

London College of Music Examinations

Musical Theatre Syllabus

Qualification specifications for:

Recital: Steps and Grades, Concert Grades, Cabaret: Leisure Play Grades, Duet Exams, Performance Diplomas, Teaching Diplomas and Diplomas by Thesis

Valid from:

2023

Musical Theatre Syllabus 2023

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London College of Music Examinations

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1.1 Foreword

A vision for the future

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

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

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

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

1.2 Introduction

London College of Music Examinations (LCME)

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

1.3 Syllabus validity

This syllabus is valid for steps, grades and diplomas in Musical Theatre from 2023 until further notice. The 2019–2021 syllabus will remain valid until August 2024.

1.4 Changes to the syllabus

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

Music Theatre Syllabus (2019–2021)	Musical Theatre Syllabus 2023
Emphasis on 'singing actors'	Emphasis on 'actor-singer'
Component 1 (Performance): perform varied programmes of songs and extracts of libretti with no compulsory repertoire	Component 1 (Performance): at least one song must be taken from the handbook. Performance of the lyric of the song from the handbook as an acting monologue
Sight Reading	Sight Reading no longer required in graded exams
Own choice	Own choice must include a specified period of musical theatre for Grades 4 to 7
Opera	Opera is removed from the list of musical theatre genres. Operetta is to remain as a musical theatre genre
Discussion questions	There aren't discussion questions but topics. These are now cumulative and topics from previous grades can be asked
Written Programmes	Programme notes will now be required for each step and graded award
Costume	Emphasis on rehearsal wear
Written programmes	Programme notes will now be required for each step and graded award
Quick Study for Performance Diplomas	No Quick Study for Performance Diplomas
FLCM Thesis in Music Theatre	ALCM, LLCM & FLCM Thesis in Musical Theatre

1.5 Exam entry

Exam dates, locations and fees

In-person practical examinations occur throughout the year alongside digital alternatives available at

any time. Details of exam dates, locations, fees and how to book an exam are available on our website:
lcme.uwl.ac.uk

Age groups and requirements for prior learning

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

Reasonable adjustments and special considerations

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

Equality, Diversity and Inclusion (EDI)

This syllabus is inclusive in its repertoire choices and committed to enabling candidates from all walks of life to reflect on their different needs, physical and emotional, and experiences by articulating issues, where appropriate, through the song's narrative and formulating clear interpretive arguments that communicate effectively to the examiner when the musical theatre material is performed. The syllabus material and approaches to learning wish to celebrate the opportunity for equality, diversity and inclusion regarding gender, race and ethnicity, disability, sexuality, socio-economic background, faith and age. Throughout each grade, the personal interpretation and responses to the lyric are central to this work. However, when selecting musical theatre repertoire, please be aware of the subject matter, especially regarding age, maturity, physicality, mental status, physical well-being, and character situations. The inclusivity of this syllabus aims to encourage performances encompassing a spectrum of disabilities, including wheelchair users and cognitive disabilities. Candidates should be free to create an individual and unique response to the performance material. For EDI to become relevant in our examination work, candidates are encouraged to be imaginative and free in their interpretation of the lyric and to reflect on the text in any context (social, historical, sexual, and cultural) so that there is a personal understanding and relevance to the candidate.

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

1.6 Graded exams timings

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

1.7 Assessment and results

Marking

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, knowledge and understanding, interpretation and communication. In awarding marks, examiners will take into account the extent to which each of these assessment criteria is demonstrated within the individual exam components; the assessment criteria used by the examiners for graded examinations is given in Section 8: Assessment. A pass in each individual exam component is not required to pass overall.

Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCME.

Enquiries, complaints and appeals

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

1.8 Exam regulations

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

2.1 Repertoire and programme planning

LCM Publications

LCM publishes handbooks for step and graded musical theatre exams, each containing a selection of songs appropriate for the grade. At least one song performed in the exam must be taken from the corresponding **Musical Theatre Handbook 2023** (*LCM*).

Additional repertoire

A number of songs may be the candidate's own choice. All sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. Candidates are encouraged to explore the **Musical Theatre Handbooks 2019–2021** (*LCM*) to find additional repertoire options. The 2019–2021 handbooks will remain valid only as a source of additional repertoire.

Programme planning

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

Parental guidance

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

Genres

Candidates should consider songs from different genres, including:

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

Alterations to repertoire

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

Transposing songs

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

Additional characters and stage directions

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

Special option for non-English speakers

A candidate may present one own-choice performance song in a language other than English. The procedures for managing this special option song are as follows:

- must fulfil the general condition regarding each grade
- must be recognised as published musical theatre repertoire
- a translation of the own-choice lyric must be provided

2.2 Performance guidelines

Spoken introductions

Spoken introductions are required for Grades 1 to 8 and should be detailed and concise, identifying character, situation, and candidate's chosen narrative or situation. The title of the musical, composer, lyricist and similar relevant information should be included in the written programme (see page 10).

Acting monologue

At least one song performed at each grade must be taken from the corresponding **Musical Theatre Handbook 2023 (LCM)**. At all grades, the lyric of the song taken from the handbook should be performed as an acting monologue. The text is to be performed from memory as required by the core specifications of the grade:

- From Grades 1 to 5, an acting monologue should explore meaning and response to the text's technical, rhythmic, phrasing, and creative demands.
- At Grade 6 and above, the lyric is to be treated as a dramatic monologue to explore the text, meaning, the phrasing of expressions, character, and situation imaginatively and creatively.

Performing from memory

All performances must be from memory.

Movement

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

Performance space

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

Accents in performance

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

Rehearsal tracks

Rehearsal tracks for songs in the **Musical Theatre Handbooks 2023 (LCM)** will be available from the LCME website, starting with Steps 1&2 and Grade 6. These may be used for practice and in the examination room. Own-choice songs can also be performed with a backing track. The backing track must not contain a vocal part or any part that doubles the song's melody.

Accompaniment

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

Use of music in the examination

Only official copies of the corresponding **Musical Theatre Handbook 2023 (LCM)** will be accepted in the examination room. All additional sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. The use of photocopied music not permitted.

2.3 Costume and hand properties

To maintain and create a safe environment in the examination room and safeguard the musical theatre performer's physical and creative skill when communicating contrasting characters, a minimum of loose-fitting neutral-coloured clothing (including footwear) that allows for ease of movement, is required. Using simple props and a hint of a costume (such as a hat, shawl or jacket) should clarify the character identified in each performance. This will make the performance more significant and appropriate to the needs of the overall assessment. Marks will not be deducted where costumes and props are not used.

2.4 Written programme

A written programme is required for all grades. The minimum requirement is a list of selected songs, the shows from which they are taken (where appropriate), composers, lyricists, and dates, plus character and situation regarding the reimagined performance and, where appropriate, how this might differ from the original. Copies of the lyric for each song must also be given to the examiner at the start of the assessment. For the Performance Diplomas, the programme notes will be assessed as part of the presentation of each musical theatre song. If these programme notes are not communicated at the appropriate level, the award will be deemed unsuccessful.

2.5 Spoken libretto (Grades 7 & 8 and Performance Diplomas)

Libretto taken from any place in the show, adapted, devised, or original text can be considered appropriate for the examination. The most important aspect of this work is for the candidate to engage with the sung and spoken voice quickly and effectively to demonstrate that the transition is fluid, natural and truthful.

3. Summary of exam structure

Table of examination entries

Examination	In Person	Digital: Live	Digital: Recorded
Recital (Steps and Graded)	√	√	—
Concert (Graded)	√	√	√
Cabaret (Leisure Play Graded)	√	√	√
Duet Examination (1 to 8)	√	√	√
DipLCM (Performers)	√	√	√
ALCM (Performers)	√	√	√
LLCM (Performers)	√	√	√
FLCM (Performers)	√	√	√
DipLCM (Teachers)	√	√	—
ALCM (Teachers)	√	√	—
LLCM (Teachers)	√	√	—

3.1 Recital: Step and graded exams

Component 1: Performance

At Step 1 to Grade 2 candidates perform two songs, at Grade 3 to 6 three songs, and at Grades 7 & 8 four songs. At least one song performed in the exam must be taken from the corresponding **Musical Theatre Handbook 2023 (LCM)**. The lyric of the song taken from the handbook should also be performed as an acting monologue at all grades.

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

A spoken section of libretto lasting 30 seconds must accompany one of the songs being performed at Grades 7 & 8.

Component 2: Discussion

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

Component weightings

	Performance	Discussion
Steps 1 & 2	90%	10%
Grades 1 to 8	90%	10%

3.2 Concert: graded examinations

Component 1: Performance

Candidates will perform a required number of songs at each grade. The requirements for each exam

component are the same as the graded examinations (see pages 17 to 27), except that the discussion is replaced by the examiner's reflective and evaluative analysis of the programme.

Component 2: Reflection (all grades)

Examiners will write a short evaluative report regarding the candidate's success in communicating performance ideas.

3.3 Cabaret: Leisure play graded examinations

Component 1: Performance

In addition to the requirements set for Component 1 of Graded and Recital Examinations, candidates will choose to perform an additional musical theatre number to replace component 2: Discussion.

3.4 Duet: examinations

Component 1: Performance

Candidates should present a contrasted and balanced programme of appropriate musical theatre repertoire. The repertoire chosen should be suitable for duet performance. The programme will be assessed according to the assessment criteria for performance at the equivalent grade (see pages 17 to 27).

Component 2: Reflection

Examiners will write a report evaluating the candidate's effectiveness in communicating performance ideas.

Regulations

Please be aware that the duet examinations are not regulated.

3.5 Performance Diplomas (DipLCM, ALCM, LLCM)

Component 1: Performance

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

Component 2: Programme notes

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

3.6 FLCM in Performance

Component 1: Performance

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

Component 2: Programme notes

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

3.7 Teaching Diplomas (DipLCM)

Component 1: Performance

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

Component 2: Teaching

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

Component 3: Presentation

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

Component 4: Discussion

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

3.8 Teaching Diplomas (ALCM, LLCM)

Component 1: Performance

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

Component 2: Teaching

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

Component 3: Presentation

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

Component 4: Discussion

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

Component 5: Essay

The candidate will submit an essay on teaching musical theatre.

3.9 Diplomas by Thesis (ALCM, LLCM, FLCM)

Musical Theatre by Thesis

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

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

4.1 Syllabus outline

Steps 1 & 2

The musical theatre journey commences at Steps 1 & 2 with a treasure trove of nursery rhymes, fairy tales, folk songs and traditional songs with a narrator or central character at the centre of the communication of the narrative. These arrangements offer an insight into the work of musical theatre by a storyteller, performer and creator. They offer an opportunity for a reimagined, inventive, and unique response to stories being told and sung. The opportunity to identify the character's place in the story's telling is exciting and innovative.

Steps 1 & 2 establish confidence in expressing the ideas of others through engagement with the text, personal and informed ideas and facts, and an ability to communicate personal interests.

Grades 1 to 3

The early grades enable the candidate to explore simple narratives, encouraging the individual to explore the original source, characterisations and situation but offer opportunities for a reimagined interpretation of the lyrics that place the song's narrative in a world they can communicate and relate to.

Grades 1 to 3 establish the foundations of bringing fictional and non-fictional ideas to life. Candidates understand storytelling elements and how these ideas relate to an examiner.

Grades 4 & 5

The American Song Book (Grade 4) and general musical theatre repertoire (Grade 5) are considered an essential part of this musical theatre process to increase the candidate's ability to consider the lyrics as an opportunity for personal expression, create characters and situations that are gender fluid and meaningful to the candidate, and bring the songs to life for the performer and examiner.

At Grade 4 the imaginative and technical demands of the 'legit' voice are explored through the repertoire of the American Song Book. At Grade 5 the use of sung and spoken voice to explore more complex narratives encourage relevant historical and literary understanding of musical theatre repertoire.

Grade 6

The world of contemporary musical theatre (Grade 6) encourages and gives opportunities for candidates to engage with new unseen works and gain experience of creating roles and being original in their performance work. This is also consistent with the philosophy of the syllabus to encourage reimagination and reinvention, plus seeking opportunities to understand the demands of new writing in the 21st century. Grade 6 demonstrates an advanced level of effective communication based on the performance skills acquired throughout the study of musical theatre at the lower grades. Overall this grade encourages original and unique performance ideas to create a character — and so the journey continues.

Grades 7 & 8

The final two grades offer opportunities to the candidate to explore well-known and iconic musical theatre texts in an environment where the reason for performing them is driven by aesthetic ideals.

The object of the performance work at Grades 7 & 8 is to understand the nature of the song and find ways to interpret the lyrics to have a consequence and meaning for both performer and examiner. It aims to reflect concerns such as equality, diversity and inclusion, and yet retain their status within the field of musical theatre. This opportunity to reinvent the characters and their situations is encouraged and should be indicated in the programme notes. This syllabus encourages its candidates to challenge the original performance and recreate a unique perception of character and song. However, this must always be considered in a secure theoretical, historical, contextual, and literary understanding of the repertoire chosen at this level of performance.

Diplomas

All diplomas carry through the philosophy engaged within the graded qualifications. The importance of the text is paramount to the overall performance of the sung material. The Performance Diploma in musical theatre is suitable for candidates wishing to enter the performance industry or as a prerequisite to qualifying for one of the three Teaching Diplomas available in musical theatre.

The Performance Diploma focuses on the aesthetic quality of performance and a necessarily high level of technical and artistic merit depending on the level of entry. The LLCM is appropriate for a final year undergraduate performance recital module (20 credits) and will be assessed at the level of appropriateness to enter the performance industry as a performer.

The Diploma by Thesis offer an opportunity to demonstrate academic rigour and good literary style at three levels, ALCM, FLCM and LLCM.

5. Step and graded exams: requirements

Step 1

Component 1: Performance

90 marks

- Performance of two contrasting songs from memory. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Step 1 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

The total performance time, including the break between the songs, must not exceed 8 minutes.

Title	Composer & lyricist	Publication
Humpty Dumpty	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
Mary Had a Little Lamb	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
Three Blind Mice	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
Little Jack Horner	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
Frère Jacques	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
Itsy Bitsy Spider	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
This Old Man	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
Hickory Dickory Dock	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
Donkey Riding	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
Down by the Station	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)

Additional repertoire

One song may be the candidate's own choice. Candidates are encouraged to explore the **Musical Theatre Handbook 2019–2021: Steps 1 & 2 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
Little April Shower	Larry Morey & Frank Churchill	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)
Everybody Wants to Be a Cat	Floyd Huddleston & Al Rinker	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)
Girls and Boys Come Out to Play	Traditional	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)
London Bridge Is Falling Down	Traditional	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates should be able to discuss mood, the meaning of words and the performance choices made. For examination requirements see page 28.

Step 2

Component 1: Performance

90 marks

- Performance of two contrasting songs from memory. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Step 2 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

The total performance time, including the break between the songs, must not exceed 8 minutes.

Title	Composer & lyricist	Publication
Crunch, Crunch, Crunch	Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
The Times Are Hard	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
My Brand New Baby Brother (Sister)	Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
Twinkle, Twinkle Little Star	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
Little Miss Muffet	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
This Little Light of Mine	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
Hush Little Baby	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 1 (LCM)
London Bridge	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
Old Mack!	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)
The Grand Old Duke of York	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 1 (LCM)

Additional repertoire

One song may be the candidate's own choice. Candidates are encouraged to explore the **Music Theatre Handbook 2019–2021: Steps 1 & 2 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
Winnie the Pooh	Richard M Sherman & Robert B Sherman	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)
The Bare Necessities	Terry Gilkyson	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)
In My Own Little Corner	Richard Rodgers & Oscar Hammerstein II	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)
You've Got a Friend in Me	Randy Newman	Music Theatre Handbook 2019–21: Steps 1 & 2 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

In addition to requirements for previous grades the candidate will be expected to discuss vocabulary, significant phrases and personal opinions regarding the choice of material and the rehearsal process with the examiner. For examination requirements see page 28.

Grade 1

Component 1: Performance

90 marks

- Performance of two songs contrasting in style from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 1 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

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

Title	Composer & lyricist	Publication
Feed the Birds (Tuppence a Bag)	Richard M Sherman & Robert B Sherman	Musical Theatre Handbook 2023: Grade 1 (LCM)
Bad Guys	Paul Williams	Musical Theatre Handbook 2023: Grade 1 (LCM)
Castle on a Cloud	Claude-Michel Schönberg, Alain Boublil, Jean-Marc Natel & Herbert Kretzmer	Musical Theatre Handbook 2023: Grade 1 (LCM)
Dites-Moi	Richard Rodgers & Oscar Hammerstein II	Musical Theatre Handbook 2023: Grade 1 (LCM)
Everyone Knows He's Winnie the Pooh	Bryan Woodbury	Musical Theatre Handbook 2023: Grade 1 (LCM)
I've Gotta Crow	Mark Charlap & Carolyn Leigh	Musical Theatre Handbook 2023: Grade 1 (LCM)
No Matter What	Andrew Lloyd Webber & Jim Steinman	Musical Theatre Handbook 2023: Grade 1 (LCM)
Part of Your World	Alan Menken & Howard Ashman	Musical Theatre Handbook 2023: Grade 1 (LCM)
Be Kind to Your Parents	Harold Rome	Musical Theatre Handbook 2023: Grade 1 (LCM)
Where Is Love?	Lionel Bart	Musical Theatre Handbook 2023: Grade 1 (LCM)

Additional repertoire

One song may be the candidate's own choice. Candidates are encouraged to explore the **Musical Theatre Handbook 2019–2021: Grade 1 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
Any Old Iron	Charles Collins, Fred Terry & A E Sheppard	Music Theatre Handbook 2019–21: Grade 1 (LCM)
My Favorite Things	Richard Rodgers & Oscar Hammerstein II	Music Theatre Handbook 2019–21: Grade 1 (LCM)
Little People	Claude-Michel Schönberg & Alain Boublil	Music Theatre Handbook 2019–21: Grade 1 (LCM)
Johnny One Note	Richard Rodgers & Lorenz Hart	Music Theatre Handbook 2019–21: Grade 1 (LCM)
Chim Chim Cher-ee	Richard M Sherman & Robert B Sherman	Music Theatre Handbook 2019–21: Grade 1 (LCM)
Do You Want to Build a Snowman?	Kristen Anderson-Lopez & Robert Lopez	Music Theatre Handbook 2019–21: Grade 1 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

Grade 2

Component 1: Performance

90 marks

- Performance of two songs contrasting in style from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 2 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

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

Title	Composer & lyricist	Publication
Good Morning	Nacio Herb Brown & Arthur Freed	Musical Theatre Handbook 2023: Grade 2 (LCM)
The Sun Has Got His Hat on	Ralph Butler & Noel Gay	Musical Theatre Handbook 2023: Grade 2 (LCM)
Day by Day	Stephen Schwartz	Musical Theatre Handbook 2023: Grade 2 (LCM)
I Want it Now	Leslie Bricusse	Musical Theatre Handbook 2023: Grade 2 (LCM)
I'm Late	Sammy Fain & Bob Hilliard	Musical Theatre Handbook 2023: Grade 2 (LCM)
Pure Imagination	Leslie Bricusse & Anthony Newley	Musical Theatre Handbook 2023: Grade 2 (LCM)
The Ugly Duckling	Frank Loesser	Musical Theatre Handbook 2023: Grade 2 (LCM)
Let's Go Fly a Kite	Richard M Sherman & Robert B Sherman	Musical Theatre Handbook 2023: Grade 2 (LCM)
My Favourite Things	Richard Rodgers & Oscar Hammerstein II	Musical Theatre Handbook 2023: Grade 2 (LCM)
Heffalumps and Woozles	Richard M Sherman & Robert B Sherman	Musical Theatre Handbook 2023: Grade 2 (LCM)

Additional repertoire

One song may be the candidate's own choice. Candidates are encouraged to explore the **Music Theatre Handbook 2019–2021: Grade 2 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
Once Upon a December	Stephen Flaherty & Lynn Ahrens	Music Theatre Handbook 2019–21: Grade 2 (LCM)
Round-Shouldered Man	Lucy Simon & Marsha Norman	Music Theatre Handbook 2019–21: Grade 2 (LCM)
Daisy Bell	Harry Darce	Music Theatre Handbook 2019–21: Grade 2 (LCM)
I Got the Sun in the Morning	Irving Berlin	Music Theatre Handbook 2019–21: Grade 2 (LCM)
Think Positive	Leslie Bricusse	Music Theatre Handbook 2019–21: Grade 2 (LCM)
I Do Like to Be Beside the Seaside	John A Glover-Kind	Music Theatre Handbook 2019–21: Grade 2 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

Grade 3

Component 1: Performance

90 marks

- Performance of three songs contrasting in style from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 3 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

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

Title	Composer & lyricist	Publication
I Wan'na Be Like You	Richard M Sherman & Robert B Sherman	Musical Theatre Handbook 2023: Grade 3 (LCM)
Any Dream Will Do	Lloyd Webber & Tim Rice	Musical Theatre Handbook 2023: Grade 3 (LCM)
Happiness	Clark Gesner	Musical Theatre Handbook 2023: Grade 3 (LCM)
If I Only Had a Brain	Harold Arlan & E "Yip" Harburg	Musical Theatre Handbook 2023: Grade 3 (LCM)
Let Me Entertain You [PG]	Jules Styne & Stephen Sondheim	Musical Theatre Handbook 2023: Grade 3 (LCM)
Proud of Your Boy	Howard Ashman & Alan Menken	Musical Theatre Handbook 2023: Grade 3 (LCM)
Put on a Happy Face	Charles Strouse & Lee Adams	Musical Theatre Handbook 2023: Grade 3 (LCM)
The Girl I Mean to Be	Lucy Simon & Marsha Norman	Musical Theatre Handbook 2023: Grade 3 (LCM)
I See the Light	Alan Menken & Glenn Slater	Musical Theatre Handbook 2023: Grade 3 (LCM)
When I Grow Up	Tim Minchin	Musical Theatre Handbook 2023: Grade 3 (LCM)

Additional repertoire

Two songs may be the candidate's own choice. Candidates are encouraged to explore the **Music Theatre Handbook 2019–2021: Grade 3 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
The Boy I Love Is Up in the Gallery	George Ware	Music Theatre Handbook 2019–21: Grade 3 (LCM)
Goodnight My Someone	Meredith Willson	Music Theatre Handbook 2019–21: Grade 3 (LCM)
What If	Andrew Lippa	Music Theatre Handbook 2019–21: Grade 3 (LCM)
Don't Dilly Dally on the Way	Charles Collins & Fred W Leigh	Music Theatre Handbook 2019–21: Grade 3 (LCM)
Good Morning Baltimore	Marc Shaiman & Scott Wittman	Music Theatre Handbook 2019–21: Grade 3 (LCM)
How Lucky You Are	Stephen Flaherty & Lynn Ahrens	Music Theatre Handbook 2019–21: Grade 3 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

Grade 4

Component 1: Performance

90 marks

- Performance of three songs contrasting in style from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 4 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

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

Title	Composer & lyricist	Publication
Anything Goes	Cole Porter	Musical Theatre Handbook 2023: Grade 4 (LCM)
Fly Me to the Moon	Bart Howard	Musical Theatre Handbook 2023: Grade 4 (LCM)
It's Only a Paper Moon	Billy Rose, E "Yip" Harburg &	Musical Theatre Handbook 2023: Grade 4 (LCM)
Lullaby of Birdland	George Shearing & George David	Musical Theatre Handbook 2023: Grade 4 (LCM)
I Got Rhythm	Ira Gershwin & George Gershwin	Musical Theatre Handbook 2023: Grade 4 (LCM)
Autumn Leaves	Joseph Kosma & Johnny Mercer	Musical Theatre Handbook 2023: Grade 4 (LCM)
Over the Rainbow	Harold Arlan & E "Yip" Harburg	Musical Theatre Handbook 2023: Grade 4 (LCM)
They Can't Take That Away from Me	Ira Gershwin & George Gershwin	Musical Theatre Handbook 2023: Grade 4 (LCM)
Try to Remember	Harvey Schmidt & Tom Jones	Musical Theatre Handbook 2023: Grade 4 (LCM)
A Foggy Day	Ira Gershwin & George Gershwin	Musical Theatre Handbook 2023: Grade 4 (LCM)

Additional repertoire

Two songs may be the candidate's own choice, one of which must be written before 1960. Candidates are encouraged to explore the **Music Theatre Handbook 2019–2021: Grade 4 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
I Got Rhythm	Ira Gershwin & George Gershwin	Music Theatre Handbook 2019–21: Grade 4 (LCM)
Quiet	Tim Minchin	Music Theatre Handbook 2019–21: Grade 4 (LCM)
Almost Nearly Perfect	Marc Shaiman & Scott Wittman	Music Theatre Handbook 2019–21: Grade 4 (LCM)
Electricity	Elton John & Lee Hall	Music Theatre Handbook 2019–21: Grade 4 (LCM)
Six Hours as a Princess	David Evans & Douglas J Cohen	Music Theatre Handbook 2019–21: Grade 4 (LCM)
Don't Let Me Go	Jeanine Tesori & David Lindsay-Abaire	Music Theatre Handbook 2019–21: Grade 4 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

Grade 5

Component 1: Performance

90 marks

- Performance of three songs contrasting in style and genre from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 5 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

The total performance time, including the break between the songs, must not exceed 14 minutes.

Title	Composer & lyricist	Publication
Take Me to the World	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 5 (LCM)
Someone to Watch Over Me	Ira Gershwin & George Gershwin	Musical Theatre Handbook 2023: Grade 5 (LCM)
You'll Be Back	Lin-Manuel Miranda	Musical Theatre Handbook 2023: Grade 5 (LCM)
All Good Gifts	Stephen Schwartz	Musical Theatre Handbook 2023: Grade 5 (LCM)
Electricity	Elton John & Lee Hall	Musical Theatre Handbook 2023: Grade 5 (LCM)
Stay With Me	Cy Coleman & David Zippel	Musical Theatre Handbook 2023: Grade 5 (LCM)
When I Look at You	Frank Wildhorn & Nan Knighton	Musical Theatre Handbook 2023: Grade 5 (LCM)
Song on the Sand	Jerry Herman	Musical Theatre Handbook 2023: Grade 5 (LCM)
What it Means to Be a Friend	Jason Robert Brown	Musical Theatre Handbook 2023: Grade 5 (LCM)
As We Stumble Along	Lisa Lambert & Greg Morrison	Musical Theatre Handbook 2023: Grade 5 (LCM)

Additional repertoire

Two songs may be the candidate's own choice, one of which must be written before 1980. Candidates are encouraged to explore the **Music Theatre Handbook 2019–2021: Grade 5 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
Fascinating Rhythm	Ira Gershwin & George Gershwin	Music Theatre Handbook 2019–21: Grade 5 (LCM)
Giants in the Sky	Stephen Sondheim	Music Theatre Handbook 2019–21: Grade 5 (LCM)
R.S.V.P	Zina Goldrich & Marcy Heisler	Music Theatre Handbook 2019–21: Grade 5 (LCM)
Barbara Song	Kurt Weill & Marc Blitzstein	Music Theatre Handbook 2019–21: Grade 5 (LCM)
There's a Fine, Fine Line	Robert Lopez & Jeff Marx	Music Theatre Handbook 2019–21: Grade 5 (LCM)
The History of Wrong Guys	Cyndi Lauper	Music Theatre Handbook 2019–21: Grade 5 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

Grade 6

Component 1: Performance

90 marks

- Performance of three songs contrasting in style and genre from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 6 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.

The total performance time, including the break between the songs, must not exceed 16 minutes.

Title	Composer & lyricist	Publication
Freedom	Alex Loveless	Musical Theatre Handbook 2023: Grade 6 (LCM)
My Turn Now	John Cameron & Eden Phillips	Musical Theatre Handbook 2023: Grade 6 (LCM)
Guardian Angel	Michael Davies & Michael Blore	Musical Theatre Handbook 2023: Grade 6 (LCM)
Suddenly I'm Singing	Philip Glassborow arr. David Rhind-Tutt & Geoffrey Thomas	Musical Theatre Handbook 2023: Grade 6 (LCM)
On a Good Day	Danny Haengil Larsen & Michelle Elliott	Musical Theatre Handbook 2023: Grade 6 (LCM)
We Should Have Listened	Kate Courage	Musical Theatre Handbook 2023: Grade 6 (LCM)
Little Box of Memories	Joe Archer & Francesco Redica	Musical Theatre Handbook 2023: Grade 6 (LCM)
Distraction	Barry Thorson & Richard Link	Musical Theatre Handbook 2023: Grade 6 (LCM)
The Something Else	Vikki Stone	Musical Theatre Handbook 2023: Grade 6 (LCM)
Do I Dare to Dream [PG]	John Cameron & Simon Humphreys	Musical Theatre Handbook 2023: Grade 6 (LCM)
There Must Be Hope [PG]	Tony Pegler	Musical Theatre Handbook 2023: Grade 6 (LCM)
Normal	Danny Haengil Larsen & Michelle Elliott	Musical Theatre Handbook 2023: Grade 6 (LCM)

Additional repertoire

Two songs may be the candidate's own choice, one of which must be written after 2000. A selection of contemporary songs are available to download from the LCME website

Title	Composer & lyricist	Publication
The Saddest Truth of All	Alex Loveless	<i>(available to download from the LCME website)</i>
Keep On Dreaming	Barry Thorson & Richard Link	<i>(available to download from the LCME website)</i>
Like It Here [PG]	Danny Haengil Larsen & Michelle Elliott	<i>(available to download from the LCME website)</i>
Door/Window [PG]	Danny Haengil Larsen & Michelle Elliott	<i>(available to download from the LCME website)</i>
Wait	Joe Archer & Francesco Redica	<i>(available to download from the LCME website)</i>
The Piper's Tale	Kate Courage	<i>(available to download from the LCME website)</i>
Prosecco [PG]	Tony Pegler	<i>(available to download from the LCME website)</i>
Thirty Eight Days	Vikki Stone	<i>(available to download from the LCME website)</i>

Candidates are also encouraged to explore the **Music Theatre Handbook 2019–2021: Grade 6 (LCM)** to find additional repertoire options.

Title	Composer & lyricist	Publication
Finishing the Hat	Stephen Sondheim	Music Theatre Handbook 2019–21: Grade 6 (LCM)
Blow, Gabriel Blow	Cole Porter	Music Theatre Handbook 2019–21: Grade 6 (LCM)
I Am Aldolpho	Lisa Lambert & Greg Morrison	Music Theatre Handbook 2019–21: Grade 6 (LCM)
My New Philosophy	Andrew Lippa	Music Theatre Handbook 2019–21: Grade 6 (LCM)
The Fire Within Me	Jason Howland & Mindi Dickstein	Music Theatre Handbook 2019–21: Grade 6 (LCM)
You'll Be Back	Lin-Manuel Miranda	Music Theatre Handbook 2019–21: Grade 6 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

Grade 7

Component 1: Performance

90 marks

- Performance of four songs contrasting in style and genre from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 7 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.
- A spoken section of libretto lasting 30 seconds must accompany one of the songs being performed. Further information is available on page 10.

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

Title	Composer & lyricist	Publication
So Big/So Small	Benj Pasek & Justin Paul	Musical Theatre Handbook 2023: Grade 7 (LCM)
Always Starting Over	Brian Yorkey & Tom Kitt	Musical Theatre Handbook 2023: Grade 7 (LCM)
This Nearly Was Mine	Richard Rodgers & Oscar Hammerstein II	Musical Theatre Handbook 2023: Grade 7 (LCM)
Empty Chairs at Empty Tables	Claude-Michel Schönberg, Alain Boublil & Herbert Kretzmer	Musical Theatre Handbook 2023: Grade 7 (LCM)
No More	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 7 (LCM)
Cabaret	John Kander & Fred Ebb	Musical Theatre Handbook 2023: Grade 7 (LCM)
What I Did For Love	Marvin Hamlisch & Edward Kleban	Musical Theatre Handbook 2023: Grade 7 (LCM)
Johanna	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 7 (LCM)

(continues on the next page)

Hold Me in Your Heart	Cyndi Lauper	Musical Theatre Handbook 2023: Grade 7 (LCM)
Gimme, Gimme	Jeanine Tesori & Dick Scanlan	Musical Theatre Handbook 2023: Grade 7 (LCM)
Tell Me It's Not True	Willy Russell	Musical Theatre Handbook 2023: Grade 7 (LCM)
The Winner Takes It All	Benny Andersson & Björn Ulvaeus	Musical Theatre Handbook 2023: Grade 7 (LCM)

Additional repertoire

Three songs may be the candidate's own choice. Candidates are encouraged to explore the **Music Theatre Handbook 2019–2021: Grade 7 (LCM)** to find additional repertoire options:

Title	Composer & lyricist	Publication
Send in the Clowns	Stephen Sondheim	Musical Theatre Handbook 2019–21: Grade 7 (LCM)
Something's Coming	Leonard Bernstein & Stephen Sondheim	Musical Theatre Handbook 2019–21: Grade 7 (LCM)
Music of the Night	Andrew Lloyd Webber & Charles Hart	Musical Theatre Handbook 2019–21: Grade 7 (LCM)
Quiet	Jonathan Reid Gealt	Musical Theatre Handbook 2019–21: Grade 7 (LCM)
I Love Betsy	Jason Robert Brown	Musical Theatre Handbook 2019–21: Grade 7 (LCM)
When He Sees Me	Sara Bareilles	Musical Theatre Handbook 2019–21: Grade 7 (LCM)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

Grade 8

Component 1: Performance

90 marks

- Performance of four songs contrasting in style and genre from memory with spoken introductions. At least one song performed in the exam must be taken from the **Musical Theatre Handbook 2023: Grade 8 (LCM)**.
- The lyric of the song taken from that handbook should be performed as an acting monologue.
- A spoken section of libretto lasting 30 seconds must accompany one of the songs being performed. Further information is available on page 10.

The total performance time, including the break between the songs, must not exceed 25 minutes.

Title	Composer & lyricist	Publication
Everything I Know	Lin-Manuel Miranda	Musical Theatre Handbook 2023: Grade 8 (LCM)
A Bit of Earth	Lucy Simon & Marsha Norman	Musical Theatre Handbook 2023: Grade 8 (LCM)

Out There	Alan Menken & Stephen Schwartz	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
Being a Geek	Jason Robert Brown	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
Talent	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
The Movie in My Mind [PG]	Claude-Michel Schönberg, Alain Boublil & Richard Maltby, Jr	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
Don't Rain on My Parade	Jule Styne & Bob Merrill	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
Beautiful City	Stephen Schwartz	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
The Music and the Mirror	Marvin Hamlisch & Edward Kleban	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
Colored Woman	David Bryan & Joe DiPietro	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
One Perfect Moment	Tom Kitt, Amanda Green & Lin-Manuel Miranda	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)
Waiting for Life	Stephen Flaherty & Lynn Ahrens	Musical Theatre Handbook 2023: Grade 8 (<i>LCM</i>)

Additional repertoire

Three songs may be the candidate's own choice. Candidates are encouraged to explore the **Music Theatre Handbook 2019–2021: Grade 8 (*LCM*)** to find additional repertoire options:

Title	Composer & lyricist	Publication
Gethsemane	Andrew Lloyd Webber & Tim Rice	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)
Pity the Child	Benny Andersson, Björn Ulvaeus & Tim Rice	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)
The Girl in 14	Jeanine Tesori & Dick Scanlan	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)
By the Sea	Stephen Sondheim	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)
Still Hurting	Jason Robert Brown	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)
Run Away with Me	Kait Kerrigan & Bree Lowdermilk	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)
Get Out and Stay Out	Dolly Parton	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)
Waving Through a Window	Benj Pasek & Justin Paul	Musical Theatre Handbook 2019–21: Grade 8 (<i>LCM</i>)

Written programme

Candidates must provide a copy of the lyrics of each performed song plus a written programme identifying the order of performance, title of each musical (where appropriate), composers, lyricists and dates.

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see page 28.

6.1 Requirements

The knowledge required for the Discussion is cumulative; any knowledge required in earlier grades is required for later grades. There is no set form of words, or number of questions; examiners are encouraged to conduct the tests in a flexible and conversational manner. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology and a sense of engagement with, and understanding of, the music performed. Topics to be covered at each stage of the graded qualification are as follows.

Steps 1 & 2

Establish confidence in expressing the ideas of others through engagement with the sung and spoken text, personal and informed ideas and facts, meaning of words, mood of texts, and an ability to communicate personal interests such as contrasts in choice of repertoire.

Grades 1 to 3

Establish the foundations of performance, such as choice, style, genre, characterisation and mood of the spoken and sung lyric, the importance of punctuation and use of pauses and phrasing. Elements of basic theory will be appropriate to the early stages of this work, such as vocabulary, vowels (monophthongs and diphthongs), consonants (nasal, voiced and unvoiced), basic vocal anatomy and organs of articulation. Overall, encourage an ability to express the ideas of others with an expressive approach to technique and performance.

Grades 4 & 5

Identify the developmental stage in the performance process and consider how to create dynamic contrast. Establish a sense of physicality appropriate to the character, and variety in sung and spoken performance. Theoretical aspects might include: how sound is produced, the role of the vocal folds in vocalisation, alignment and posture, and elements of breathing regarding the delivery of the spoken and sung performance. You might be asked to demonstrate exercises you use to support your practice regime. Overall the work will require you to be more imaginative, creative and have extensive awareness of the technical demands faced in the performance work.

Grades 6 to 8

Demonstrate an advanced level of performance and the art of storytelling through the use of spoken and sung voice. Identify a secure theoretical, historical, contextual, and literary understanding of structure and form relating to the performed songs. A good understanding of the power of the narrative, characterisation and technical challenges encountered at this advanced stage of work will be required. Advanced technical exercises might be discussed concerning the speaking of text, breathing for speaking and singing, pitch, inflection and volume to create appropriate emotional responses to the needs of the narrative and situation. The discussion is a moment for dialogue between examiner and candidate to elaborate on ideas rather than requiring definitive correct responses. Candidates may demonstrate an idea in any way that is appropriate and relevant to the performances to explore their reasoning.

7.1 Assessment criteria

Assessment objectives

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

- **Technical accomplishment:** the confident use of the analytical mind and an ability to self-reflect when applying relevant skills such as sung and spoken voice, movement and gesture to communicate effectively in the performance of selected repertoire.
- **Interpretation:** the ability to make sensitive, fluent and interpretative performance decisions as an actor-singer relating to the aesthetic demands of the selected repertoire.
- **Knowledge and understanding:** in interpreting performance a deeper understanding of the theoretical and contextual knowledge of chosen repertoire is revealed in performance and discussion.
- **Communication:** the degree to which the candidate understands the need to communicate with and engage the examiner through performance and discussion.

The Four Graded Examinations

Recital	A solo performer must perform and interpret chosen repertoire in a theatrical presentation and discuss the performance work with an examiner.
Concert	A solo performer must perform and interpret chosen repertoire in a theatrical presentation to the examiner, who can then comment on the performer's skills and intentions.
Cabaret	A solo performer must perform and interpret chosen repertoire that offers potential for social commentary, questioning, and dialogue appropriate to a chosen theme expressed for the examiner.
Duo	Candidates will present a contrasted and balanced programme of musical theatre repertoire suitable for duet performance. The examiner will provide a report on the collaborative performance skills observed in the programme.

7.2 Recital: Steps and Graded examinations

Component 1: Performance (steps and grades)

Candidates will perform several songs at each step or grade as specified under graded examinations (see pages 17 to 27).

Component 2: Discussion (steps and grades)

Candidates must discuss each step or grade as prescribed under graded examinations (see page 28).

Assessment criteria

Candidates entering this Recital graded award must present a continuous and sustained programme of musical theatre that engage with the examiner and identifies a secure personal awareness of style, genre, and creative interpretation. The songs will be assessed individually, but each grade's relevant aims will be expected to be observed throughout the performance. This performance grade is an opportunity to explore the powers of communication as freely as possible and, with the examiner, discuss the performances.

	Technical accomplishment	Interpretation	Knowledge and understanding	Communication
Performance	25%	25%	20%	20%
Discussion	—	—	5%	5%

Weighting of the assessment criteria

The following table shows the approximate weighting of the relevant assessment criteria within each component of the exam.

	Acting monologue	Set song	Own choice 1	Own choice 2	Own choice with dialogue	Discussion
Steps 1 & 2	30%	30%	30%	—	—	10%
Grades 1 to 3	30%	30%	30%	—	—	10%
Grades 4 to 6	25%	25%	20%	20%	—	10%
Grades 7 & 8	15%	15%	20%	20%	20%	10%

Weightings and timings

	Performance	Discussion	Duration (solo exams)
Steps 1 & 2	90%	10%	10 minutes
Grades 1 to 3	90%	10%	15 minutes
Grades 4 to 5	90%	10%	20 minutes
Grades 6 & 7	90%	10%	25 minutes
Grade 8	90%	10%	30 minutes

Regulations

Recital: Graded examinations are regulated by Ofqual and attract UCAS points in Grades 6 to 8.

7.3 Concert: Graded examinations

Component 1: Performance

Candidates will perform a required number of songs at each grade. The requirements for each exam component are the same as the graded examinations (see pages 17 to 27).

Component 2: Reflection

Examiners will write a short report evaluating the candidate's performance ideas.

Assessment criteria

Candidates entering this graded award must present a continuous and sustained programme of musical theatre that engage with the examiner and identifies a secure personal awareness of style, genre, and creative interpretation. The songs will be assessed individually, but each grade's relevant aims will be expected to be observed throughout the performance. These concert performance grades are an opportunity to explore the powers of communication as freely as possible.

	Technical Accomplishment	Interpretation	Knowledge and Understanding	Communication
Performance	25%	25%	20%	20%
Reflection	—	—	5%	5%

The weighting of the assessment criteria

The following table shows the approximate weight of the relevant assessment criteria in each exam component.

	Acting monologue	Set song	Own choice 1	Own choice 2	Own choice with dialogue	Reflection
Grades 1 & 2	30%	30%	30%	—	—	10%
Grades 4 to 6	25%	25%	20%	20%	—	10%
Grades 7 & 8	15%	15%	20%	20%	20%	10%

Candidates must identify a secure personal awareness of style, genre, and creative interpretation in the performance. The relevant aims of the chosen grade will be expected to be observed in all aspects of the performance. This Concert Grade is an opportunity to explore personal powers of communication as freely as possible.

Weightings and timings

	Performance	Reflection	Duration (solo exams)
Grades 1 to 3	90%	10%	20 minutes
Grades 4 & 5	90%	10%	25 minutes
Grades 6 & 7	90%	10%	30 minutes
Grade 8	90%	10%	35 minutes

Regulations

Concert: Graded examinations are regulated by Ofqual and attract UCAS points in Grades 6 to 8.

7.4 Cabaret: Leisure play Graded examinations

Component 1: Performance

The presentation will be a cabaret performance of the candidate's choice. Candidates should be aware that if the standard of material is significantly easier than that required of the equivalent grade, this will be reflected in the overall comments and marks awarded by the examiner.

Assessment criteria

The one significant feature of this Cabaret qualification is that it indicates focus, attention to detail, strength, and physical core skills to maintain the cabaret performance of a prescribed duration. The relevant aims identified in the core specification of each grade will be expected to be observed in all aspects of the performance (see pages 17 to 27). Each grade is an opportunity to explore the power of communication as freely as possible.

Assessment criteria	Technical accomplishment	Interpretation	Knowledge and understanding	Communication
Performance	25%	25%	25%	25%

The weighting of the assessment criteria

The following table shows the appropriate weighting of the relevant assessment criteria in each exam component.

	Acting monologue	Set song	Own choice 1	Own choice 2	Own choice 3	Own choice with dialogue
Grades 1 & 2	25%	25%	25%	25%	—	—
Grades 4 to 6	20%	20%	20%	20%	20%	—
Grades 7 & 8	20%	20%	15%	15%	15%	15%

Candidates entering this graded award must present a continuous and sustained programme of musical theatre that engage with the examiner and identifies a secure personal awareness of style, genre, and creative interpretation.

Weightings and timings

	Performance	Duration (solo)	Duration (duet exam)
Grades 1 to 3	100%	15 minutes	20 minutes
Grades 4 & 5	100%	20 minutes	25 minutes
Grades 6 & 7	100%	25 minutes	30 minutes
Grade 8	100%	30 minutes	35 minutes

Candidates entering this graded award must present a continuous and sustained programme of musical theatre events that engages with the examiner and identifies a secure personal awareness of style, genre and creative interpretation.

Regulations

Cabaret: Leisure Play Graded examinations are regulated by Ofqual and attract UCAS points in Grades 6 to 8.

7.5 Duet examinations

Component 1: Performance

Candidates will perform a required number of songs at each grade. The requirements for each exam component are the same as the graded examinations (see pages 17 to 27).

Component 2: Reflection

Examiners will write a report evaluating the candidate's effectiveness in communicating performance ideas.

Assessment criteria

The one significant feature of this qualification is that it indicates focus, attention to detail, strength,

and physical core skills to maintain the relationship between two characters. The relevant aims identified in the core specification of each grade will be expected to be observed in all aspects of the performance (see pages 17 to 27). Each grade is an opportunity to explore the power of communication as freely as possible.

Assessment criteria	Technical accomplishment	Interpretation	Knowledge and understanding	Communication
Performance	25%	25%	20%	20%
Reflection			5%	5%

The weighting of the assessment criteria

The following table shows the appropriate weighting of the relevant assessment criteria in each exam component.

	Duet 1	Duet 2	Duet 3	Duet 4	Duet 5	Reflection
Preliminary 1 & 2	45%	45%	—	—	—	10%
Transitional 3 to 5	30%	30%	30%	—	—	10%
Advanced 6 & 7	20.5%	20.5%	20.5%	20.5%	—	10%
Advanced 8	18%	18%	18%	18%	18%	10%

Candidates should present a contrasted and balanced programme of appropriate musical theatre repertoire. The repertoire chosen should be suitable for duet performance. The programme will be assessed according to the assessment criteria for performance at the equivalent grade. Candidates will also be required to discuss the performed programme with the examiner according to the requirements set for the equivalent grade.

Grade equivalent	Performance	Reflection	Number of songs	Duration
Preliminary 1	90%	10%	2	20 mins
Preliminary 2	90%	10%	2	20 mins
Transitional 3	90%	10%	3	20 mins
Transitional 4	90%	10%	3	25 mins
Transitional 5	90%	10%	3	25 mins
Transitional 6	90%	10%	4	30 mins
Advanced 7	90%	10%	4	30 mins
Advanced 8	90%	10%	5	35 mins

Regulations

Please be aware that the duet examinations are not regulated.

8.1 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.

Component 1: Performance

The examiner will consider the performance of each song and the acting monologue and award a mark for each performance. These marks will be combined to produce the mark for performance with equal weighting. In awarding marks, the examiner will consider the criteria set out on the following pages.

Sung repertoire

Steps 1 & 2

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Accomplished performance skills in voice (sung and spoken), diction, movement and gesture to communicate the narrative imaginatively.	Accomplished musical phrasing and tuning. Accurate delivery of the lyric.	Accomplished performance demonstrating outstanding knowledge and understanding of the narrative. Performance is sensitive and appropriate.	Accomplished performance skills in communicating the narrative elements. Excellent sense of focus throughout the work.
Merit 75–84%	Accurate performance skills such as voice (sung and spoken), diction, movement and gesture effectively communicate the narrative.	Good awareness of phrasing and tuning. Textual accuracy and understanding of lyric.	Practical knowledge suggests a good understanding of narrative. Performance communicated positively.	Good performance skills appropriate to communicating the narrative. Useful focus at crucial points in the work.
Pass 65–74%	Competent performance skills considering appropriate voice (sung and spoken), diction, movement and gesture to communicate the narrative.	Fair attention to phrasing and tuning. Inaccuracies in the delivery of the lyric.	Modest knowledge and understanding regarding the communication of the narrative. Inaccuracies disturb the flow of the performance.	Modest knowledge and understanding regarding the communication of the narrative. Inaccuracies disturb the flow of the performance.
Below pass 0–64%	Limited attention to vocal delivery (sung and spoken), diction, movement and gesture to communicate the narrative.	Poor awareness of phrasing and tuning. Memory lapses when communicating the lyric.	Limited personal knowledge and understanding regarding the communication of the narrative. Many inaccuracies, disturbing the flow of the performance.	Lack of performance skills prevent the narrative content of the lyric from being effectively communicated.

Grades 1 to 3

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Accomplished use of performance space and attention to the detail of voice (sung and spoken), diction, movement and gesture, bringing meaning to the narrative.	Accomplished sense of acting and musicianship skills, which heightens the quality and interpretation of character and narrative.	Accomplished and imaginative understanding of the narrative enables a detailed realisation of the character's intentions.	Accomplished interpretation of the song and a high focus level communicate the song's narrative elements.
Merit 75–84%	Good use of performance space voice (sung and spoken), breath, diction, movement and gesture. Communication of character evident throughout the performance.	Good awareness of acting and musicianship skills, enhancing the quality and interpretation of character and narrative.	Good understanding and knowledge of required performance skills to effectively communicate the narrative and intentions of the song.	Imaginative interpretation of the song communicates the narrative effectively and engaged with the examiner.
Pass 65–74%	Appropriate use of space and competent vocal awareness (sung and spoken). Tendency to repeat physicality, actions and gestures. Articulation and movement skills evident, but little contrast in performance.	Appropriate level of acting and musicianship skills. Inaccuracies in performance disturb the flow of the narrative.	Awareness of the narrative but needing more focus to understand how to communicate effectively to the examiner.	Careful interpretation of the narrative to be communicated, but often needing a greater sense of focus.
Below pass 0–64%	Limited use of space. Little vocal awareness and attention to diction. Poor articulation and casual unrelated movement skills. Little contrast in performance.	Lack of acting and musicianship skills in the performance. Lyric (sung and spoken) demonstrated rather than communicated.	Limited performance skills regarding exploring the narrative. Knowledge and understanding of the actor-singer lacking in the performance.	Interpretation of the song's narrative, lyrics or phrases limited, failing to communicate to the examiner.

Grades 4 & 5

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Imaginative use of performance space. Accomplished technical and artistic use of sung and spoken voice, diction, expression, phrasing, intonation, and vocal quality and articulation.	Accomplished sense of musicianship and acting skills with excellent attention to detail. Good use of physical and vocal expression, enhancing the quality and interpretation of the song.	Accomplished understanding and knowledge of the singing and acting skills in communicating the character and narrative of the performance material.	A high level of detail of movement and postural alignment brings a sense of accomplishment to the integrity and truth of the song in performance.
Merit 75–84%	Use of performance space relevant to the situation expressed. Reasonable technical and artistic use of sung and spoken voice, diction, expression and articulation.	Good awareness of musicianship demonstrated by the accuracy of the melody and good tuning enhances the quality and interpretation of most aspects of the musical theatre material.	Good knowledge and understanding of singing and acting skills appropriate to communicating character and the narrative intentions of the performance material.	Good awareness of space and use of movement to illustrate the narrative and the driving intentions of each character identified in the sung lyric.

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Pass 65–74%	Appropriate use of performance space. Competent technical use of sung and spoken voice, with adequate attention to diction, expression and articulation.	Demonstrated an adequate quality of musicianship and acting relevant to the demands of the repertoire chosen. A few inaccuracies in the performance.	Adequate knowledge and understanding of singing and acting skills to create a character. Work often requires more energy to drive the narrative.	Non-specific and potentially unrelated movement skills evident at moments in the performance.
Below pass 0–64%	Limited use of performance space and material. Lack of technical use of sung and spoken voice, intonation, expression and inadequate articulation.	Lack of musicianship, such as poor phrasing, and not appropriate acting decisions that do not enhance the narrative but encourage demonstration of text at its basic level.	Lack of knowledge and understanding regarding the acting and vocal skills (sung and spoken) to maintain the primary intentions of the performance material.	Ineffective presentation due to a lack of commitment to the work preparation. Hesitant delivery evident throughout.

Grade 6

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Outstanding creativity in the use of performance space. Skilful and accomplished use of voice (sung and spoken), including expression, diction and articulation, to explore characterisation and bring ideas alive to the examiner.	Accomplished sense of acting and musicianship enhances the quality and interpretation of the entire programme of the chosen repertoire. Excellent attention to detail in diction, physicality, gesture and phrasing.	A full range of exceptionally creative and artistic skills was evident throughout. Knowledge and understanding evident at a high level. The acting effectively communicates all aspects of the character, sharing the work's spirit with the examiner.	Exceptional imagination and creative flair brought to each character's movement and gesture in each song. Enthusiasm and charisma engages fully with the examiner, creating a well-rounded performance.
Merit 75–84%	Good use of performance space. Capable and practical application of vocal work (sung and spoken) to bring character to life and effectively communicate ideas within the narrative of the sung text.	Good awareness of actor and musicianship skills enhance the quality and interpretation of most aspects of the chosen repertoire. Good response to diction, physicality, gesture and phrasing.	Good command of the required skills, knowledge and understanding, making the performance repertoire effective in most aspects. Occasional weakness in response to ideas within the performance evident in this work's communication.	Good level of movement and gesture communicated to the examiner, clarifying the content of each song performed. A primarily confident and truthful interpretation of the chosen repertoire.
Pass 65–74%	Appropriate use of space and a choice of material encouraged an adequate engagement with ideas and character. Interpretive elements are appropriate.	Qualities of musicianship and acting evident despite a few inaccuracies in the overall performance of musical theatre repertoire when considering diction, physicality, gesture and phrasing.	Appropriate set of interpretive skills, knowledge and understanding maintained in most aspects of the work. Narrative only sometimes secure within each performance, but an attempt to communicate some ideas to the examiner.	Sharp sense of movement and gesture communicates the quality of the character, but with some moments of insecurity and doubt. Appropriate interpretation of the chosen repertoire.
Below pass 0–64%	Inappropriate use of space and vocal choices, poor intonation and diction, and a lack of creative skills. Fails to engage with the ideas and content regarding the chosen material.	Inappropriate musicianship and acting skills such as physicality, gesture and phrasing, are evidenced in the performance of the chosen material.	Hesitant sense of knowledge and understanding regarding aspects of the work. Little or no self-determination to make sense of the narrative and communicate the truth of the lyrics and the character's condition to the examiner.	Little imagination displayed in the performance work. Movement and gesture fail to have significance to the character portrayed in each musical theatre song. Limited style of performance and representational.

Grades 7 & 8

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Exceptional level of creativity and imagination regarding the transitional qualities of spoken/sung voice in the chosen material for performance.	Accomplished level of performance. Exceptional understanding of vocal qualities, diction, techniques and characterisation convincingly communicated to the examiner.	Exceptional knowledge and understanding of acting and musicianship evident throughout the performance work. All aspects of the character effectively communicated to the examiner.	Authoritative performance, demonstrating commitment to the physicality of each character identified in each song. Excellent response to the artistic demands of the material. Aesthetically pleasing to the examiner. Charismatic.
Merit 75–84%	Consistent level of creativity, demonstrating an imaginative response to the transitional quality between spoken/sung voices when considering the content and style of performance material.	High level of technical, creative and artistic skill supports using varied vocal qualities to communicate ideas in the lyric to the examiner at a high-performance standard.	Thorough command of the knowledge and understanding required of acting and musicianship skills to make the performance repertoire effective.	Confident level of imagination, innovation and creativity, responding to the artistic demands of actor movement and gesture in the chosen performance material communicates effectively, pleasing the examiner.
Pass 65–74%	Competent performance, demonstrating some imaginative moments when considering the transition between spoken/sung voice within the prepared performance material.	Appropriate competence in using vocal qualities and diction enables the lyric to be communicated to the examiner at an appropriate performance standard.	Satisfactory knowledge and understanding of acting and musicianship skills maintained in most aspects of the work. The narrative is clear in each performance. An attempt to communicate ideas is evident.	Satisfactory level of imagination and innovation in responding to the overall demands of actor movement and gesture, communicating each of the chosen performance songs with integrity.
Below pass 0–64%	Little or no imaginative creativity in the exploration of prepared performance materials.	Insufficient technical authority to support a performance standard acceptable for an external audience.	Little knowledge and understanding of acting and musicianship communicated in this work. Qualities of lyric and character not communicated to the examiner.	Unsatisfactory imagination evident when responding to actor movement and gesture demands in the personal application of chosen performance material.

Acting monologue

Steps 1 & 2 and Grades 1 to 3

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Accomplished use of performance space, attention to the detail of vocal audibility, diction, movement and gesture, bringing a sense of meaning to the lyric.	Accomplished interpretation of a lyric. Imaginative choices, bringing moments of lyric to life to the examiner.	Accomplished and imaginative understanding of the narrative, enabling a detailed understanding of the character's intentions.	Accomplished sense of artistry communicated to the listener in the lyric presentation.
Merit 75–84%	Good awareness of performance space, use of vocal audibility, diction, movement and gesture identifying the driving force of the context of the lyric.	Imaginative interpretation of lyric with some creative choices that connect to the examiner.	Good understanding and knowledge of required performance skills to effectively communicate the narrative and intentions of the song.	Good awareness of the need to communicate with the listener in the presentation of the lyric.

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Pass 65–74%	Appropriate use of performance space, vocal audibility, diction and casual unrelated movement skills applied to the demands of the lyric.	Confident interpretation of a lyric. Some moments of insight in the delivery of the lyric. Little awareness of the impact of work on the examiner.	Awareness of the narrative but needing more focus to understand how to communicate the lyric effectively to the examiner.	Basic quality of communication in the presentation of the lyric.
Below pass 0–64%	Limited use of performance space, ineffective diction, inaudible vocal work and simple movement skills lack relevance to the intentions of the lyric.	Poor interpretation of a lyric, lacking understanding of form and structure. More an exercise than a piece of dramatic work.	Limited performance skills regarding exploring the narrative. Knowledge and understanding of the actor-singer was not evident in the performance.	Lack of connection with the listener regarding presentation of the lyric.

Grades 4 & 5

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Accomplished sense of performance space and use of voice, diction, physical movement and gesture, bringing a total sense of accomplishment to the integrity and truth of the lyric.	Accomplished interpretation of the lyric supported by an imaginative sense of phrasing establishing a truthful and believable characterisation.	Accomplished understanding and knowledge of the acting skills in communicating the character and narrative of the performance material.	Accomplished technical and artistic control of the lyric explored while retaining an excellent relationship and focus regarding the intentions of the narrative with the examiner.
Merit 75–84%	Imaginative use of performance space and attention to audibility, diction, movement and gesture, illustrating the narrative and the driving intentions of the character identified in the lyric.	Imaginative interpretation of the lyric is supported by a creative sense of phrasing and continuity which establishes the qualities essential to the character.	Good knowledge and understanding of the acting skills appropriate to communicating character and the narrative intentions of the performance material.	Confident technical, creative and artistic control of the lyric explored when communicating the critical moments of intention in the narrative to the examiner. Good focus throughout the work.
Pass 65–74%	Limited use of performance space and sufficient vocal/movement skills, ensuring appropriate audibility, diction and relevant gestures to the lyric and the character's narrative.	Competent interpretation of the lyric is supported by a predictable phrasing associated with the actor rather than the character.	Adequate knowledge and understanding of the acting skills to create a character. Work often requires more energy to drive the narrative.	Appropriate understanding of the structure and meaning of the chosen lyric. Some awareness of how to communicate the critical moments of intention to the examiner.
Below pass 0–64%	Performance space insufficiently effective in terms of the presentation of the lyric. Audibility, diction, gestural and physical movement fail to deliver the character's narrative.	Poor understanding regarding the vocal delivery of the chosen lyric. No awareness of change in thought where appropriate.	Lack of knowledge and understanding regarding the acting and vocal skills to maintain the primary intentions of the performance material.	Limited focus and attention to the detail of the narrative and the contrasting ideas, creating an ineffective relationship with the examiner.

Grades 6 to 8

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Skilful and accomplished use of voice. A sensitive approach to audibility, vocal expression and articulation brings ideas alive to the examiner.	Exceptional creative and artistic skills were evidenced in the performance of the lyric as a dramatic monologue.	A full range of exceptionally creative and artistic skills evident throughout. Knowledge and understanding are evident at a high level. The acting effectively communicates all aspects of the character, sharing the work's spirit with the examiner.	Accomplished technical and artistic control of the lyric explored while retaining an excellent focus.
Merit 75–84%	Capable and effective application of vocal work such as audibility, vocal expression and articulation bring meaning to the lyric. Interpretive elements are meaningful.	Confident command of interpretive skills to make the lyric effective as a dramatic monologue.	Good command of the required skills, knowledge and understanding makes the performance repertoire effective in most aspects. Occasional weakness in response to ideas within the performance evident in this work's communication.	Good technical and artistic control of the lyric explored while retaining a good focus.
Pass 65–74%	Appropriate vocal work, such as audibility, vocal expression and articulation in character, encourages a competent engagement with the content of the lyric.	Appropriate set of interpretive skills is maintained to communicate the lyric to the examiner.	Appropriate set of interpretive skills, knowledge and understanding maintained in most aspects of the work. The narrative was only sometimes secure within each performance, but evident attempt to communicate some ideas to the examiner.	Appropriate understanding of the nature and purpose of communicating a lyric.
Below pass 0–64%	Inappropriate vocal choices such as audibility, vocal expression and articulation lack creativity to engage with the ideas and content of the lyric.	Little or no self-determination to make sense and communicate the lyric's truth.	Hesitant sense of knowledge and understanding regarding aspects of the work with little or no self-determination to make sense of the narrative and communicate the truth of the lyrics and the character's condition to the examiner.	Limited attention to detail in the lyrics. Poor communication and focus of lyric.

Component 2: 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 criteria.

Steps 1 & 2 and Grades 1 to 3

	Knowledge & understanding	Communication
Distinction 85–100%	Imaginative, energetic and colourful responses regarding the contrast in the mood of each song performed.	Positive, imaginative and meaningful ideas regarding the vocabulary used in work performed.
Merit 75–84%	Confident evaluation of the contrast in the mood of each song is expressed in a short, prepared phrase.	Confident attitude and willingness to share ideas regarding the vocabulary in work performed.
Pass 65–74%	Satisfactory ability to identify the contrast in the mood of each chosen song, often in a rehearsed single-worded response.	Limited ability to communicate the meaning of vocabulary contained in each song.
Below pass 0–64%	Little or no knowledge and understanding of how to identify mood contrasts evident in both songs, with little interaction between performer and examiner.	Little or no engagement with the examiner regarding the work.

Grades 4 & 5

	Knowledge & understanding	Communication
Distinction 85–100%	Authoritative knowledge and understanding and imaginative, energetic colourful responses regarding the styles and mood of each song performed.	Authoritative engagement and creative imagination revealed in the discussion regarding the performance of all repertoire.
Merit 75–84%	Accurate and secure knowledge and understanding and evaluation of the styles and mood of each song expressed in a short phrase response.	Good level of engagement and enthusiasm revealed in the discussion and ideas associated with the performance of all repertoires.
Pass 65–74%	Competent knowledge and understanding and an ability to identify the styles and mood of each song in short phrased (prepared) responses.	Thoughtful short prepared responses are revealed in the discussion associated with the performance.
Below pass 0–64%	Limited knowledge and understanding of styles and moods in both songs and how they should be performed. Little awareness of rehearsal and preparation of work.	Limited engagement in discussing facts and ideas associated with the performance. Hesitant one-word simplistic responses.

Grade 6

	Knowledge & understanding	Communication
Distinction 85–100%	A high level of knowledge and understanding in evidence. Imaginative, energetic and colourful responses regarding the styles and mood of the current choice of material. Accomplished exploration of technical and creative aspects of vocal and acting techniques to facilitate the characterisation required in each performed song.	Authoritative engagement and creative imagination in discussing ideas regarding the overall performance.
Merit 75–84%	Secure knowledge and understanding and evaluation of the styles and mood of the current choice of material. Each song is expressed in a short, prepared, phrased response. Some exploration of technical and creative aspects of vocal and acting techniques to facilitate the characterisation required by each song.	A good level of engagement and enthusiasm in the discussion of facts and ideas associated with the performance.
Pass 65–74%	Average knowledge and understanding and ability to identify the style and mood of the contemporary song in single-worded responses. Hesitant exploration of technical and creative aspects of vocal and acting techniques to facilitate the characterisation required by each song.	Thoughtful short responses discuss facts and ideas associated with the performance.
Below pass 0–64%	Limited knowledge and understanding of contemporary writing styles and mood in each song identified, with little interaction between performer and examiner. Need for more understanding of vocal and acting techniques to facilitate the characterisation required by each song.	Limited engagement in discussing facts and ideas associated with the performance, with more than one-word responses.

Grades 7 & 8

	Knowledge & understanding	Communication
Distinction 85–100%	Imaginative, energetic and colourful responses identifying a high level of knowledge and understanding regarding the styles, mood and other associated information regarding the four songs and the acting monologue.	Discussion of ideas associated with the performance reveals authoritative engagement and creative imagination.
Merit 75–84%	Good level of knowledge and understanding in evidence throughout this work. A well-informed evaluation of the styles, mood and other associated information regarding the four songs and acting monologue.	Discussion of facts and ideas associated with the performance reveals a high engagement and enthusiasm.
Pass 65–74%	Competent ability to identify the styles, mood and other associated information regarding the four songs and acting monologue. Answers often expressed in simplistic undeveloped responses.	Thoughtful, concise responses revealed in discussion of facts and ideas associated with the performance.
Below pass 0–64%	Limited knowledge of styles, mood and other associated information regarding the four songs and acting monologues performed. Little or no understanding of vocal and acting techniques.	Limited engagement revealed in discussing facts and ideas associated with the performance.

Component 2: Reflection (Recital Grades)

The examiner will award a mark for overall performance, and will award a mark taking into account the following criteria.

Grades 1 to 3

	Knowledge & understanding	Communication
Distinction 85–100%	Accomplished level of knowledge and understanding creating imaginative performance work. Narrative elements and character intentions of each song fully appreciated.	Accomplished interpretation of repertoire and a high level of communication of the narrative elements evident throughout this work.
Merit 75–84%	High level of knowledge and understanding evident. Relevant performance skills appropriate to communicating the narrative and intentions of each song.	Imaginative interpretation of repertoire, communicating the narrative effectively and engaging with the examiner.
Pass 65–74%	Performance skills demonstrate awareness of knowledge and understanding regarding the narrative, but not always driven with the energy to communicate to the examiner. Actions not always relevant to the delivery of text.	Careful interpretation, enabling context of the narrative to be communicated, but personal work often needs a sense of focus.
Below pass 0–64%	Limited knowledge and understanding performance skills regarding narrative and energy of the sung and spoken material. Fundamental intentions of the actor-singer not evident in either performance.	Limited skills in interpretation prevent narrative, lyrics and the melodic phrases from communicating effectively.

Grades 4 & 5

	Knowledge & understanding	Communication
Distinction 85–100%	Accomplished knowledge and understanding regarding singing and acting skills in communicating narrative elements and character of each musical theatre song.	Detail of movement and postural alignment brings a sense of accomplishment to the integrity and truth behind the thoughtfully selected repertoire.
Merit 75–84%	Relevant knowledge and understanding regarding singing and acting skills appropriate to the task of communicating narrative and intentions of each musical theatre song.	Good awareness of space and use of movement to illustrate the narrative and intentions of each character identified in the sung lyric.
Pass 65–74%	Adequate demonstration of knowledge and understanding regarding singing and acting skills, with awareness of narrative context. Lacking in energy to drive the whole story.	Non-specific and potentially unrelated movement skills and singing and acting techniques failed to lift the songs to an adequate level.
Below pass 0–64%	Lack of knowledge and understanding regarding acting and vocal skills (sung and spoken), narrative and primary intentions of performing musical theatre repertoire.	Ineffective presentation due to a lack of commitment to the work preparation. Hesitant delivery evident throughout the work.

Grade 6

	Knowledge & understanding	Communication
Distinction 85–100%	Full range of exceptionally creative and artistic skills evident throughout. Acting effectively communicates all aspects of the character, sharing the work’s spirit with the examiner.	Exceptional imagination and creative flair brought to each character’s movement and gesture in each song. Enthusiasm and charisma engage fully with the examiner, creating a well-rounded performance.
Merit 75–84%	Good command of the required skills makes performance repertoire effective in most aspects. Occasional weakness in response to ideas within the performance evident in this work’s communication.	Good level of movement and gesture communicated to the examiner to clarify the content of each song performed. Primarily confident and truthful interpretation of the chosen repertoire.
Pass 65–74%	Appropriate set of interpretive skills maintained in most aspects of the work. Narrative only sometimes secure within each performance, but evident attempt to communicate some ideas to the examiner.	Sharp sense of movement and gesture communicate quality of character, but with moments of insecurity and doubt. Appropriate interpretation of the chosen repertoire.
Below pass 0–64%	Hesitant response to most aspects of the work, with little or no self-determination to make sense of the narrative and communicate the truth of the lyrics and the character’s condition to the examiner.	Little imagination displayed in the performance work. Movement and gesture fail to have significance to the character portrayed in each musical theatre song. Limited and representational style of performance.

Grades 7 & 8

	Knowledge & understanding	Communication
Distinction 85–100%	Exceptionally creative and artistic knowledge and understanding evident throughout this performance work. All aspects of the character effectively communicated to the examiner.	Authoritative performance demonstrates a commitment to the physicality of each character identified in each song. Excellent response to the artistic demands of the material. Aesthetically pleasing to the examiner. Charismatic.
Merit 75–84%	Thorough command of the required acting and musicianship skills, making the performance repertoire effective. Knowledge and understanding at a good level throughout the discussion.	Confident level of imagination, innovation and creativity, responding to artistic demands of actor movement and gesture in the chosen performance material, communicating effectively and pleasing the examiner.
Pass 65–74%	Satisfactory acting and musicianship skills maintained in most aspects of the work. Knowledge and understanding of the narrative only sometimes secure in each performance, but evident attempt to communicate ideas.	Satisfactory level of imagination and innovation in responding to the overall demands of actor movement and gesture in each of the chosen performance songs.
Below pass 0–64%	Little awareness of knowledge and understanding regarding acting and musicianship. Lyrical truth and character’s condition not communicated to the examiner.	Unsatisfactory imagination evident when responding to actor movement and gesture demands in the personal application of chosen performance material.

9.1 DipLCM in Performance

Prerequisite qualifications

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

Performance standard

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

100 marks

- Performance of five songs from memory with spoken introductions. At least one song performed in the exam must be taken from the following repertoire list.
- The lyric of the song taken from the repertoire list performed as an acting monologue
- A spoken section of libretto must be considered in one of the songs being performed. Further information is available on page 10.

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

Title	Composer & lyricist
Is It Really Me	Harvey Schmidt & Tom Jones
Simple	Maury Yeston
I Don't Know His Name	Jerry Bock & Sheldon Harnick
I Could Be Happy With You	Sandy Wilson
A Quiet Thing	John Kander & Fred Ebb
I'd Be Surprisingly Good for You	Andrew Lloyd Webber & Tim Rice
Anyone Can Whistle	Stephen Sondheim
I Can Do That	Marvin Hamlisch
Maybe This Time	John Kander & Fred Ebb
Lost in the Stars	Kurt Weill & Maxwell Anderson
Razzle Dazzle	John Kander & Fred Ebb
This Can't Be Love	Richard Rodgers & Oscar Hammerstein II
Come to Your Senses	Jonathan Larson
Miracle of Miracles	Jerry Bock & Sheldon Harnick
Journey to the Past	Lynn Ahrens & Stephen Flaherty
A Light in the Dark	Alice Ripley & Aaron Tveit

Spoken introductions

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

Additional repertoire

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

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

Component 2: Programme notes

Candidates must provide a copy of the lyrics for each musical theatre number and a written programme identifying the sung performance material, programme notes on each item, the shows from which they are taken (where appropriate), composers, lyricists and dates.

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

Marks awarded

Acting	Set song	Own choice 1	Own choice 2	Own choice 3	Own choice 4
20%	20%	15%	15%	15%	15%

9.2 ALCM in Performance

Prerequisite qualifications

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

Performance standard

This diploma demands a high standard of performance, consistent with a Level 2 (second year) undergraduate recital. A practical, balanced programme demonstrating a wide range of interpretative and technical abilities must be evident to inform the assessment.

Component 1: Performance

100 marks

- Performance of six songs from memory with spoken introductions. At least one song performed in the exam must be taken from the following repertoire list.
- The lyric of the song taken from the repertoire list should be performed as an acting monologue.
- A spoken section of libretto must accompany one of the songs being performed. Further information is available on page 10.

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

Title	Composer & lyricist
Unusual Way	Maury Yeston
Not While I'm Around	Stephen Sondheim
He Plays the Violin	Sherman Edwards
Some Things Are Meant to Be	Jason Howland & Mindi Dickstein
I Can Cook Too	Leonard Bernstein, Betty Comden & Adolph Green
Take That Look Off Your Face	Andrew Lloyd Webber, Don Black & Richard Maltby Jr
Shy	Mary Rodgers & Marshall Barer
As If We Never Say Goodbye	Andrew Lloyd Webber & Don Black
Times Are Hard For Dreamers	Nathan Tysen & Daniel Messé
Grow Old With Me	Jason Robert Brown
What Baking Can Do	Jessie Mueller
You Walk With Me	David Yazbeck
Brother, Can You Spare a Dime?	Jay Gorney & E "Yip" Harburg
Everybody Says Don't	Stephen Sondheim
On the Street Where You Live	Frederick Loewe & Alan Jay Lerner
Fallin'	Marvin Hamlisch & Carole Bayer Sager

Spoken introductions

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

Additional repertoire

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

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

Component 2: Programme notes

Candidates must provide a copy of the lyrics for each musical theatre number and a written programme identifying the sung performance material, programme notes on each item, the shows from which they are taken (where appropriate), composers, lyricists and dates.

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

Marks awarded

Acting	Set song	Own choice 1	Own choice 2	Own choice 3	Own choice 4	Own choice 5
10%	15%	15%	15%	15%	15%	15%

9.3 LLCM in Performance

Prerequisite qualifications

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

Performance standard

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

Component 1: Performance

100 marks

- Performance of six songs from memory with spoken introductions. At least one song performed in the exam must be taken from the following repertoire list.
- The lyric of the song taken from the repertoire list performed as an acting monologue.
- A spoken section of libretto must be considered in one of the songs being performed. Further information is available on page 10.

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

Title	Composer & lyricist
A Call from the Vatican	Maury Yeston
Show Me	Frederick Loewe & Alan Jay Lerner
Dancin' Through Life	Stephen Schwartz
I Remember	Stephen Sondheim
If You Really Knew Me	Marvin Hamlisch & Carole Bayer Sager
Who Will Love Me As I Am	Henry Krieger & Bill Russell
Turn Back, O Man	Stephen Schwartz
I'm Still Here	Stephen Sondheim
I'd Rather Be Sailing	William Finn
Finishing the Hat	Stephen Sondheim
Heaven on Their Minds	Andrew Lloyd Webber & Tim Rice
One Song Glory	Jonathan Larson
I'll Be Here	Andrew Lipa
I Don't Remember Christmas	David Shire & Richard Maltby Jr

(continues on the next page)

Spoken introductions

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

Additional repertoire

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

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

Component 2: Programme notes

Candidates must provide a copy of the lyrics for each musical theatre number and a written programme identifying the sung performance material, programme notes on each item, the shows from which they are taken (where appropriate), composers, lyricists and dates.

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

Marks awarded

Acting	Set song	Own choice 1	Own choice 2	Own choice 3	Own choice 4	Own choice 5
10%	15%	15%	15%	15%	15%	15%

9.4 FLCM in Performance

Prerequisite qualifications

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

Performance standard

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

Component 1: Performance

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

approved in advance.

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

The candidate is expected to:

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

Component 2: Programme notes

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

No marks are awarded for the FLCM in Performance. However, both components must be approved to qualify for an award.

10.1 DipLCM in Teaching

The candidate will be responsible for:

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

Component 1: Performance

30 marks

- Performance of three songs from memory with spoken introductions. At least one song performed in the exam must be taken from the DipLCM repertoire list (see page 44).
- A musical theatre lyric should be performed as an acting monologue.

The total performance time must be between 12 to 15 minutes.

Component 2: Teaching

30 marks

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

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

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

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

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

Component 3: Presentation

30 marks

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

The presentation should focus on the following areas such as:

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

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

The total presentation time must not exceed 10 minutes.

Component 4: Discussion

10 marks

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

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

The total discussion time must not exceed 10 minutes.

10.2 ALCM in Teaching

The candidate will be responsible for:

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

Component 1: Performance

20 marks

- Performance of three songs from memory with spoken introductions. At least one song performed in the exam must be taken from the ALCM repertoire list (see page 46).
- A musical theatre lyric should be performed as an acting monologue.

The total performance time must be between 15 to 18 minutes.

Component 2: Teaching

30 marks

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

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

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

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

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

Component 3: Presentation

30 marks

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

The presentation should focus on the following areas such as:

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

The total presentation time must not exceed 12 minutes.

Component 4: Discussion

10 marks

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

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

The total presentation time must not exceed 12 minutes.

Component 5: Essay

10 marks

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

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

10.3 LLCM in Teaching

The candidate will be responsible for:

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

Component 1: Performance

20 marks

- Performance of three songs from memory with spoken introductions. At least one song performed in the exam must be taken from the LLCM repertoire list (see page 47 and 48).
- A musical theatre lyric should be performed as an acting monologue.

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

Component 2: Teaching

30 marks

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

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

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

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

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

Component 3: Presentation

30 marks

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

The presentation should focus on the following areas such as:

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

The total presentation time must not exceed 15 minutes.

Component 4: Discussion

10 marks

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

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

The total presentation time must not exceed 15 minutes.

Component 5: Essay

10 marks

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

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

11.1 Prerequisite qualifications

ALCM by thesis in Musical Theatre

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

LLCM by thesis in Musical Theatre

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

FLCM by thesis in Musical Theatre

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

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

11.2 General guidelines

Musical Theatre Thesis

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

Presentation and layout

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

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

Reference to sources

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

Length

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

ALCM: 8,000 - 10,000 words

LLCM: 12,000 - 15,000 words

FLCM: 25,000 - 30,000 words

Further advice

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

11.3 Notes for submission

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

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

12.1 Assessment criteria

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

Performance Diplomas (DipLCM, ALCM, LLCM, FLCM)

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Imaginative and creative, inspiring an accomplished and contrasting level of performance, demonstrating an excellent understanding of vocal quality, diction, techniques and characterisation, communicated at a high level of artistic proficiency to the examiner.	Exceptional level of creativity and imagination regarding the qualities of sung/spoken voice to indicate each shifting thought where appropriate. Inspirational performance quality.	Full range of exceptionally creative and artistic acting skills evident throughout performance work. Characterisation creates a believable performance. Performance ideas effectively communicated to the examiner, with a sense of sharing the spirit and meaning behind the lyric. High level of knowledge and understanding.	Authoritative performance demonstrating maturity and commitment to the character's physicality. Excellent response to the varied artistic demands inspired by the performance material. Aesthetically pleasing performance. Charismatic.
Approved, lower level 75–84%	Consistent level of technical, creative and artistic skill to communicate the narrative. Varied vocal quality, identifying contrasting choices in the lyric and musical accompaniment, making a performance suitable for the examiner.	Consistent creativity demonstrates an informed response regarding the transitional quality between spoken/sung voice when considering content and style of chosen performance material.	Competent command of acting skills makes the performance effective in most aspects. Satisfactory response to the lyric's truth and the character's condition identified. The performance level enabled a successful performance to be appreciated by the examiner. Good level of knowledge and understanding.	Competent level of imagination, innovation and creativity in responding to the overall artistic demands of the chosen repertoire. Movement and gestures appropriate to the style and genre with a practical engagement with the examiner.
Not approved, upper level 55–74%	Basic level of competence in terms of technical, creative and artistic authority. Performance techniques convey shallow interpretive skill in vocal quality, diction and relationship with the accompaniment.	Basic level of performance that demonstrates some moments of artistic and creative choice when considering the transition between spoken/sung voice within the prepared performance material.	Limited set of acting skills in evidence. Narrative elements within the lyrics need to be secure and further explored. Attempts to communicate shifting ideas to the examiner, but insufficient contrast to be understood by the examiner.	Limited level of imagination, creativity and sense of purpose when responding to the needs of each song. Insecure sense of physicality and gesture.
Not approved, lower level 0–54%	Lacking in technical, creative and artistic authority. Little understanding of vocal quality, diction and relationship with accompaniment not appropriate to support a performance standard acceptable for an external audience.	In using sung/spoken voice to explore the various styles and genres identified in the prepared performance materials, little or no imaginative or technical creativity is evident.	Limited understanding and knowledge of acting to enhance and make sense of the narrative. Truth of the character's lyrics and condition not communicated appropriately to the examiner.	Little or no imagination evident when responding to the demands of physical movement and gesture in the personal application of chosen performance material.

Teaching Diplomas (DipLCM, ALCM, LLCM)

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

Presentation

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Exceptional level of creativity and imagination regarding the qualities of spoken voice and the ability to indicate the shifting ideas explored in the presentation material.	Presentation material offers imaginative and creative opportunities to inspire an accomplished level of communication. Techniques and opportunities communicated at a high level.	Full range of exceptionally creative and artistic speaking skills evident throughout performance work. Material effectively communicated to the students. High level of knowledge and understanding.	Authoritative presence demonstrates maturity and commitment to all aspects of the preparation material for each talk. Excellent response to the varied demands of the chosen topics. Charismatic.

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

Teaching

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Exceptional level of creativity and imagination regarding the qualities of spoken voice, indicating each teaching point's shifting thoughts. Inspirational teaching potential.	Teaching material offers imaginative and creative opportunities to inspire the teaching session. Wide variety of learning opportunities explored in the teaching session, resulting in a high level of artistic proficiency and understanding noted in the student's work.	Exceptionally creative teaching skills evident throughout this lesson. All detailed aspects of the prepared material effectively communicated to the students, sharing the spirit and meaning behind each aspect of the lesson.	Authoritative presence that demonstrates maturity and commitment to the teaching content. Excellent response to the varied educational demands inspired by the chosen teaching material. Aesthetically pleasing delivery engages well with the students.
Approved, lower level 75–84%	Consistent creativity demonstrating an informed response to the prepared material for the teaching session. Content and style of teaching relevant to the situation explored at the session.	Teaching material offers consistent technical, creative and artistic skills to communicate the significant points in the teaching session. Choice of teaching material to support the teaching inspired a response appropriate for the students.	Competent command of teaching skills. Lesson effective in most aspects. Satisfactory level of understanding apparent on the part of both teacher and students.	Competent level of imagination, innovation and creativity in responding to the overall artistic demands of the chosen repertoire. Movement and gestures appropriate to the style and genre contribute to a practical engagement with the examiner.

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Not approved, upper level 55–74%	Basic set of teaching skills demonstrating moments of artistic and creative choice when considering the prepared teaching material. Predictable tendency to teach ‘at’ rather than ‘with’.	Teaching material lacking an appropriate level of competence to be realised in terms of technical, creative and artistic authority. Teaching techniques convey shallow interpretive skill. Lesson content not communicated appropriately.	Limited set of teaching skills communicated. Factual elements insufficiently explored. An attempt to communicate the content of the prepared material is evident, but failing to engage sufficient interest in the students.	Limited level of imagination, creativity and a sense of purpose when responding to the needs of each song. Overall, an insecure sense of physicality and gesture is evident.
Not approved, lower level 0–54%	Little or no imaginative or technical teaching skill evident in the spoken voice, failing to explore the various styles and genres identified in the prepared teaching materials.	Teaching material lacking a level of contrast to identify technical, creative and artistic authority. Insecure delivery not appropriate to support an acceptable educational standard.	Lacking awareness of the importance of making sense of the content in prepared teaching materials. Factual elements of the teaching point not communicated or demonstrated appropriately to the students.	Little or no imagination evident when responding to physical movement and gesture demands in personal application of chosen teaching material.

Discussion

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Accomplished exploration of technical and creative aspects of vocal techniques facilitates the characterisation or sense of narrative required by each song.	Accomplished and imaginative approach to the artistic and creative details explored each aspect of the presentation.	Imaginative, energetic and colourful responses regarding the styles and mood, plus additional information regarding the material. High level of knowledge and understanding.	Authoritative engagement and creative imagination revealed in discussing ideas associated with the presentation.
Approved, lower level 75–84%	Constant exploration of technical and creative aspects of vocal techniques facilitates the characterisation or sense of narrative required by each song.	Secure approach to the artistic and creative details explored in each aspect of presentation.	Well-informed evaluation of the styles and mood plus additional information regarding the material. Good knowledge and understanding.	High engagement and enthusiasm evident in discussing facts and ideas associated with the presentation.
Not approved, upper level 55–74%	Limited exploration of technical and creative aspects of vocal techniques to facilitate the characterisation or sense of narrative required by each song.	Limited approach to the artistic and creative details explored in each aspect of presentation.	Competent ability to identify styles and moods plus information regarding the material. Answers often expressed in simplistic undeveloped responses.	Moderate engagement and enthusiasm evident in discussing facts and ideas associated with the presentation.
Not approved, lower level 0–54%	More understanding of vocal techniques required to facilitate the characterisation or sense of narrative required by each song.	Limited understanding of the details explored within each aspect of presentation.	Limited knowledge and understanding of styles and moods plus additional information regarding the material.	Limited engagement evident in discussing facts and ideas associated with the presentation.

Essay (ALCM, LLCM)

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

Thesis (ALCM, LLCM & FLCM)

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Approved, upper level 85–100%	Independent, extensive and appropriate investigation, analysis, research, enquiry and study well beyond the usual range to advance the work and direct arguments.	Exceptional understanding of subject-specific theories, paradigms, concepts and principles, and in-depth knowledge of various specialised areas in the discipline.	Exceptional knowledge and understanding when describing, theorising, interpreting and evaluating appropriate texts from various critical and technical perspectives. Use of appropriate subject-specific vocabulary beyond the expectation of a candidate at this level.	Outstanding, consistent, logical and coherently developed substantiated arguments. Sophisticated perception, critical insight and interpretation of complex matters and ideas demonstrated, plus a wide range of extremely well-developed problem-solving skills from a critical and technical perspective.
Approved, lower level 75–84%	Thorough and detailed background investigation, analysis, research, enquiry and study using established techniques to appraise a wide range of sources critically.	Good understanding of subject-specific theories, paradigms, concepts and principles and a sound understanding of more specialised areas in the discipline.	Sophisticated breadth and depth of knowledge and understanding, showing clear, critical insight when describing, evaluating, interpreting and performing texts from a range of critical and technical perspectives, using appropriate subject-specific vocabulary.	Coherent, substantiated arguments and a range of views and information critically evaluated. Perceptive and thoughtful interpretation of complex matters and ideas. Problem-solving skills evident from a critical and technical perspective.

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Not approved, upper level 55–74%	Limited background investigation, analysis, research, enquiry and study using established techniques, with some ability to extract relevant points.	Basic understanding of subject-specific theories, paradigms, concepts and principles, including their limitations and ambiguities.	Satisfactory ability to select and evaluate research and primary sources. Fair response when describing, interpreting and evaluating performance texts from various critical and technical perspectives.	Fair reasoning and level of argument, with little attention to alternative views. Only sometimes able to explain ideas regarding the subject material at a basic level. Little ability to solve problems from a critical and technical perspective or to apply a range of methods.
Not approved, lower level 0–54%	Little or no background investigation, analysis, research, enquiry and study evidence to support the thesis subject.	Lack of understanding of subject-specific theories, paradigms, concepts and principles.	Inadequate knowledge and understanding of the subject, with deficiencies in the candidate's ability to describe, interpret and evaluate performance texts from a range of critical and technical perspectives. Limited use of appropriate subject-specific vocabulary.	Explanations weak and poorly constructed, with no evidence of critical arguments to consider alternative views. Limited ability to solve problems from a critical and technical perspective and make decisions.

13.1 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 examiner.

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 examiner.

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 examiner.

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

Not approved, lower level (0–54%)

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

13.3 FLCM in Performance

Approved

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

Not approved

Candidates will have demonstrated some inaccuracy, lack of fluency, and lack of communication in either or both of the components. They will not have demonstrated an acceptable standard of technical accomplishment. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged to be below the standard required to pass. They will have failed to communicate, through performance or their programme notes, a sufficient degree of understanding of the repertoire, or ability to engage the listener/reader.

14. Regulated qualifications

14.1 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), for further details.

Graded examinations

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

14.2 RQF levels

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

RQF Level	UWLQ Qualification	Equivalent Standard
Entry	Steps 1 & 2	Entry Level for Speakers of Other Languages (ESOL)

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

14.3 UCAS tariff points

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

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

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