietro	6–7	1996
I Will Prevail	Wonderland	Frank Wildhorn and Jack Murphy	5–7	2011
I'd Be Surprisingly Good for You	Evita	Andrew Lloyd Webber and Tim Rice	6–7	1976
I'd Do Anything	Oliver!	Lionel Bart	3–5	1960
If I Can't Love Her	Beauty and the Beast	Alan Menken	4–6	1994
If I Only Had a Brain	The Wizard of Oz	Arlen and Harburg	3–5	1939
If I Were a Bell	Guys and Dolls	Frank Loesser	4–6	1950

If My Friends Could See Me Now	Sweet Charity	Cy Coleman	6–7	1966
If the World Turned Upside Down	Finding Neverland	Gary Barlow and Eliot Kennedy	5–6	2014
I'm Gonna Wash That Man Right Out of My Hair	South Pacific	Rodgers and Hammerstein	6–7	1949
I'm Here	The Color Purple	Stephen Bray, Brenda Russell and Alee Wallis	8–Diploma	2005
I'm In Love With A Wonderful Guy	South Pacific	Rodgers and Hammerstein	6–7	1949
I'm Not Afraid of Anything	Songs for a New World	Jason Robert Brown	7–8	1993
I'm Not That Girl	Wicked	Steven Schwartz	4–6	2003
I'm Not That Smart	The 25th Annual Putnum County Spelling Bee	William Finn	7–8	2005
In His Eyes	Jekyll and Hyde	Leslie Bricusse and Frank Wildhorn	6–8	1997
In Whatever Time We Have	Children of Eden	Stephen Schwartz	7–8	1991
Iolanthe's Aria	Iolanthe	Gilbert and Sullivan	8–Diploma	1882
It All Fades Aways	The Bridges of Madison County	Jason Robert Brown	6–8	2014
It Don't Mean a Thing	Standard	Ellington and Mills	5–7	1931
It Is What it Is	The Band's Visit	David Yazbeck	7–8	2017
It Never Was You	Knickerbocker Holiday	Weill and Anderson	6–8	1939
It's a Fine Life	Oliver!	Lionel Bart	3–5	1960
Kiss De Girl	The Little Mermaid	Menken and Ashman	4–6	1989
Joshua	Music hall		4–6	1912
Just You Wait	My Fair Lady	Lerner and Loewe	6–8	1956
La Seguidilla	Carmen	Bizet	8–Diploma	1875
Lamest Place in the World, The	13	Jason Robert Brown	5–6	2007
Leanin' on a Lamp Post	Me and My Girl	Rose, Furber and Gay	4–6	1937
Leave	Once	Geln Hansard and Marketa Irglova	5–6	2011
Leave You	Follies	Stephen Sondheim	8–Diploma	1971
Let's Face the Music and Dance	Follow the Fleet	Irving Berlin	5–7	1936
Let's Go Fly a Kite	Mary Poppins	Sherman brothers	3–5	1964
Life of the Party	The Wild Party	Andrew Lippa	7–8	1999
Little Buttercup	HMS Pinafore	Gilbert and Sullivan	5–6	1878
Little Girls	Annie	Strouse and Charnin	4–6	1977
Little More Homework, A	13	Jason Robert Brown	5–6	2007
Little of What You Fancy, A	Music hall	(perf.) Marie Lloyd	3–5	1916
Little Yellow Bird	Music hall	Murphy and Hargreaves	3–5	1903
Loose Ends	The Witches of Eastwick	Dempsey and Rowe	6–7	2000
Love's Old Sweet Song (Just A Song At Twilight)	Victorian parlour song	Bingham and Molloy	5–6	1894
Love To Me	Light In The Piazza	Adam Guettel	6–8	2005
Lullaby of Broadway	42nd Street	Warren and Dubin	5–6	1933
Macavity	Cats	Andrew Lloyd Webber and TS Eliot	4–5	1980
Mack The Knife	Threepenny Opera	Kurt Weill and Bertold Brecht	5–6	1928
Mad Dogs and Englishmen	Words and Music	Noel Coward	6–7	1931
Mamma Mia!	Mamma Mia!	Anderson and Ulvaeus	5–6	1975

Many a New Day	Oklahoma!	Rodgers and Hammerstein	5–6	1943
Maria	West Side Story	Bernstein and Sondheim	6–8	1957
Marry Me a Little	Marry Me a Little	Stephen Sondheim	7–8	1980
Masochism Tango	n/a	Tom Lehrer	5–7	1959
Master of the House	Les Misérables	Boublil and Schönberg	6–8	1980
Meadowlark	The Baker's Wife	Stephen Schwartz	8–Diploma	1990
Mein Herr	Cabaret	Kander and Ebb	6–8	1972
Memory	Cats	Andrew Lloyd Webber and TS Eliot	7–8	1980
Miss Byrd	Closer than Ever	Shire and Maltby	5–7	1989
Miss Marmelstein	I Can Get It For You Wholesale	Harold Rome	Diploma	1962
Mister Snow	Carousel	Rodgers and Hammerstein	7–8	1945
Moon and Me, The	Addams Family, The	Andrew Lippa	6–8	2010
Morning Person	Shrek The Musical	Jeanine Tesori and David Lindsay-Abaire	5–6	2008
Movie In My Mind, The	Miss Saigon	Schonberg and Boublil	5–7	1989
Mr Mistoffelees	Cats	Andrew Lloyd Webber and TS Eliot	4–5	1980
Music and the Mirror, The	A Chorus Line	Marvin Hamlisch and Edward Kleban	5–6	1975
Music of the Night, The	The Phantom of the Opera	Andrew Lloyd Webber and Charles Hart	7–Diploma	1986
My Brother Lives in San Francisco	Elegies for Angels, Punks and Raving Queens	Russell and Hood	6–7	1991
My Favourite Things	The Sound of Music	Rodgers and Hammerstein	1–2	1959
My House	Matilda	Tim Minchin	4–6	2010
My Morning Promenade	Music hall		4–6	pre– 1900
My Name is Tallulah	Bugsy Malone	Paul Williams	3–6	1976
My Ship	Lady in the Dark	Weill and Gershwin	5–6	1941
My Strongest Suit	Aida	Elton John and Tim Rice	7–8	1998
Naughty	Matilda	Tim Minchin	3–5	2010
Nellie the Elephant	n/a	Ralph Butler	S1–1	1956
Never Smile At A Crocodile	n/a	Churchill and Lawrence	S1–1	1953
Nice Work If You Can Get It	A Damsel in Distress	George and Ira Gershwin	5–6	1937
Nobody Does it Better	Standard	Marvin Hamlisch and Edward Kleban	6–8	1977
No–one is Alone	Into the Woods	Stephen Sondheim	7–8	1986
Not My Father's Son	Kinky Boots	Cyndi Lauper	6–8	2012
Nothing	A Chorus Line	Marvin Hamlisch and Edward Kleban	6–7	1975
Now That I've Seen Her	Miss Saigon	Boublil and Schönberg	6–8	1989
Oh What a Beautiful Morning	Oklahoma!	Rodgers and Hammerstein	4–6	1943
Omar Sharif	The Band's Visit	David Yazbeck	6–7	2017
On My Own	Les Misérables	Boublil and Schönberg	5–8	1980
Once More I Can See	Wonderland	Frank Wildhorn and Jack Murphy	4–6	2011
Once Upon a December	Anastasia	Flaherty and Ahrens	4–6	1997
Once You Lose Your Heart	Me And My Girl	Rose, Furber and Gay	7–8	1937
One	A Chorus Line	Marvin Hamlisch and Edward Kleban	5–7	1975
One Perfect Moment	Bring It On: The Musical	Tom Kitt, Amanda Green and Lin-Manuel Miranda	6–8	2012
Oom Pah Pah	Oliver!	Lionel Bart	3–5	1960
Out Tonight	Rent	Jonathan Larson	8–Diploma	1994
Over the Rainbow	Wizard of Oz	Arlen and Harburg	4–6	1939

Papi Hears the Ocean	The Band's Visit	David Yazbeck	7–8	2017
Part of That, A	The Last Five Years	Jason Robert Brown	7–8	2002
Part of Your World	The Little Mermaid	Menken and Ashman	1–3	1989
Perfect Nanny, The	Mary Poppins	Sherman brothers	2–4	1964
Pharaoh's Song	Joseph and the Amazing Technicolor Dreamcoat	Andrew Lloyd Webber and Tim Rice	4–5	1968
Pirate King, The	Pirates of Penzance	Gilbert and Sullivan	6–8	1879
Poisoning Pigeons in the Park	n/a	Tom Lehrer	5–7	1959
Poor John	Music hall	(perf.) Vesta Victoria	4–6	pre– 1900
Poor Wand'ring One	The Pirates of Penzance	Gilbert and Sullivan	8–Diploma	1879
Popular	Wicked	Stephen Schwartz	4–5	2003
Pulled	Addams Family, The	Andrew Lippa	6–8	2010
Razzle Dazzle	Chicago	Kander and Ebb	7–8	1975
Right Hand Man	Something Rotten	Karey and Wayne Kirkpatrick	6–8	2015
Roxie	Chicago	Kander and Ebb	7–8	1975
Say It to Me Now	Once	Geln Hansard and Marketa Irglova	5–6	2011
Second Star to the Right, The	Peter Pan	Fain and Cahn	2–4	1953
Send in the Clowns	A Little Night Music	Stephen Sondheim	8–Diploma	1973
Seventy–Six Trombones	The Music Man	Meredith Willson	4–6	1957
Shine	Billy Elliott	Elton John and Lee Hall	6	2005
Show Off	The Drowsy Chaperone	Lisa Lambert and Greg Morrison	5–6	2006
Siamese Cat Song, The	Lady and the Tramp	Lee and Burke	1–2	1955
Since I Gave My Heart Away	Geppetto	Stephen Schwartz	1–2	2000
Singin' in the Rain	The Hollywood Revue	Brown and Freed	4–6	1929
Sixteen Going On Seventeen	The Sound of Music	Rodgers and Hammerstein	5–7	1959
Skimbleshanks	Cats	Andrew Lloyd Webber and TS Eliot	4–5	1980
Smell of Rebellion, The	Matilda	Tim Minchin	5–7	2010
Soliloquy	Carousel	Rodgers and Hammerstein	8–Diploma	1945
So Anyway	Next to Normal	Brian Yorkey and Tom Kitt	6	2008
So Much Better	Legally Blonde	Laurence O'Keefe and Nell Benjamin	8–Diploma	2007
Someone is Sending Me Flowers	Shoestring Revue	Harnick and Baker	4–6	1955
Someone to Watch Over Me	Oh, Kay!	George and Ira Gershwin	5–7	1926
Something Wonderful	The King and I	Rodgers and Hammerstein	4–6	1951
Something's Coming	West Side Story	Bernstein and Sondheim	7–Diploma	1957
Someone Like You	Jekyll and Hyde	Leslie Bricusse and Frank Wildhorn	6–8	1997
Somewhere that's Green	Little Shop of Horrors	Ashman and Menken	6–7	1982
Spoonful of Sugar, A	Mary Poppins	Sherman brothers	2–3	1964
Starlight Express	Starlight Express	Lloyd Webber and Stilgoe	5–6	1984
Stars and the Moon	Songs for a New World	Jason Robert Brown	7–8	1993
Step One	Kinky Boots	Cyndi Lauper	6–8	2012
Steps of the Palace	Into the Woods	Stephen Sondheim	8–Diploma	1986
Still Hurting	The Last Five Years	Jason Robert Brown	7–8	2002
Stormy Weather	Standard	Koehler and Arlen	6–7	1933

Strollin'	Underneath the Arches	Ralph Reader	5–6	1959
Summer in Ohio, A	The Last Five Years	Jason Robert Brown	7–8	2002
Summertime	Porgy and Bess	Gershwin and Heyward	6–7	1935
Sun Has Got His Hat On, The	Me and My Girl	Rose, Furber and Gay	3–5	1937
Sun Whose Rays, The	The Mikado	Gilbert and Sullivan	6–8	1885
Supercalifragilisticexpialidocious	Mary Poppins	Sherman brothers	2–4	1964
Take a Chance on Me	Little Women	Jason Howland and Mindi Dickstein	7–8	2005
Take a Pair of Sparkling Eyes	The Gondoliers	Gilbert and Sullivan	7–Diploma	1889
Taylor the Latte Boy	n/a	Goldrich and Heisler	6–7	after 1970
Tell Me It's Not True	Blood Brothers	Willy Russell	6–7	1988
Tell Me on a Sunday	Song and Dance	Lloyd Webber and Black	6–7	1982
Telly	Matilda	Tim Minchin	4–6	2010
That Would Be Enough	Hamilton	Lin-Manuel Miranda	6–8	2015
That's Entertainment	The Band Wagon	Schwartz and Dietz	5–6	1952
There'll Always be an England	Merry England	Ross Parker	5–6	1940
There's a Word	Next to Normal	Brian Yorkey and Tom Kitt	6	2008
Think of Me	Phantom of the Opera	Lloyd Webber	8–Diploma	1986
This is the Moment	Jekyll and Hyde	Leslie Bricusse and Frank Wildhorn	8–Diploma	1997
Tit Willow	The Mikado	Gilbert and Sullivan	6–8	1885
Tomorrow	Annie	Strouse and Charnin	4–5	1977
Tonight	West Side Story	Bernstein and Sondheim	6–8	1957
Too beautiful For Words	The Color Purple	Stephen Bray, Brenda Russell and Alee Wallis	7–8	2005
Top Hat, White Tie and Tails	Top Hat	Irving Berlin	5–7	1935
Trolley Song, The	Meet Me in St. Louis	Martin and Blane	5–7	1944
Truly Scrumptious	Chitty Chitty Bang Bang	Sherman brothers	3–5	1968
Twentieth Century Blues	Cavalcade	Noel Coward	8–Diploma	1933
Ugly Duckling, The	Hans Christian Andersen	Loesser and Loesser	2–4	1952
Umbrella Man, The	Music hall	Flanagan and Allen	4–6	1938
Under the Sea	The Little Mermaid	Menken and Ashman	3–4	1989
Vilia	The Merry Widow	Franz Lehár	8–Diploma	1905
Wait For It	Hamilton	Lin-Manuel Miranda	6–8	2015
Waiting At The Church	Music hall	Henry E Pether	3–5	1906
Walking in the Air	The Snowman	Howard Blake	3–4	1982
Watch What Happens	Newsies	Alan Menken and Jack Feldman	6–8	2012
Were I Thy Bride	The Yeomen of the Guard	Gilbert and Sullivan	6–8	1888
What I Did for Love	A Chorus Line	Marvin Hamlisch and Edward Kleban	7–8	1975
What it Means to Be a Friend	13	Jason Robert Brown	5–6	2007
Whatever Happened To My Part?	Spamalot	John Du Prez and Eric Idle	7–8	2005
What More Do I Need?	Saturday Night	Stephen Sondheim	8–Diploma	1954
When All Was Young	Faust	Gounod	6–7	1859
When a Merry Maiden Marries	The Gondoliers	Gilbert and Sullivan	6–8	1889

When Father Papered the Parlour	Music hall	Weston and Barnes	2–4	1910
When Frederic Was a Little Lad	Pirates of Penzance	Gilbert and Sullivan	6–8	1879
When I Grow Up	Matilda	Tim Minchin	1–3	2010
When I Climb to the Top of Mount Rock	School of Rock	Andrew Lloyd Webber and Glenn Slater	6–8	2015
When I'm Cleaning Windows	n/a	George Formby	4–5	1936
When Maiden Loves	The Yeomen of the Guard	Gilbert and Sullivan	6–8	1888
When Words Fail	Shrek The Musical	Jeanine Tesori and David Lindsay-Abaire	5–7	2008
Where Did the Rock Go?	School of Rock	Andrew Lloyd Webber and Glenn Slater	5–6	2015
Where is it Written?	Yentl	Michel Legrand, Alan and Marilyn Bergman	6–7	1983
Where is Love?	Oliver!	Lionel Bart	2–4	1960
Where is the Warmth	The Baker's Wife	Stephen Schwartz	6–8	1990
Whistle Down the Wind	Whistle Down the Wind	Andrew Lloyd Webber and Jim Steinman	6–7	1996
Who I'd Be	Shrek The Musical	Jeanine Tesori and David Lindsay-Abaire	7–Diploma	2008
Who Will Buy?	Oliver!	Lionel Bart	1–3	1960
Whole New World, A	Aladdin	Alan Menken	2–4	1992
Why Am I Always the Bridesmaid?	Music hall	Fred W Leigh	3–5	pre– 1900
Why God Why	Miss Saigon	Boublil and Schönberg	8–Diploma	1989
Windy City	Calamity Jane	Irving Berlin	6–7	1953
Wishing You Were Somehow Here Again	The Phantom of the Opera	Andrew Lloyd Webber and Charles Hart	8–Diploma	1986
With Every Breath I Take	City of Angels	Cy Coleman and David Zippel	7–8	1989
With You	Ghost The Musical	Glenn Ballard, David Allan Stewart and Bruce Joel Rubin	7–Diploma	2011
Wizard and I, The	Wicked	Steven Schwartz	7–8	2003
Wonderful Day	Seven Brides for Seven Brothers	Saul Chaplin, Gene de Paul and Johnny Mercer	6–7	1954
Wouldn't it be Lovely	My Fair Lady	Lerner and Leowe	2–4	1956
Words, Words, Words	The Witches of Eastwick	Dempsey and Rowe	Diploma	2000
Worst Pies in London, The	Sweeney Todd	Stephen Sondheim	8–Diploma	1979
Worst Thing I Could Do, The	Grease	Jacobs and Casey	4–5	1972
Ya Got Trouble	The Music Man	Meredith Willson	6–8	1957
You Can Always Count On Me	City of Angels	Cy Coleman and David Zippel	6–8	1989
You Don't Know This Man	Parade	Jason Robert Brown	7–8	1998
You Don't Need to Love Me	If/Then	Brian Yorkey and Tom Kitt	6–8	2014
You Learn to Live Without	If/Then	Brian Yorkey and Tom Kitt	6–8	2014
You'll Never Walk Alone	Carousel	Rodgers and Hammerstein	6–7	1945
Younger than Springtime	South Pacific	Rodgers and Hammerstein	5–7	1949
You're Never Fully Dressed Without a Smile	Annie	Strouse and Charnin	4–5	1977

