



UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

# **Music Theatre Syllabus**

**Steps**

**Graded Exams**

**Duet Exams**

**Performance Awards**

**Performance Diplomas**

**2013 – 2018**

For information about Diplomas in Teaching, please refer to the  
*Music Performance and Teaching Diplomas Syllabus.*

# LCM Examinations

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\* denotes TME (Trainer Moderator Examiner in Music)

[This list was correct at the time of printing.]

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# London College of Music

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The London College of Music (LCM) is one of the largest specialist Music and Performing Arts institutes in the UK. It has a long history of music education dating back to 1887, when it was situated in Great Marlborough Street, London, where the college began as an examination body. In 1991 LCM became part of Thames Valley University, which was renamed the University of West London in 2011.

The London College of Music offers an impressive range of innovative courses, respected worldwide and delivered with creativity and passion by practising industry experts. Courses include Performance and Composition, Popular Music Performance and Recording, Performing Arts, Music Management, Music Technology and Theatre Production.

Further information about full-time programmes for undergraduate and postgraduate students, in addition to the Junior College, is available from:

- the UWL Learning Advice Centre - tel: 020 8579 5000; email: [learning.advice@uwl.ac.uk](mailto:learning.advice@uwl.ac.uk)
- the London College of Music office - tel: 020 8231 2304; email: [music@uwl.ac.uk](mailto:music@uwl.ac.uk)
- [uwl.ac.uk/music](http://uwl.ac.uk/music)

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## London College of Music Examinations

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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, and are unique in the graded examinations world in being awarded by a university.

LCM's graded and diploma examinations in most subjects are accredited by Ofqual, which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examinations boards. Furthermore, the resulting mapping of LCM Examinations onto the RQF (Regulated Qualifications Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at Grades 6–8 in an accredited subject.

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

Our range of syllabuses and exam formats is exceptionally wide. Examinations may be taken in piano, all orchestral instruments, classical singing, music theatre, popular music vocals, guitar, electronic keyboard, electronic organ, drum kit, percussion, church music, Irish and Scottish traditional music, jazz (piano, wind and brass), ensemble, early learning, theory (both classical and popular) and composition. Examinations in acoustic, electric and bass guitars are offered in partnership with the Registry of Guitar Tutors (RGT). Our diplomas are internationally recognised and include composition, conducting, thesis and theoretical diplomas as well as performing and teaching diplomas in all instruments, across four levels.

We offer a number of pre-Grade 1 Step exams. Graded exams include a viva voce element, which encourages candidates to think, both technically and critically, about the music they perform in the exam. Syllabuses contain a wide range of repertoire options, sometimes including an own choice element. Finally, we offer the very popular Leisure Play option, where candidates perform three pieces plus a fourth own choice, but do not attempt any of the additional components of the exam.

Graded and diploma syllabuses are available free of charge from LCM Examinations and from local representatives.

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# 1. Syllabus introduction

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## 1.1 Coverage of this syllabus

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This London College of Music Examinations syllabus is designed to prepare students for the graded examinations, performance awards and performance diplomas in Music Theatre awarded by University of West London Qualifications.

Examinations are also offered in the subjects listed below. Because of differences in content and/or markschemes, syllabuses and repertoire lists for these subjects are published separately. Please visit our website or contact the LCM Examinations office (tel: 020 8231 2364) or your local representative for details.

Piano, Church Music, Electronic Keyboard, Electronic Organ, Flute, Clarinet, Oboe, Bassoon, Recorder, Classical Saxophone, French Horn, Trumpet, Cornet, Flugel Horn, Trombone, Baritone, Euphonium, Tuba, Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Acoustic Guitar, Electric Guitar, Bass Guitar, Rock Guitar, Drum Kit, Tuned Percussion, Snare Drum, Timpani, Percussion, Classical Singing, Popular Music Vocals, Music Theatre, Jazz Piano, Jazz Flute, Jazz Clarinet, Jazz Saxophone, Jazz Trumpet, Jazz Trombone, Irish Traditional Music, Scottish Traditional Music, Ensemble, Theory of Music, Popular Music Theory, Composition

## 1.2 Validity of this syllabus

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This syllabus is valid from 1 January 2013 until 31 December 2018.

## 1.3 Rationale

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LCM's graded and diploma qualifications make a distinctive contribution to education in and through music, and speech, drama and communication, because of the emphasis placed upon the following combination of characteristics:

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the repertoire performed in practical examinations;
- a distinctively broad stylistic range, as reflected in tasks, endorsements and repertoire;
- the provision of assessment in areas not traditionally included within the scope of graded examinations;
- a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts.

In the standards set, in structure, and organisation, LCM's graded and diploma qualifications are broadly comparable with those of other awarding bodies offering qualifications in music and in speech/drama. However, these syllabuses offer the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition and offer alternative routes that enable teachers to achieve the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

## 1.4 Syllabus aims

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A course of study based on LCM's graded and diploma syllabuses is intended to provide:

- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts;
- skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory;
- enhanced ability in acquiring the personal disciplines and motivation necessary for life-long learning;
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience;
- an assessment system equipping candidates with added-value to enhance career routes, educational opportunities and decision-making.

## 1.5 Syllabus objectives

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A course of study based on this syllabus is intended to provide:

- a balanced combination of performing skills and the supporting knowledge and understanding;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

## 1.6 Availability of examinations and entry details

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Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding Autumn. Completed entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. The representative is responsible for devising the timetable.

The DipLCM may be taken at any centre. ALCM, LLCM and FLCM diplomas may only be taken at a diploma centre. Please contact LCM Examinations, or visit the website, for details of your nearest appropriate centre.

In addition, LCM conducts examinations at schools, colleges and teaching studios on a private centre basis, provided the practical grade entries total at least five hours' examining time, and any venue-related costs are covered by the applicant. The co-ordinating teacher is responsible for timetabling the examination day. Some flexibility is possible, and teachers are invited to telephone LCM Examinations on 020 8231 2364 to discuss the arrangements in advance.

**Performance Awards:** please refer to Section 6.2, *Entry details*.

## 1.7 Duration of examinations

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

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

(NB. Durations include writing-up time for examiners and preparation time for the Quick Study for DipLCM, ALCM and LLCM.)

## 1.8 Target groups

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### Graded Examinations in Music Theatre:

Graded examinations are open to all, and there are no minimum age restrictions. However, in practice, whilst candidates of all ages enter for Grades 1-5, it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6-8.

Age or Description	Grades	RQF Level
6 – 10	1-3	1
9 – 13	1-5	1-2
12 – 18+	4-8	2-3
Continuing Education	1-8	1-3

### Diplomas in Music Theatre Performance:

Performance diplomas are open to all, and there are no minimum age restrictions. However, in practice, it is unlikely that candidates below certain ages will possess the degree of musical and interpretative maturity required for success at the different levels of diploma as indicated below.

Diploma	Recommended minimum age
DipLCM	16
ALCM	17
LLCM	18
FLCM	19

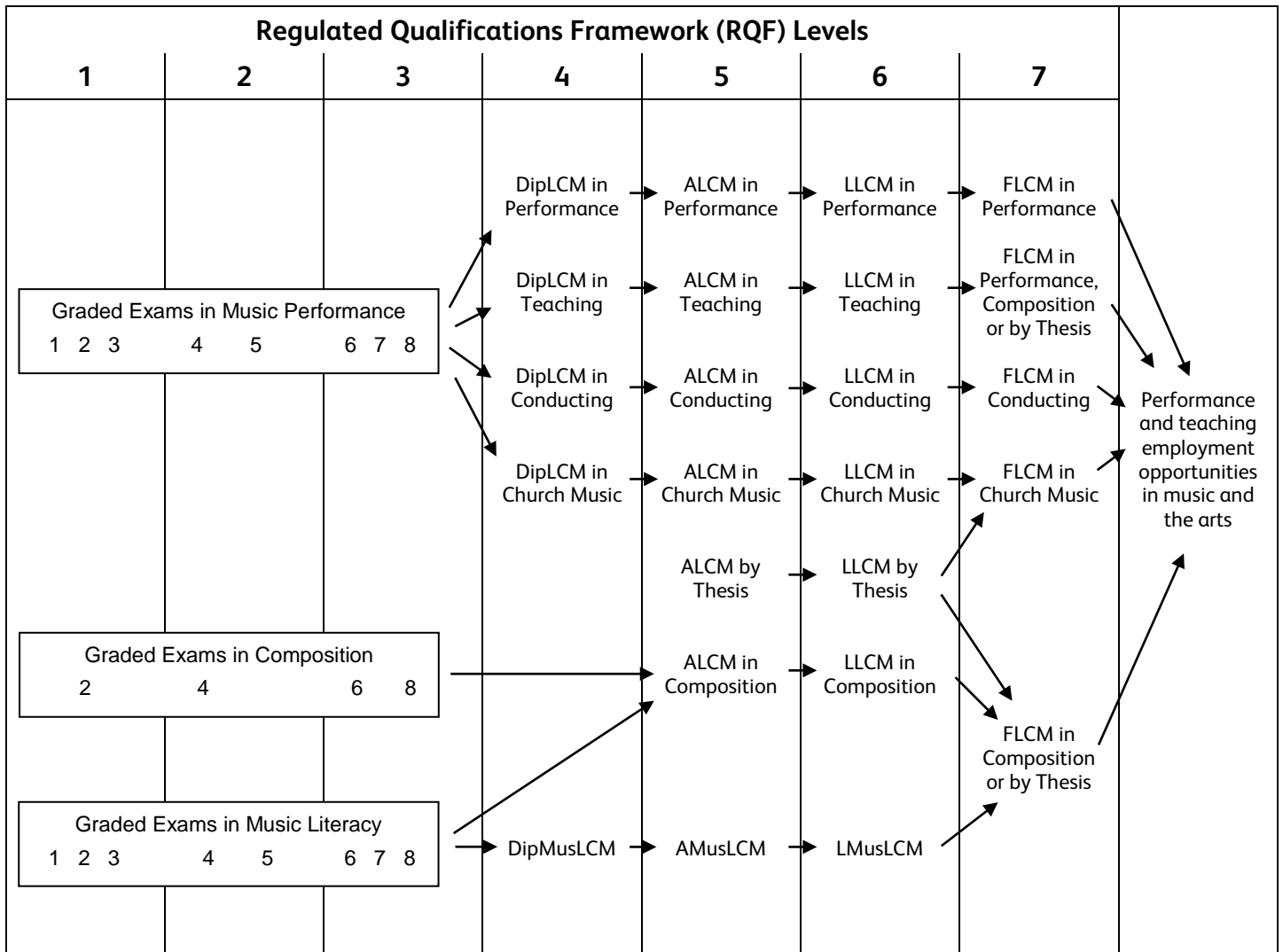
## 1.9 Candidates with specific needs

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Information on assessment, examination and entry requirements for candidates with specific needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. Copies are available free of charge via our website or on request from the LCM Examinations office (tel: 020 8231 2364).



## 1.10 Progression routes



### Progression from Music Performance Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance or Composition or by Thesis
- Conducting route: DipLCM in Conducting, ALCM in Conducting, LLCM in Conducting, FLCM in Conducting

### Progression from Music Literacy Grades:

- Theory route: DipMusLCM, AMusLCM, LMusLCM, FLCM in Composition or by Thesis
- Composition route: ALCM in Composition, LLCM in Composition, FLCM in Composition or by Thesis

### Progression from Drama & Communication Grades:

- Performance route: DipLCM in Performance, ALCM in Performance, LLCM in Performance, FLCM in Performance
- Teaching route: DipLCM in Teaching, ALCM in Teaching, LLCM in Teaching, FLCM in Performance

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

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

## 1.11 Regulation

LCM's examinations in Music Theatre are regulated in England by Ofqual and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1 to 7.

The tables below show the qualification number, RQF title and credit value of each exam level. The awarding organisation is **University of West London Qualifications (UWLQ)**.

Please contact us, or consult the Register of Regulated Qualifications (<http://register.ofqual.gov.uk>), for further details, including unit numbers.

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

Diploma	Qualification Number	Qualification Title	Guided Learning Hours	Credits	Total Qualification Time
DipLCM in Performance	600/0639/0	UWLQ Level 4 Diploma in Music Performance	54	90	900
ALCM in Performance	600/0755/2	UWLQ Level 5 Diploma in Music Performance	65	120	1200
LLCM in Performance	600/0756/4	UWLQ Level 6 Diploma in Music Performance	108	180	1800
FLCM in Performance	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	225	2250

## 1.12 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes regulated graded examinations in its points tariff. Holders of LCM Grade 6–8 Music Theatre qualifications applying for any course of study at a UK Higher Education institution are entitled to tariff points as detailed below:

UCAS Points	A Levels (Grades A-E)		LCM Music Theatre (Pass, Merit, Distinction)		
	AS Level	A2 Level	Grade 6	Grade 7	Grade 8
56		A*			
48		A			
40		B			
32		C			
30					D
27					M
24		D			P
20	A				
16	B	E		D	
14				M	
12	C		D	P	
10	D		M		
8			P		
6	E				

## 2. Step and Graded examinations: Syllabus content

### 2.1 Syllabus overview

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This London College of Music Examinations syllabus is designed to prepare students for the graded examinations in Music Theatre awarded by University of West London Qualifications. It provides a structured approach that enables students to progressively master the understanding, knowledge and skills necessary for effective communication and performance; fosters learning through vocal and dramatic performance techniques; and encourages a love of the literary and musical aspects of the genre. Candidates may choose their own performance repertoire for the examinations, and are encouraged to explore the full range and extent of possibilities, so that they may have the opportunity to perform material which is as appropriate as possible to their own particular performance skills and interests. The syllabus contains extensive lists of *suggested* repertoire, and clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

### 2.2 Summary of subject content and description of examination components

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These summaries should be read in conjunction with the *Grade descriptions* (Section 2.4) and the *Pass band descriptions* (Section 4.3). Further information for teachers and advice on syllabus requirements is available from either the Chief Examiner in Music or the Chief Examiner in Drama & Communication, at the LCM Examinations office (tel: 020 8231 2364; email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)).

#### Areas of Study

Teachers preparing candidates for LCM graded Music Theatre examinations need to ensure that students are able to demonstrate appropriate levels of mastery as described in the Grade Descriptions in each of the following areas of study.

#### Performance

*Grades 1-7 – assessed in Components 1 & 2.*

*Grade 8 – assessed in Component 1.*

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform accurately from memory repertoire appropriate both to the grade, and to the candidate's individual strengths. At Grades 1 and 2 the candidate will perform two songs; at Grades 3-5, three songs; at Grade 6, four songs; and at Grades 7 and 8, four songs including extracts of spoken libretto. Areas of study include audibility, clarity of diction, fluency, projection, intonation, sense of spontaneity, character portrayal, movement and gesture, facial expression, and variety of vocal timbre.
2. increasing evidence of personal and imaginative interpretative skills as the grades progress, demonstrated through variation in, and an intensification of, vocal and dramatic techniques.
3. increasing ability to communicate effectively to the listener as the grades progress.
4. increasing use of body and space as the grades progress.

**Explicit ability:** choose and perform from memory two, three, or four songs (and, at Grades 7 and 8, extract(s) of spoken libretto) of the candidate's own choice, and (from Grade 5) precede them with spoken introductions, as detailed in the requirements for the grade.

**Implied ability:** demonstrate the ability to choose repertoire appropriate to criteria for the grade, and to the candidate's own strengths and standard; demonstrate audibility, clarity of diction, fluency, projection, intonation, sense of spontaneity, character portrayal, movement and gesture, facial expression, and variety of vocal timbre; demonstrate the ability to maintain vocal control during movement and dance; demonstrate effective choice and use of costume and props, all as appropriate to the material performed.

## Sight Reading

Grades 1-7 – not assessed.

Grade 8 – assessed in Component 2.

Candidates need to be prepared to demonstrate:

1. the ability to read aloud an extract of previously unseen libretto or dramatic prose, selected by the examiner, after a short period of preparation. The primary areas of study are the abilities to read fluently, accurately and audibly with appropriate phrasing, vocal variety, rhythm, pitch and pace, as applicable to the given text, and to respond to the other character as read by the examiner, as appropriate.
2. the ability to make sensitive performance choices that reflect an increasing sense of personal interpretation.
3. the ability to use the preparation time effectively in order to produce as convincing a rendition of the given extract as possible.

Explicit ability: perform, as accurately and fluently as possible, an extract of libretto or dramatic prose previously unseen by the candidate, after a short period of preparation.

Implied ability: respond to, and interpret, texts, displaying an understanding of characterisation, pace, rhythm, emphasis, vocal variety, etc, using the preparation time effectively to produce as convincing a rendition of the given extract as possible, as if the candidate were commencing the process of learning the piece fully.

## Discussion

All grades – assessed in Component 3.

Candidates need to be prepared to demonstrate:

1. the ability to respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the repertoire performed. The primary areas of study throughout the grades will be a thorough understanding of the music and text, extending to style, content, characterisation, performance techniques, critical self-evaluation, and background knowledge of the genre, at higher grades.
2. the ability to explain, discuss or demonstrate specific theoretical aspects as listed in the specification for the grade.
3. at higher grades, the ability to discuss the background and context of the repertoire performed as stated in the specification.

Explicit ability: respond orally to questions from, and enter into a discussion with, the examiner regarding (i) the choice and content, both musical and textual, of the repertoire performed, (ii) specific theoretical aspects as listed for the grade, (iii) at higher grades, the background and context of the repertoire performed.

Implied ability: a technical and (at higher grades) critical understanding of the repertoire performed, and an understanding of the prescribed theoretical and contextual aspects, demonstrated through articulate responses employing appropriate vocabulary.

## 2.3 Weightings for examination components

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	Performance	Sight Reading	Discussion
Steps 1-2	90 %	–	10 %
Grades 1-2	90 %	–	10 %
Grades 3-7	80 %	–	20 %
Grade 8	60 %	20 %	20 %

## 2.4 Grade descriptions

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The standard expected of a candidate at any particular grade is defined by (i) the repertoire prescribed for that grade; (ii) the technical and interpretative standard of the repertoire selected, and the effectiveness of the programme; (iii) the level of performance mastery demonstrated by the candidate. The performance of the candidate in relation to these tasks determines the attainment band that he/she is awarded as a result of the examination. Within the parameters defined for the grade, candidates are required to select appropriate repertoire, and this selection of repertoire forms part of the assessment. The level of mastery implicit in these tasks and the more general expectations of the candidate are defined by the following grade descriptions:

### Grade 1

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

### Grades 2-3

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

### Grades 4-5

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

### Grades 6-8

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

## 2.5 Examination guidance

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The aim of this syllabus is to promote and encourage knowledge, enjoyment and experience of Music Theatre, and to foster a deepening commitment to the development of the various skills, techniques and disciplines demanded by the genre. A candidate who progresses through the grades to Grade 8 should have acquired a wide-ranging knowledge and experience of the various styles and types of performance covered by the syllabus.

Up to and including Grade 7 the examination is in two parts: Performance (two components) and Discussion. At Grade 8 there are three components: Performance, Sight Reading and Discussion.

### 2.5.1 Repertoire

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The following genres are acceptable in LCM Music Theatre examinations, from Grade 1 onwards:

- **Opera.** Although *any* type of opera is acceptable in the examination, it is assumed that most candidates will select from the repertoire of 18th, 19th and early 20th century light opera, comic opera, opéra comique or opera buffa (e.g. *Gay Beggar's Opera*, *Mozart Magic Flute*, *Offenbach*, *J Strauss*, *Bizet Carmen*, *Gilbert & Sullivan*, *Lehar*, etc).
- **Victorian or Edwardian parlour or supper-room music.**
- **19th or early 20th century Music Hall, Variety and Vaudeville.**
- **Revue** (e.g. *Flanders & Swann*, *Beyond the Fringe*, *Tom Lehrer*, *Joyce Grenfell*, etc).
- **Items sung in a cabaret style.** These might include jazz standards or other appropriate material, sung in the style of e.g. *Marlene Dietrich*, *Edith Piaf*, *Ute Lemper*, *Frank Sinatra*, *Jamie Cullum*, etc.
- **Early 20th century British light opera and musical theatre** (e.g. *German*, *Novello*, etc).
- **Early 20th century American musical theatre** (e.g. *Gershwin*, *Kern*, *Porter*, etc).
- **Mid 20th century American, British and European musical theatre** (e.g. *Rogers & Hammerstein*, *Lerner & Loewe*, *Bart*, etc).
- **Late 20th and 21st century American, British and European musical theatre** (e.g. *Bernstein*, *Sondheim*, *Lloyd Webber*, *Boublil & Schönberg*, *Stephen Schwartz*, *Jason Robert Brown*, etc).
- **Songs from film, animated film or television.** This category implies songs which form an integral part of dramatic narratives in these media, rather than songs which have simply been performed on film or TV, or used as part of the soundtrack to film or TV programmes.

It is essential that all items are presented in a clearly defined dramatic context.

Further guidance and suggestions on repertoire may be found in the lists in Section 8 below. The syllabus is deliberately 'open'; the repertoire list is intended for guidance only. Candidates are encouraged to explore the repertoire further, choosing other pieces appropriate to their age, vocal and dramatic skills, subject to the grade specifications.

### 2.5.2 Performance

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The performance is divided into two components. The syllabus has been carefully designed to give a progression from simple, familiar songs for the Steps and early grades, through to more sophisticated programmes for higher grades, which provide candidates with an opportunity to demonstrate the diverse skills needed to perform effectively in a variety of styles.

An element of contrast is pre-determined by the inclusion of different historical periods in most grades. However, at all levels, it is essential that candidates present a balanced and well-rounded programme, incorporating contrast of style and mood, and, at higher grades, genre.

We recognise that there are 'singing actors' and 'acting singers'. These examinations will take into consideration the overall performance without undue bias towards either acting or singing. By the same token, however, neither of the disciplines will be overlooked in the formulation of the examiner's assessment, and evidence of the progressive

development of secure techniques, both vocal and dramatic, will be expected. Performances are assessed holistically, but within this framework, examiners will award approximately half of the available marks for vocal performance, and the other half for dramatic performance.

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

### **2.5.3 The presentation of the performance**

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At Grades 1 to 4 there is no requirement to introduce the pieces chosen for presentation, but this may be done, at the candidate's choice. At Grades 5 to 8, it is required that items be introduced as part of the overall performance. It is not expected that introductions will be delivered in character. Introductions at Grade 5 upwards will be assessed. Information given in the introduction should include the title of the number, the show from which it is taken and its composer/lyricist. Additional information may include where/when the show was originally performed and which artist made a particular number famous.

Songs must be presented and performed with regard for the context of the shows from which they are taken (with the exception of items sung in a cabaret style).

In solo examinations, no other person may be involved in *any* aspect of the performance. Where the choice of item calls for the participation of another character, this must be *suggested* by means of acting technique and stagecraft.

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

### **2.5.4 Written programme**

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

### **2.5.5 Alterations to repertoire**

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Cuts may be made at lower grades (i.e. 1 to 5) in order for the programme to remain within the set times. At higher grades (i.e. 6 to 8) and diplomas, songs should be presented without cuts, though cabaret and revue numbers may be arranged to suit the performer.

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

### **2.5.6 Costume and props**

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The use of costume and props is encouraged, and credit will be given for this where the effect of the performance and characterisation is enhanced.

An 'impression' of costume (eg. a hat, shawl, jacket, etc) is expected as an aid to performance. Full costume, although not a requirement of the examination, is perfectly acceptable if the candidate wishes. Where costume is not employed, comfortable, non-restrictive clothing (e.g. rehearsal 'blacks' or performance dress) is suggested. Appropriate footwear (shoes, dance/jazz boots, not trainers) should be worn.

Any costume changes must be such that they can be made quickly, in the examination room, in the presence of the examiner. Alternatively, a screen may be used as long as it does not interfere with the space, though this facility may not be provided at every venue, and candidates are advised to make appropriate arrangements with the local representative. Costume change times must be included in the length of the programme as detailed for each grade. All candidates must manage changes unaided. **Candidates must not leave the examination room between songs.**

Costumes and costume changes should be such that there is no potential for embarrassment to the candidate or examiner. If considered absolutely necessary, the discreet presence of a chaperone is acceptable, if agreed in advance with the centre representative and the Chief Examiner. This concession, which applies only under circumstances deemed valid by the Chief Examiner, must not be exploited by teachers or parents as an excuse to watch the examination.

Props must be easily accessible and used to enhance the performance as appropriate (e.g. a basket, cane, book).

## **2.5.7 Pronunciation, accents and language**

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Extracts of libretto at Grade 7 and above should be performed in character. It is expected that characterisation in both spoken libretto and songs will involve appropriate accents and pronunciation.

Pieces will normally be performed in English and there is no requirement that another language is used (except LLCM diploma). However, candidates may perform in another language if they wish. Where this is the case, translations into English must be provided.

It is recognised that a number of contemporary songs contain expletives. While LCM Exams does not expressly prohibit their use in exams, candidates, particularly younger candidates, are asked to adopt a sensitive approach to this matter. Lyrics may be adapted where feasible, and where this does not significantly affect the impact of the song.

## **2.5.8 Accompaniment**

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

Backing tracks may not contain a vocal part which doubles the main vocal line of the song. However, they may contain backing vocals as a harmonisation or counter-melody to the main vocal line. Guidelines on the use of photocopied music, the use of pre-recorded backing tracks, and the availability of scores may be found in the Regulations.

## **2.5.9 Spoken libretto**

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The timings of ½ - 1 minute's duration specified at Grades 7-8 should be taken as referring to a *maximum* duration. Timings underneath this will not be penalised, so long as the extract is more than simply a few words. One or two sentences is a reasonable duration. At diploma level, the guidelines are more flexible ('a varied programme of songs and extracts of libretto'); however, candidates are not required to perform more than ONE extract of libretto, as outlined above.

Extracts of libretto may be taken from other places in the show – not necessarily the same place in the show as the accompanying song – and may be adapted for examination purposes. 'Adaptation' may involve speaking the part of more than one character, shortening, or (within reason) extending a portion of libretto.

Songs which include portions of spoken text as an integral part of the song (e.g. *Nothing* from 'A Chorus Line') may be taken as covering the requirement for spoken libretto.

Further information on sourcing spoken libretto is given in Section 8.4, below.

## **2.5.10 Discussion**

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The examiner will discuss with the candidate the choice, context, meaning, characterisation, interpretation and performance of the songs chosen, according to the grade. Examiners will be looking for solid background knowledge and understanding, as well as evidence of commitment to the repertoire. The depth of explanation and insight presented should develop as the grades progress.

The particular requirements for the discussion at each grade are listed under the grade descriptions in Section 2.7, *Examination requirements*. Although a detailed knowledge of music theory is not required, a basic understanding of musical rudiments is expected. Candidates should be prepared to respond to questions on all topics indicated, although examiners may choose to focus on a selection of topics.



At Grades 1 to 3 candidates will be expected to demonstrate an understanding of the lyrics, to explain the meaning of simple vocabulary, and to identify the mood and tempo of the pieces chosen.

At Grade 4 candidates should also be able to discuss the narrative context of the songs, explaining how each fits into the show from which it is taken, and the name of that show. At Grade 5, candidates should be able to name the composer and lyricist/librettist, and the genre from which each song comes (e.g. Music Hall, Musical Comedy, American Musical Theatre, etc).

At Grades 6 to 8 candidates will also be expected to engage in discussion of vocal and performance techniques required to deliver the programme, their characterisations and the dramatic style of the pieces. From Grade 7 there are also elements of critical self-evaluation and wider background knowledge.

The element of characterisation is introduced from Step 2. Where there is no definable character for a song (e.g. some Cabaret items, some songs in Steps and early grades, etc), candidates should at least be aware of the kind of 'performer' which is being projected through the song.

### **2.5.11 Practical advice**

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

All performances (except the Libretto Sight Reading at Grade 8 and the Quick Study at DipLCM, ALCM and LLCM) must be from memory. However, *original published editions of all songs performed must be available for the examiner's reference*. Copies of libretto extracts are not required.

## **2.6 Guidelines on the suggested development of vocal technique**

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The following guidelines on the suggested development of vocal technique may be helpful as an aid to understanding the evidence of the level of development expected at given grades. Reference to any particular method, such as *Estill Voice Craft*, is not intended to imply that employment of the method is required – simply that a range of techniques may be used to achieve an effective performance. It is hoped that these guidelines demonstrate the importance of sound vocal technique, whether this is the candidate's primary study or secondary to acting.

### **Introductory Stages – Steps 1 & 2, Grade 1**

Candidates should sing with a natural core sound within a comfortable range – probably not more than an octave – and not too low as this may cause problems later on. It is expected that breath support will be adequate to sustain the literary needs of the words, and this will demonstrate the beginnings of breath control and projection as dictated by the punctuation and word emphasis.

Candidates are expected to sing in tune and to articulate both vowels and consonants clearly. The dynamic range may not necessarily be very great at this stage but some variety of expression is expected. Over-singing to produce volume must be discouraged – clarity of diction will aid projection.

Candidates are expected to demonstrate pleasure in singing along with security of pulse and rhythm and a rehearsed familiarity with the accompaniment.

### **Grades 2 & 3**

In addition to the above, candidates will be expected to demonstrate (i) that they are relaxed when singing (to avoid body tensions being transmitted to the larynx), and (ii) good posture. Facial muscles should be active, without tension.

The vocal range should, by now, be extended to around a 10th – again avoiding low pitches, and the tonal quality should be well focused and clear. It is accepted that teenage boys may not have clear tone throughout the range offered. The changes in vocal quality over the break from middle to upper register will be being dealt with as part of the developing technique.

Breathing should be disciplined and planned, demonstrating a growing awareness of, and technique in, the application of intercostal diaphragmatic breathing. The breath will be sustained through extended vowels; the tongue and lips shaping the sound and the pharynx and mouth allowing it to resonate.

Consonants should be well articulated but should not interfere with the legato line of lyrical music.

### **Grades 4 & 5**

In addition to the above, by Grades 4 and 5 candidates are expected to be able to apply intercostal diaphragmatic breathing technique to the extent that inhalation is silent, the lower rib cage expanding at the front, sides and back so that tension is avoided. Even with sound technique, low range chest singing may be best avoided at this stage in a student's vocal development. Pieces may be transposed to bring them into a healthy comfortable range (see notes on transposition in Section 2.5.5, *Alterations to repertoire*).

It is expected that diction will be clear with good onset, which avoids sharp glottal or breathy attack, and that candidates will be able to break phrases without breath or sharp consonants (e.g. the ability to articulate words starting with a vowel – “*wouldn't it be lovely!*”). By now candidates are expected to be employing vocal variety. (Qualities, termed in *Estill Voice Craft*, ‘Speech’, ‘Tilt’, ‘Twang’, and ‘Sob’ may be evident. Classical teachers may be more familiar with the terms ‘Parlando’, ‘Sprechstimme’, high and low larynx.) Accents, where appropriate, will contribute to the interpretation of the chosen songs. Candidates should understand and demonstrate in performance the effect of the diphthong on sustained sound.

### **Grades 6-8**

These grades should not be attempted unless there is security of vocal technique for the chosen programme. The choice of repertoire is very important at this stage and must reflect a range of vocal variety and technique.

The candidate must understand and demonstrate in performance: good postural alignment, breath management and good phonation. Candidates will be able to sing through their ‘breaks’ without loss of vocal quality. (A 2-octave range is desirable by Grade 7.)

At this level the technique becomes more closely allied to the interpretative skill of the candidate. If the performance of the song is successful then the technique is usually equal to its needs.

Adult singers may be adept at ‘belting’ in early grades. As a young voice develops and technical prowess grows, the emotional content of the song will frequently cause the singer to produce a strong middle register ‘mix’ which is safe when well supported by the body and breath.

## 2.7 Examination requirements

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### Step 1

*(Components 1 and 2 should not exceed 6 minutes.)*

1. Perform from memory a song of the candidate's choice. 45 marks
  2. Perform from memory a contrasting song. 45 marks
- One of the songs may be a Nursery Rhyme or a Singing Game.*
3. Discuss with the examiner:
    - what the songs are about;
    - the mood of each song, e.g. 'happy', 'sad', etc.10 marks

### Step 2

*(Components 1 and 2 should not exceed 6 minutes.)*

1. Perform from memory a song from British or American musical theatre, film, animated film, or television. 45 marks
2. Perform from memory a song of contrasting mood or style. 45 marks
3. Discuss with the examiner:
  - what the songs are about;
  - the character(s) who sing(s) the songs;
  - the mood of the songs.10 marks

**For Grades 1-8, refer to the guidelines on song choice in Section 2.5.1 (*Repertoire*).  
All songs **MUST** be selected from the categories detailed in this section.  
Refer to Section 2.5.4 for written programme requirements.**

### Grade 1

*(Components 1 and 2 should not exceed 10 minutes.)*

1. Perform from memory a song of the candidate's choice. 45 marks
2. Perform from memory a song of contrasting mood or style. 45 marks
3. Discuss with the examiner:
  - why the songs were chosen;
  - what the songs are about;
  - the characters who sing the songs;
  - the mood of the songs (including the element of contrast between the songs).10 marks

## Grade 2

*(Components 1 and 2 should not exceed 10 minutes.)*

1. Perform from memory a song written before 1950. 45 marks
2. Perform from memory a song written in or after 1950. 45 marks
3. Discuss with the examiner:
  - why the songs were chosen;
  - the subject matter of the songs;
  - the characters who sing the songs;
  - the styles and moods of the songs. 10 marks

## Grade 3

*(Components 1 and 2 should not exceed 10 minutes.)*

1. Perform from memory:
  - a song written before 1950;
  - a song written in or after 1950. 50 marks (2 x 25 marks)
2. Perform from memory a third song of any style and period. 30 marks
3. Discuss with the examiner:
  - how the programme was chosen;
  - the subject matter of the songs;
  - the characters who sing the songs;
  - the styles and moods of the songs. 20 marks

## Grade 4

*(Components 1 and 2 should not exceed 15 minutes.)*

1. Perform from memory two songs written before 1950. 50 marks (2 x 25 marks)
2. Perform from memory a song written in or after 1950. 30 marks
3. Discuss with the examiner:
  - how the programme was put together;
  - the subject matter of the songs;
  - the characters who sing the songs;
  - the styles and moods of the songs;
  - the narrative context of the songs. 20 marks

## Grade 5

*(Components 1 and 2 should not exceed 15 minutes.)*

1. Introduce and perform from memory:
  - a song written before 1920;
  - a song written between 1920 and 1970.50 marks (2 x 25 marks)
2. Introduce and perform from memory a song written in or after 1970. 30 marks
3. Discuss with the examiner:
  - how the programme was put together;
  - the subject matter of the songs;
  - the characterisation of the songs;
  - the contrasting styles and moods of the songs;
  - the narrative and dramatic context of the songs;
  - the genre to which each song belongs;
  - the composer and librettist of the songs (no extensive background knowledge is required).20 marks

## Grade 6

*(Components 1 and 2 should not exceed 18 minutes.)*

1. Introduce and perform from memory:
  - a song written before 1920;
  - a song written between 1920 and 1970.40 marks (2 x 20 marks)
2. Introduce and perform from memory:
  - a song written in or after 1970;
  - a song from any period.40 marks (2 x 20 marks)
3. Discuss with the examiner:
  - how the programme was put together;
  - the subject matter of the songs;
  - the characterisation of the songs;
  - the contrasting styles and moods of the songs;
  - the narrative and dramatic context of the songs;
  - the genre to which each song belongs;
  - the composer and librettist of the songs (no extensive background knowledge is required);
  - the vocal and dramatic skills and techniques employed in order to perform the songs.20 marks

# Grade 7

*(Components 1 and 2 should not exceed 18 minutes.)*

1. Introduce and perform from memory:

- a song written before 1900;
- a song written between 1900 and 1940.

40 marks (2 x 20 marks)

2. Introduce and perform from memory:

- a song written between 1940 and 1970;
- a song written in or after 1970.

40 marks (2 x 20 marks)

*NB. ONE of the songs in Components 1 or 2 above should be preceded or followed by a section of spoken libretto, in character (the same character as the song), of approx. ½ -1 minute's duration.*

3. Discuss with the examiner:

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

20 marks

# Grade 8

*(Component 1 should not exceed 20 minutes.)*

1. Present a programme of FOUR contrasted songs. These should be drawn from a variety of periods and genres, and should enable the candidate to exhibit a wide range of performance styles and characterisations, to a high standard. Each song should be preceded by a spoken introduction, and at least ONE song must be linked to a section of spoken libretto, in character, of approx. ½ - 1 minute's duration, either immediately before and/or following the song. 60 marks
  
2. Candidates will be asked to read aloud at sight a piece of libretto. The libretto will contain two speaking parts, of which one will be taken by the examiner, the other by the candidate. The examiner will instruct the candidate which role to read. Candidates are not expected to perform from memory, and may read from the text while they perform. Preparation time of approximately 1 minute will be given, during which time the candidate may 'try out' short sections of the text if they wish. Specimen tests are available; see Section 8.1. 20 marks
  
3. Discuss with the examiner any or all (at the examiner's discretion) of the following:
  - how the programme was put together;
  - the subject matter of the songs;
  - the characterisation of the songs;
  - the contrasting styles and moods of the songs;
  - the narrative and dramatic context of the songs;
  - the genre to which each song belongs;
  - the composer and librettist of the songs (some basic biographical knowledge is required);
  - the vocal and dramatic skills and techniques employed in order to perform the songs;
  - how the songs and spoken libretto were learnt and prepared for performance, including any problems and how these were overcome;
  - a critical evaluation of the candidate's performance, including aspects of the performance which went well, and aspects which could have been improved;
  - the candidate's response to the passage in Component 2 above;
  - wider background knowledge of music theatre, particularly in relation to the programme performed;
  - a thorough understanding of relevant vocal and dramatic techniques, stagecraft, and performance skills.20 marks

# 3. Graded examinations: Assessment

The marking scheme is comprised of a balanced structure of examination components and assessment categories. Taken together they form a matrix that enables the performance of each candidate to be systematically assessed and marked.

## 3.1 Assessment objectives

During an examination candidates will be assessed on their ability to demonstrate mastery of:

<b>Domain 1: Technical Accomplishment</b> The extent to which the voice, movement and gesture are effectively controlled, assessed via the candidate's performance.	<b>Domain 2: Interpretation</b> The ability to make sensitive performance decisions in relation to the repertoire, including selection of repertoire.
<b>Domain 3: Knowledge and Understanding</b> The synthesis of theoretical and contextual knowledge in relation to the repertoire performed in Components 1 & 2 (Grades 1-7) / Component 1 (Grade 8).	<b>Domain 4: Communication</b> The degree to which the performer communicates with and engages the listener through performance of the repertoire.

## 3.2 Coverage of the assessment domains

	Technical Accomplishment	Interpretation	Knowledge and Understanding	Communication
Performance	✓	✓	✓	✓
Sight Reading	✓	✓	✓	✓
Discussion	✓		✓	



## 3.3 How marks are awarded

### PERFORMANCE

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

Assessment Domains	Approximate Weightings		
	Grades 1-3	Grades 4-5	Grades 6-8
<b>Technical Accomplishment:</b> audibility, clarity of diction, fluency, projection, intonation, sense of spontaneity, character portrayal, movement and gesture, use of space, facial expression, accent, breath control, variety of vocal timbre, ability to perform from memory and/or cope with memory lapses	55 %	40 %	30 %
<b>Interpretation:</b> the ability to make sensitive performance decisions, resulting in a sense of individual interpretative skill; the ability to adopt a variety of performance styles and techniques as may be required by the choice of repertoire; use of costume and props	25 %	35 %	40 %
<b>Knowledge &amp; Understanding:</b> knowledge of vocal and dramatic technique, understanding of the subject matter, characterisation and stylistic context of the repertoire	10 %	12.5 %	15 %
<b>Communication:</b> evidence of a perceptive understanding of how to engage the audience, and to communicate the meaning, mood and interpretation of the text; a sense of continuity and commitment	10 %	12.5 %	15 %

### SIGHT READING

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

Assessment Domains	Approximate Weightings
	Grade 8
<b>Technical Accomplishment:</b> the ability to read the given extract fluently, accurately and audibly with appropriate phrasing, vocal variety, rhythm, pitch and pace, as appropriate	20 %
<b>Interpretation:</b> the ability to make sensitive performance choices in relation to the given extract	25 %
<b>Knowledge &amp; Understanding:</b> knowledge of voice production technique, understanding of the meaning of the texts and the stylistic context of the repertoire	35 %
<b>Communication:</b> the ability to communicate the meaning and mood of the extract to the examiner	20 %

### DISCUSSION

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

Assessment Domains	Approximate Weightings
	All Grades
<b>Technical Accomplishment:</b> the ability to give articulate responses employing appropriate vocabulary	20 %
<b>Knowledge &amp; Understanding:</b> the ability to give relevant and articulate responses to questions from, and enter into a discussion with, the examiner regarding (i) the content, both musical and textual, of the repertoire performed, (ii) specific theoretical aspects as listed for the grade, (iii) at higher grades, the background and context of the repertoire performed, and a critical approach to it; the ability to communicate a sense of enthusiasm for, and commitment to, the repertoire	80 %

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## 4. Graded examinations: Awarding and reporting

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### 4.1 Issue of results

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A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations. (See Regulation 27.)

### 4.2 Repeats of examinations

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Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination at that grade is permitted, upon payment of the current entry fee. All examination components must be completed on re-examination. Marks from examination components may not be carried forward or credited.

### 4.3 Awards of Pass, Pass with Merit or Pass with Distinction

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The pass awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination performance a candidate may be awarded either a Pass, or a Pass with Merit or a Pass with Distinction. Each award broadly corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

#### **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 libretti 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 6-8, 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 libretti 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 6-8, 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 libretti in the songs, and (at higher grades) will have demonstrated some contextual knowledge in relation to the repertoire performed. They will have shown evidence of being able to select repertoire broadly appropriate to the grade, and to their own particular performance strengths. They will have produced correct factual answers to most or all of the questions. They will have communicated, through performance, a basic understanding of the repertoire and ability to engage the audience.

**Below pass, upper level (55-64%)**

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

**Below pass, lower level (0-54%)**

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

## 4.4 Attainment band descriptions by examination component

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The guidelines below 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. The specific criteria for each component of the examination are as follows:

### PERFORMANCE

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

	<b>GRADES 4 &amp; 5</b>	<b>GRADES 6 &amp; 7</b>
Below Pass	<ul style="list-style-type: none"> <li>• Inappropriate choice</li> <li>• Lack of technical control, expression, inadequate articulation</li> <li>• Frequent hesitation – lack of continuity</li> <li>• Lack of commitment to performance</li> </ul>	<ul style="list-style-type: none"> <li>• Inappropriate choice</li> <li>• Technical insecurity</li> <li>• Lack of continuity</li> <li>• Inadequate grasp of character and style</li> </ul>
Pass	<ul style="list-style-type: none"> <li>• Appropriate choice</li> <li>• Sense of performance and characterisation</li> <li>• Adequate technical control</li> <li>• Some variety of expression and articulation</li> <li>• Appropriate use of space and movement</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate choice</li> <li>• Illustration of understanding of expression and articulation</li> <li>• Technical security</li> <li>• Demonstration of understanding of character and style</li> <li>• Appropriate use of space and movement</li> <li>• Sense of performance</li> </ul>
Merit	<ul style="list-style-type: none"> <li>• Good technical control of voice – spoken and sung</li> <li>• Good variety of expression and articulation</li> <li>• Good use of space and movement</li> <li>• Good level of communication with, and awareness of, the audience</li> <li>• Realistic characterisation</li> </ul>	<ul style="list-style-type: none"> <li>• Technical security</li> <li>• More skilful use and good range of vocal techniques and movement</li> <li>• Sensitivity of characterisation</li> <li>• Good level of communication with audience</li> </ul>
Distinction	<ul style="list-style-type: none"> <li>• Technical fluency – tuning and vocal control</li> <li>• Developed use of expression and articulation</li> <li>• Imaginative use of space and movement</li> <li>• Thoughtful characterisation</li> <li>• Communicative performance which demonstrates understanding of the pieces</li> </ul>	<ul style="list-style-type: none"> <li>• Technical fluency</li> <li>• Skilful use of expression and articulation in characterisation</li> <li>• Successful communication with the audience</li> <li>• Imaginative use of space and movement</li> <li>• Good range of vocal technique</li> </ul>

## PERFORMANCE AND SIGHT READING (GRADE 8)

	<b>GRADE 8 PERFORMANCE</b>	<b>GRADE 8 SIGHT READING</b>
Below Pass	Unsatisfactory performance with insufficient technical authority and absence of imagination.	Inaccurate and/or stilted reading with little or no attempt at characterisation, and lack of interpretive skills.
Pass	A satisfactory performance which demonstrates technical security, musical sensitivity and a range of expression. The choice of programme allows for diversity of characterisation and movement and the performance demonstrates stylistic awareness and communication with the audience.	Satisfactory rendition of unseen piece with some use of expression demonstrating understanding. Candidate shows insight in discussion of context and interpretation of text.
Merit	A sound performance demonstrating technical fluency and sensitivity in the use of expression in characterisations. Good use of space and movement which enhances the performance and shows authoritative command of stage and elicits audience engagement.	Mostly fluent and convincing reading of text including characterisation and demonstrating good comprehension. Demonstration of analytical skills in discussion of text with the ability to relate to other works.
Distinction	An excellent performance demonstrating a wide variety of techniques and opportunities of characterisation which are achieved convincingly. An authoritative performance which demonstrates maturity and commitment and is aesthetically satisfying to performer and audience.	Sound and convincing reading demonstrating characterisation and comprehension of text. Some use of movement. Candidate is able to lead discussion of text and demonstrate good analytical skills and knowledge of Music Theatre.

## DISCUSSION

	STEP 1	STEP 2	GRADES 1-3	GRADES 4 & 5
Below Pass	No response to examiner's questions.	No response to examiner's questions.	No response or one-word responses to questions. Reluctance to engage in discussion.	Shows little understanding of style and characterisation in programme.
Pass	Ability to identify mood of songs. Little other discussion.	Identifies mood. Single word answers to questions.	Ability to respond to examiner's comments with some understanding and appreciation. Demonstration of understanding of medium in discussion.	Demonstrates ability to engage in discussion of style and characterisation with examiner.
Merit	Identification of mood of songs. Ability to explain choice or likes/dislikes of songs.	Ability to identify mood. Positive response to questions. Understanding of vocabulary.	Ability to respond to examiner's comments with understanding and appreciation. Demonstration of understanding of medium with enthusiasm for performance.	As above with ability to contextualise programme pieces and discuss period.
Distinction	As above with some development of discussion led by the examiner.	As above, with some development of discussion led by the examiner.	As above with further development of discussion.	As above, demonstrating good understanding and knowledge to develop discussion.

	GRADES 6 & 7	GRADE 8
Below Pass	Some response but over-reliant on examiner lead and demonstrating lack of awareness.	Insufficient understanding demonstrated – lack of knowledge of Music Theatre generally, vocal techniques, characteristics and dramatic styles.
Pass	<ul style="list-style-type: none"> <li>• Candidate is able to discuss styles of pieces and characterisation of pieces chosen.</li> <li>• Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance.</li> </ul>	Candidate can engage in discussion of components 1 and 2 and shows an awareness of vocal technique, characterisation and dramatic styles.
Merit	<ul style="list-style-type: none"> <li>• As above.</li> <li>• Candidate can discuss performance techniques and skills with some confidence.</li> </ul>	As above with good knowledge and ability to relate to programme and beyond.
Distinction	As above but with extended discussion demonstrating authority and ability to relate knowledge to other works and styles.	Authoritative and knowledgeable discussion of programme, its context and demands and a sound ability to relate vocal techniques, characterisation and dramatic style to a range of works.

# 5. Duet examinations

## 5.1 Requirements and guidelines

Duet examinations in Music Theatre are offered as follows:

Duet exam level	Equivalent standard	Number of songs required
Level 1	Grade 1	2
Level 2	Grade 2	2
Level 3	Grade 3	3
Level 4	Grade 4	3
Level 5	Grade 5	3

Candidates should present a contrasted and balanced programme of songs. Repertoire chosen should be suitable for duet performance. The programme will be assessed according to the criteria for the equivalent grade.

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

## 5.2 Assessment, awarding and reporting

### Levels 1 & 2

Song 1	Song 2	Discussion
45 marks	45 marks	10 marks

### Levels 3, 4 & 5

Song 1	Song 2	Song 3	Discussion
25 marks	25 marks	30 marks	20 marks

65-74 %	Pass
75-84 %	Merit
85-100 %	Distinction

The procedure for issuing results and certificates for Duet exams is as detailed for graded examinations (see above, Section 4.1).

[Please note that the Duet syllabus is not regulated]

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# 6. Performance Awards

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## 6.1 Overview

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Performance Awards provide a new opportunity for the assessment of musical performance, whereby candidates submit either a video file, or a DVD of their performance, rather than attending an examination venue. Performances are assessed by trained LCM examiners, using the same standards and criteria as are used for graded exams, offering candidates a reliable and independent assessment of their performance standard, while benefitting from the flexibility allowed by the submission process.

There are eight levels of examination, as follows:

Performance Awards	Equivalent Grade
Level 1	Grade 1
Level 2	Grade 2
Level 3	Grade 3
Level 4	Grade 4
Level 5	Grade 5
Level 6	Grade 6
Level 7	Grade 7
Level 8	Grade 8

## 6.2 Entry details

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Candidates may enter for Performance Awards at any time; the standard LCM closing dates are not applicable.

Candidates should do one of the following:

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

## 6.3 Examination requirements

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Candidates should refer to Section 2, *Grades*.

Requirements for Performance Awards are exactly the same as the requirements for the Performance component of the equivalent graded examination.

In addition, please note the following requirements:

1. Candidates must supply details of the songs they are performing; this information should be provided in Section 4 of the entry form. Candidates are not required to submit scores of any songs performed.
2. Each song must be recorded in a single, uninterrupted take.
3. Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
4. The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range, etc.
5. The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).



6. If uploading a file to the website, the file must be either avi, flv, wmv, mov or mp4 format and should not exceed 30MB. The file must be labelled clearly with the candidate's name.
7. If submitting a DVD, the disc must be in a format which will play on a standard DVD player and labelled clearly with the candidate's name. Candidates are advised to retain a copy in case of damage during transit. The DVD will not be returned.
8. The entry form includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

## 6.4 Assessment

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Performances are assessed according to the same standards and criteria as for LCM's graded exams.

Refer to the details listed under Performance in Section 8.3, *How marks are awarded*.

Please note that the Performance Awards syllabus is not regulated by Ofqual.

# 7. Performance Diplomas

Candidates are referred to the information contained above in Sections 2.5 (*Examination guidance*) and 2.6 (*Guidelines on the suggested development of vocal technique*).

## 7.1 DipLCM in Music Theatre Performance

There are no pre-requisites for entry to this examination.

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

### Component 1: Quick Study

20 marks

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

The Quick Study will be in the form of a short Music Theatre song. Candidates are not expected to perform from memory, and may read from the score while they perform.

### Component 2: Performance

60 marks

Candidates should perform from memory a varied programme of songs and extracts of libretto, which may include combining songs into linked sequences. Spoken links and introductions are expected. Extracts of libretto should usually be linked to a song. The programme must demonstrate competent stage presentation and versatility. It must contain a diversity of styles, idioms and/or periods. The programme should not exceed 20 minutes.

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

### Component 3: Discussion

20 marks

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

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

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

**Total marks available: 100. Total required to pass: 75.**

## 7.2 ALCM in Music Theatre Performance

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

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

### Component 1: Quick Study

20 marks

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

The Quick Study will be an extract of Music Theatre, in the form of a section of libretto leading directly into a short song. Candidates may be required to read one or more rôles from the libretto, OR the examiner may read one rôle with the candidate reading another, at the examiner's discretion. The candidate will be advised accordingly when the test is made available. Candidates are not expected to perform from memory, and may read from the text and score while they perform. Specimen tests are available; see Section 8.1.

### Component 2: Performance

60 marks

Candidates should perform from memory a varied programme of songs and extracts of libretto, which may include combining songs into linked sequences. Spoken links and introductions are expected. Extracts of libretto should usually be linked to a song. The programme must demonstrate competent stage presentation and versatility. It must contain a wide diversity of styles, idioms and/or periods. The programme should not exceed 25 minutes.

Candidates must provide a written or printed programme to the examiners at the time of the examination.

### Component 3: Discussion

20 marks

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

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

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

**Total marks available: 100. Total required to pass: 75.**

## 7.3 LLCM in Music Theatre Performance

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

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

### Component 1: Quick Study

15 marks

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

The Quick Study will be an extract of Music Theatre, in the form of a section of libretto leading directly into a short song. Candidates may be required to read one or more rôles from the libretto, OR the examiner may read one rôle with the candidate reading another, at the examiner's discretion. The candidate will be advised accordingly when the test is made available. Candidates are not expected to perform from memory, and may read from the text and score while they perform. Specimen tests are available; see Section 8.1.

### Component 2: Performance

60 marks

Candidates should present a varied programme of extracts, songs and libretti. This must have a coherent theme and demonstrate a high level of competence in the vocal, theatrical and musical skills required to present a fully integrated recital which would be suitable for successful public performance. The items must be taken from a wide and diverse range of Music Theatre genres and be sufficiently contrasted to enable the candidate to demonstrate a correspondingly wide range of techniques, characters and performance styles. The candidate should demonstrate the ability to sustain a programme of approximately 30 minutes in duration.

Candidates must include in their programme songs of an appropriately challenging level of difficulty. *At least one song must be in another language.*

### Component 3: Presentation

10 marks

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

Topics:

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

## Component 4: Discussion

15 marks

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

- how the performance programme was put together;
- the subject matter of the items in the programme;
- the characterisation of the items in the programme;
- the contrasting styles and moods of the items (including a detailed awareness of the historical development of Music Theatre styles);
- the narrative and dramatic context of the items;
- the genre to which each item belongs (including a detailed awareness of the historical development of Music Theatre genres);
- the composers and librettists involved (a detailed knowledge will be expected);
- the vocal, physical and dramatic skills and techniques employed in order to perform the items;
- how the songs and spoken libretto were learnt and prepared for performance, including any problems and how these were overcome;
- a critical evaluation of the candidate's performance, including aspects of the performance which went well, and aspects which could have been improved;
- a wider and extensive background knowledge of Music Theatre and its relation to the social and historical backgrounds within which it was conceived, particularly in relation to the programme performed;
- a thorough understanding of relevant vocal and dramatic techniques, stagecraft, and performance skills;
- issues arising from the candidate's Presentation in Component 3.

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

**Total marks available: 100. 75 marks are required to pass.**

## 7.4 FLCM in Music Theatre Performance

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

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

Both components must be approved in order to qualify for an award. The result of either component may be carried forward for a 3 year period, if one of the two components is assessed as 'Approved', and the other 'Not approved'. (See Regulation 30, *Diploma completion period*). Programme notes may be re-submitted to the LCM Examinations office for approval.

### Component 1: Performance

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

The candidate is expected to:

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

Original and creative approaches to programme-building are encouraged.

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

### Component 2: Programme Notes

Candidates should produce, and bring with them to the examination, a programme for the items performed in Component 1.

This programme must comprise the following:

- a) a comprehensive list of the items performed in the programme;
- b) programme notes on each item.

The written text of programmes MUST be typewritten or word-processed. Handwritten text is NOT acceptable. Programme notes should comprise information about sources, together with a commentary on the pieces being performed, which should include both background and analytical information. The style and approach should be intelligent and informed, and may assume an educated readership. In all, it is expected that candidates will write between 1000 and 1500 words.

Candidates must also bring copies of the scores of all items performed to the examination.

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

**No marks are awarded; candidates are assessed as 'Approved' or 'Not approved'.**

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# 8. Repertoire and resources

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## 8.1 LCM Publications

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The following publication is relevant to this syllabus:

- LL206 Music Theatre Specimen Tests for Grade 8, ALCM and LLCM Diplomas

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)).

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

## 8.2 Suggested reference materials

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### 1. Young candidates

*Ta Ra Ra Boom De Ay* A&C Black (ISBN 0713617896)

*Apusskidu* A&C Black (ISBN 0713644370)

*The Joy of Children's Favourites* Music Sales (ISBN 0825680743)

*New Songs for Children* Wise Publications (AM13798)

*Walt Disney Treasury of Songs* Hyperion (ISBN 1 56282 743 X)

*Kids Broadway Songbook* Hal Leonard (ISBN 0793521645)

### 2. Older candidates

*Favourite Songs of the 90's (1890's)* Dover Publications (ISBN 0486215369)

*The Novello Music Hall Song Book* Novello (ISBN 0853607451)

*Great Songs of the 20<sup>th</sup> Century Volumes 1 & 2* Wise Publications

*The Singer's Gilbert & Sullivan* (Women's Edition) Hal Leonard (ISBN 0793568870)

*The Singer's Musical Theatre Anthology* Hal Leonard

Vol. 1 Sop. 0881885460 / Alto 0881885452 / Ten. 0881885495 / Bass 0881885487

Vol. 2 Sop. 0793530504 / Alto 0634028812 / Ten. 0793523311 / Bass 079352332X

Vol. 3 Sop. 0634009745 / Alto 0634009735 / Ten. 0634009761 / Bass 063400977X

*The Best of Cole Porter* Hal Leonard (ISBN 0793515173)

*The Best of George Gershwin* Warner Bros. (ISBN 0769212735)

*From Berlin to Broadway: Kurt Weill Songs 1925-1951* Hal Leonard (ISBN 0881883336)

*Andrew Lloyd Webber* Really Useful Publications (ISBN 0881889601)

*Barbara Streisand: Higher Ground* Hal Leonard (ISBN 1575601036)

*Theatre Songs for Singers* Hal Leonard (ISBN 0634022385)

*The Best in Broadway Sheet Music* Warner Bros. (ISBN 0769218210 + 0711977828)

*Cabaret Songbook* Hal Leonard (ISBN 0793500869)

*Decade of Broadway & Cabaret Songs* Warner Bros. (ISBN 0769299288)

*The Best Broadway Songs Ever* Hal Leonard (ISBN 079350628X)

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*The Definitive Broadway Collection* Hal Leonard (ISBN 0881889849)

*Rodgers & Hammerstein, the Illustrated Song Book* Universe Pub. (ISBN 079302314)

*Professional Singers Audition Book (Female)* Wise Publications (ISBN 0711984174)

*Thank You That's All We Need for Today... A Practical Guide to Music Theatre Auditions* Mary Hammond,  
Edition Peters (ISBN: 9781843670308, EP7970)

## 8.3 List of suggested repertoire

Candidates are encouraged to explore the Music Theatre repertoire fully. This list provides guidance only, and is intended as a starting point for those compiling programmes for examination. Candidates may select from this list, but examiners will welcome other appropriate choices. Exam levels are given for guidance only, and are intended to indicate the level at which each song might *typically* be performed; however, songs may be performed at a lower or higher level than indicated if desired, and much will depend on the age, gender, character and disposition of the candidate. Please see the note on *Repertoire* in Section 2.5.1.

Title	Show	Composer & librettist	Suggested exam level	Date
42nd Street	42nd Street	Warren & Dubin	5-6	1933
Adelaide's Lament	Guys & Dolls	Frank Loesser	6-7	1950
Adele's Laughing Song	Die Fledermaus	Johann Strauss II	8-Diploma	1874
Alice Blue Gown	Irene	Harry Tierney	6-7	1919
All That Jazz	Chicago	Kander & Ebb	6-8	1975
Angels, Punks and Raving Queens	Elegies for Angels, Punks and Raving Queens	Russell & Hood	5-6	1992
Anything Goes	Anything Goes	Cole Porter	6-7	1934
April Showers	Bambi	Sherman & Sherman	S1-1	1942
As Long as He Needs Me	Oliver!	Lionel Bart	5-6	1960
Audition Aria	Die Fledermaus	Johann Strauss	8-Diploma	1874
Ballad (Bessie)	Merrie England	Edward German	5-6	1902
Bare Necessities, The	Jungle Book	Sherman & Sherman	S1-1	1967
Beauty and the Beast	Beauty and the Beast	Ashman & Menken	1-3	1994
Being Alive	Company	Stephen Sondheim	8-Diploma	1970
Bewitched, Bothered & Bewildered	Pal Joey	Rodgers & Hart	6-8	1940
Bibbidi Bobbidi Boo	Cinderella	David / Hoffman & Livingstone	S1-1	1950
Bidin' My Time	Girl Crazy	George & Ira Gershwin	4-6	1930
Bright Eyes	Watership Down	Mike Batt	2-4	1978
Boy I Love is Up in the Gallery, The	Music Hall	George Ware	3-5	1885
Broadway Baby	Follies	Stephen Sondheim	8-Diploma	1971
Burlington Bertie	Music Hall	Hargreaves	4-5	1900
Bye Bye Blackbird	Standard	Henderson & Dixon	5-6	1926
Candle on the Water	Pete's Dragon	Hirschorn & Kasha	4-6	1977
Can You Feel the Love Tonight?	The Lion King	Rice & John	4-5	1994
Can't Help Lovin' dat Man	Showboat	Kern & Hammerstein II	6-7	1927
Castle on a Cloud	Les Misérables	Boublil & Schönberg	1-3	1980
Charity's Soliloquy	Sweet Charity	Cy Coleman	8-Diploma	1966
Change in Me, A	Beauty and the Beast	Alan Menken	4-6	1994
Children Will Listen	Into the Woods	Stephen Sondheim	8-Diploma	1986
Chim Chim Cheree	Mary Poppins	Sherman & Sherman	2-4	1964
Chitty Chitty Bang Bang	Chitty Chitty Bang Bang	Sherman & Sherman	2-4	1968
Christmas Lullaby	Songs for a New World	Jason Robert Brown	6-7	1993
Climb Every Mountain	The Sound of Music	Rodgers & Hammerstein	6-8	1959
Close Every Door to Me	Joseph and the Amazing Technicolor Dreamcoat	Lloyd Webber & Rice	3-5	1968
Cock Eyed Optimist	South Pacific	Rodgers & Hammerstein	5-6	1949
Colours of the Wind	Pocahontas	Menken & Schwartz	2-4	1995
Consider Yourself	Oliver!	Lionel Bart	2-4	1960
Cool	West Side Story	Bernstein & Sondheim	7-8	1957
Cry Me a River	Standard	Arthur Hamilton	6-7	1953
Daddy's Son	Ragtime	Stephen Flaherty	6-8	1998
Daisy Bell (Daisy, Daisy)	Music Hall	Harry Dacre	2-4	1892
Dentist	Little Shop of Horrors	Menken & Ashman	6-8	1982
Do I Hear a Waltz?	Do I hear a Waltz?	Rodgers & Sondheim	6-7	1965
Doll on a Music Box	Chitty Chitty Bang Bang	Sherman & Sherman	2-4	1968
Don't Tell Mama	Cabaret	Kander & Ebb	8-Diploma	1972



Dream 'o Day Jill	Tom Jones	Edward German	4-6	1907
Easy Terms	Blood Brothers	Willie Russell	6-8	1988
Easy to Be Hard	Hair	McDermot/Rado/Ragni	7-8	1967
Empty Chairs at Empty Tables	Les Misérables	Boublil & Schönberg	7-8	1980
Everybody Wants to Be a Cat	The Aristocats	Rinker & Huddleston	2-4	1970
Everything's Coming up Roses	Gypsy	Styne & Sondheim	5-6	1959
Fame	Fame	Margoshes & Levy	6-7	1980
Far from the Home I Love	Fiddler on the Roof	Bock & Harnick	5-6	1964
Fascinating Rhythm	Standard	Gershwin	5-6	1924
Feed the Birds	Mary Poppins	Sherman & Sherman	1-3	1964
Fifty Percent	Ballroom	Goldenberg & Bergman	5-6	1978
Fine Fine Line, A	Avenue Q	Lopez & Marx	6-7	2003
Flash, Bang, Wallop	Half a Sixpence	David Heneker	5-7	1963
Flower Song	Faust	Gounod	7-8	1859
Food Glorious Food	Oliver!	Lionel Bart	2-4	1960
Gary Indiana	The Music Man	Meredith Willson	4-6	1957
Gasman Cometh, The	At The Drop Of A Hat	Flanders & Swann	3-5	c. 1960
Get Me to the Church on Time	My Fair Lady	Lerner & Loewe	4-6	1956
Getting to Know You	The King and I	Rodgers & Hammerstein	4-6	1951
Gifts of Love	The Baker's Wife	Stephen Schwartz	6-8	1990
Girl I Mean to Be, The	Secret Garden	Simon & Norman	4-6	1991
Good Morning	Singin' in the Rain	Herb Brown & Freed	3-5	1952
Good Morning Baltimore	Hairspray	Shaiman & Wittman	5-7	2000
Grandfather's Clock, My	n/a	Henry Clay Work	4-5	1876
Grease Lightning	Grease	Jacobs & Casey	4-6	1972
Greenfinch and Linnet Bird	Sweeney Todd	Stephen Sondheim	8-Diploma	1979
Grow for Me	Little Shop of Horrors	Menken & Ashman	5-7	1982
Habañera	Carmen	Bizet	7-8	1875
Heaven Help My Heart	Chess	Rice, Andersson & Ulvaeus	5-7	1984
Hernando's Hideaway	The Pajama Game	Adler & Ross	4-6	1954
Hey Big Spender	Sweet Charity	Fields & Coleman	6-8	1966
Hold On	The Secret Garden	Simon & Norman	6-7	1991
Hopelessly Devoted to You	Grease	Jacobs & Casey	4-5	1972
How Did We Come to This?	The Wild Party	Andrew Lippa	7-8	1999
I Can Do That	A Chorus Line	Kleban & Hamlisch	4-6	1975
I Can't Do It Alone	Chicago	Kander & Ebb	6-8	1975
I Close my Eyes	Joseph and the Amazing Technicolor Dreamcoat	Lloyd Webber & Rice	4-5	1968
I Could Have Danced All Night	My Fair Lady	Lerner & Loewe	5-7	1956
I Don't Know How to Love Him	Jesus Christ Superstar	Lloyd Webber & Rice	4-6	1970
I Dreamed a Dream	Les Misérables	Boublil & Schönberg	3-6	1980
I Enjoy Being a Girl	Flower Drum Song	Rodgers & Hammerstein	4-6	1957
I Feel Pretty	West Side Story	Bernstein & Sondheim	4-5	1957
I Got Plenty of Nuttin'	Porgy and Bess	George & Ira Gershwin	4-5	1935
I Got Rhythm	Girl Crazy	George & Ira Gershwin	4-5	1930
I Hold Your Hand In Mine	n/a	Tom Lehrer	4-6	1953
I Just Can't Wait to be King	The Lion King	Rice & John	2-4	1994
I Keep My Silent Watch & Ward	Yeomen of the Guard	Gilbert & Sullivan	8-Diploma	1888
I Never Do Anything Twice	The Seven Percent Solution	Stephen Sondheim	8-Diploma	1976
I Wanna Be Like You	Jungle Book	Sherman & Sherman	2-4	1967
I Want to Sing in Opera	Music Hall	David & Arthurs	6-7	1910
I Whistle a Happy Tune	The King and I	Rodgers & Hammerstein	3-5	1951
I Will Be Loved Tonight	I Love You, You're Perfect, Now Change	Roberts & DiPietro	6-7	1996
I'd Be Surprisingly Good for You	Evita	Lloyd Webber & Rice	6-7	1976
I'd Do Anything	Oliver!	Lionel Bart	3-5	1960
If I Can't Love Her	Beauty and the Beast	Alan Menken	4-6	1994
If I Only Had a Brain	The Wizard of Oz	Arlen & Harburg	3-5	1939
If I Were a Bell	Guys & Dolls	Frank Loesser	4-6	1950
If My Friends Could See Me Now	Sweet Charity	Cy Coleman	6-7	1966

I'm Gonna Wash That Man Right Out of My Hair	South Pacific	Rodgers & Hammerstein	6-7	1949
I'm In Love With A Wonderful Guy	South Pacific	Rodgers & Hammerstein	6-7	1949
I'm Just A Girl Who Cain't Say No	Oklahoma!	Rodgers & Hammerstein	4-6	1943
I'm Not Afraid of Anything	Songs for a New World	Jason Robert Brown	7-8	1993
I'm Not That Girl	Wicked	Steven Schwartz	4-6	2003
In His Eyes	Jekyll & Hyde	Bricusse & Wildhorn	6-8	1997
In Whatever Time We Have	Children of Eden	Stephen Schwartz	7-8	1991
Iolanthe's Aria	Iolanthe	Gilbert & Sullivan	8-Diploma	1882
It Don't Mean a Thing	Standard	Ellington & Mills	5-7	1931
It Never Was You	Knickerbocker Holiday	Weill & Anderson	6-8	1939
It's a Fine Life	Oliver!	Lionel Bart	3-5	1960
Kiss De Girl	The Little Mermaid	Menken & Ashman	4-6	1989
Joshua	Music Hall		4-6	1912
Just You Wait	My Fair Lady	Lerner & Loewe	6-8	1956
La Seguidilla	Carmen	Bizet	8-Diploma	1875
Leanin' on a Lamp Post	Me and My Girl	Rose, Furber & Gay	4-6	1937
Leave You	Follies	Stephen Sondheim	8-Diploma	1971
Let's Face the Music and Dance	Follow the Fleet	Irving Berlin	5-7	1936
Let's Go Fly a Kite	Mary Poppins	Sherman & Sherman	3-5	1964
Life of the Party	The Wild Party	Andrew Lippa	7-8	1999
Little Buttercup	HMS Pinafore	Gilbert & Sullivan	5-6	1878
Little Girls	Annie	Strouse & Charnin	4-6	1977
Little of What You Fancy, A	Music Hall	(perf.) Marie Lloyd	3-5	1916
Little Yellow Bird	Music Hall	Murphy & Hargreaves	3-5	1903
Loose Ends	The Witches of Eastwick	Dempsey & Rowe	6-7	2000
Love's Old Sweet Song (Just A Song At Twilight)	Victorian parlour song	Bingham & Molloy	5-6	1894
Lullaby of Broadway	42nd Street	Warren & Dubin	5-6	1933
Macavity	Cats	Lloyd Webber & Eliot	4-5	1980
Mack The Knife	Threepenny Opera	Weill & Blitzstein	5-6	1928
Mad Dogs and Englishmen	Words & Music	Noel Coward	6-7	1931
Mamma Mia!	Mamma Mia!	Anderson & Ulvaeus	5-6	1975
Many a New Day	Oklahoma!	Rodgers & Hammerstein	5-6	1943
Maria	West Side Story	Bernstein & Sondheim	6-8	1957
Marry Me a Little	Marry Me a Little	Stephen Sondheim	7-8	1980
Masochism Tango	n/a	Tom Lehrer	5-7	1959
Master of the House	Les Misérables	Boublil & Schönberg	6-8	1980
Matchmaker	Fiddler on the Roof	Bock & Harnick	5-6	1964
Maybe	Annie	Charnin & Strouse	3-4	1977
Maybe I Like It This Way	The Wild Party	Andrew Lippa	8-Diploma	1999
Meadowlark	The Baker's Wife	Stephen Schwartz	8-Diploma	1990
Mein Herr	Cabaret	Kander & Ebb	6-8	1972
Memory	Cats	Lloyd Webber & Eliot	7-8	1980
Miss Byrd	Closer than Ever	Shire & Maltby	5-7	1989
Miss Marmelstein	I Can Get It For You Wholesale	Harold Rome	Diploma	1962
Mister Snow	Carousel	Rodgers & Hammerstein	7-8	1945
Movie In My Mind, The	Miss Saigon	Schonberg & Boublil	5-7	1989
Mr Mistoffelees	Cats	Lloyd Webber & Eliot	4-5	1980
Music and the Mirror, The	A Chorus Line	Kleban & Hamlisch	5-6	1975
Music of the Night, The	The Phantom of the Opera	Lloyd Webber & Hart	7-Diploma	1986
My Brother Lives in San Francisco	Elegies for Angels, Punks and Raving Queens	Russell & Hood	6-7	1991
My Favourite Things	The Sound of Music	Rodgers & Hammerstein	1-2	1959
My Morning Promenade	Music Hall		4-6	pre-1900
My Name is Tallulah	Bugsy Malone	Paul Williams	3-6	1976
My Old Man (said follow the van)	Music Hall	Leigh & Collins	3-6	pre-1900

My Ship	Lady in the Dark	Weill & Gershwin	5-6	1941
My Strongest Suit	Aida	Elton John & Tim Rice	7-8	1998
Nellie the Elephant	n/a	Ralph Butler	S1-1	1956
Never Smile At A Crocodile	n/a	Churchill & Lawrence	S1-1	1953
Nice Work If You Can Get It	A Damsel in Distress	George & Ira Gershwin	5-6	1937
Nobody Does it Better	Standard	Kleban & Hamlisch	6-8	1977
No-one is Alone	Into the Woods	Stephen Sondheim	7-8	1986
Nothing	A Chorus Line	Kleban & Hamlisch	6-7	1975
Now That I've Seen Her	Miss Saigon	Boublil & Schönberg	6-8	1989
Oh What a Beautiful Morning	Oklahoma!	Rodgers & Hammerstein	4-6	1943
On My Own	Les Misérables	Boublil & Schönberg	5-8	1980
Once Upon a December	Anastasia	Flaherty & Ahrens	4-6	1997
Once You Lose Your Heart	Me And My Girl	Rose, Furber & Gay	7-8	1937
One	A Chorus Line	Kleban & Hamlisch	5-7	1975
Oom Pah Pah	Oliver!	Lionel Bart	3-5	1960
Out Tonight	Rent	Jonathan Larson	8-Diploma	1994
Over the Rainbow	Wizard of Oz	Arlen & Harburg	4-6	1939
Part of That, A	The Last Five Years	Jason Robert Brown	7-8	2002
Part of Your World	The Little Mermaid	Menken & Ashman	1-3	1989
Perfect Nanny, The	Mary Poppins	Sherman & Sherman	2-4	1964
Pharaoh's Song	Joseph and the Amazing Technicolor Dreamcoat	Lloyd Webber & Rice	4-5	1968
Pirate King, The	Pirates of Penzance	Gilbert & Sullivan	6-8	1879
Poisoning Pigeons in the Park	n/a	Tom Lehrer	5-7	1959
Poor John	Music Hall	(perf.) Vesta Victoria	4-6	pre-1900
Poor Wand'ring One	The Pirates of Penzance	Gilbert & Sullivan	8-Diploma	1879
Popular	Wicked	Stephen Schwartz	4-5	2003
Razzle Dazzle	Chicago	Kander & Ebb	7-8	1975
Roxie	Chicago	Kander & Ebb	7-8	1975
Second Star to the Right, The	Peter Pan	Fain & Cahn	2-4	1953
Send in the Clowns	A Little Night Music	Stephen Sondheim	8-Diploma	1973
Seventy-Six Trombones	The Music Man	Meredith Willson	4-6	1957
Siamese Cat Song, The	Lady and the Tramp	Lee & Burke	1-2	1955
Since I Gave My Heart Away	Geppetto	Stephen Schwartz	1-2	2000
Singin' in the Rain	The Hollywood Revue	Brown & Freed	4-6	1929
Sixteen Going On Seventeen	The Sound of Music	Rodgers & Hammerstein	5-7	1959
Skimbleshanks	Cats	Lloyd Webber & Eliot	4-5	1980
Soliloquy	Carousel	Rodgers & Hammerstein	8-Diploma	1945
Someone is Sending Me Flowers	Shoestring Revue	Harnick & Baker	4-6	1955
Someone to Watch Over Me	Oh, Kay!	George & Ira Gershwin	5-7	1926
Something Wonderful	The King and I	Rodgers & Hammerstein	4-6	1951
Something's Coming	West Side Story	Bernstein & Sondheim	7-Diploma	1957
Someone Like You	Jekyll & Hyde	Bricusse & Wildhorn	6-8	1997
Somewhere that's Green	Little Shop of Horrors	Ashman & Menken	6-7	1982
Spoonful of Sugar, A	Mary Poppins	Sherman & Sherman	2-3	1964
Starlight Express	Starlight Express	Lloyd Webber & Stilgoe	5-6	1984
Stars and the Moon	Songs for a New World	Jason Robert Brown	7-8	1993
Steps of the Palace	Into the Woods	Stephen Sondheim	8-Diploma	1986
Still Hurting	The Last Five Years	Jason Robert Brown	7-8	2002
Stormy Weather	Standard	Koehler & Arlen	6-7	1933
Strollin'	Underneath the Arches	Ralph Reader	5-6	1959
Summer in Ohio, A	The Last Five Years	Jason Robert Brown	7-8	2002
Summertime	Porgy & Bess	Gershwin & Heyward	6-7	1935
Sun Has Got His Hat On, The	Me and My Girl	Rose, Furber & Gay	3-5	1937
Sun Whose Rays, The	The Mikado	Gilbert & Sullivan	6-8	1885
Supercalifragilisticexpialidocious	Mary Poppins	Sherman & Sherman	2-4	1964
Take a Pair of Sparkling Eyes	The Gondoliers	Gilbert & Sullivan	7-Diploma	1889
Taylor the Latte Boy	n/a	Goldrich & Heisler	6-7	after 1970
Tell Me It's Not True	Blood Brothers	Willy Russell	6-7	1988
Tell Me on a Sunday	Song & Dance	Lloyd Webber & Black	6-7	1982

That's Entertainment	The Band Wagon	Schwartz & Dietz	5-6	1952
There'll Always be an England	Merry England	Ross Parker	5-6	1940
Think Of Me	Phantom of the Opera	Lloyd Webber	8-Diploma	1986
This is the Moment	Jekyll & Hyde	Bricusse & Wildhorn	8-Diploma	1997
Tit Willow	The Mikado	Gilbert & Sullivan	6-8	1885
Tomorrow	Annie	Strouse & Charnin	4-5	1977
Tonight	West Side Story	Bernstein & Sondheim	6-8	1957
Top Hat, White Tie & Tails	Top Hat	Irving Berlin	5-7	1935
Trolley Song, The	Meet Me in St. Louis	Martin & Blane	5-7	1944
Trouble (Ya Got Trouble)	The Music Man	Meredith Willson	6-8	1957
Truly Scrumptious	Chitty Chitty Bang Bang	Sherman & Sherman	3-5	1968
Twentieth Century Blues	Cavalcade	Noel Coward	8-Diploma	1933
Ugly Duckling, The	Hans Christian Andersen	Loesser & Loesser	2-4	1952
Umbrella Man, The	Music Hall	Flanagan and Allen	4-6	1938
Under the Sea	The Little Mermaid	Menken & Ashman	3-4	1989
Vilia	The Merry Widow	Franz Lehár	8-Diploma	1905
Waiting At The Church	Music Hall	Henry E Pether	3-5	1906
Walking in the Air	The Snowman	Howard Blake	3-4	1982
Were I Thy Bride	The Yeomen of the Guard	Gilbert & Sullivan	6-8	1888
What I Did for Love	A Chorus Line	Kleban & Hamlisch	7-8	1975
Whatever Happened To My Part?	Spamalot	Idle & Du Prez	7-8	2005
What More Do I Need?	Saturday Night	Stephen Sondheim	8-Diploma	1954
When All Was Young	Faust	Gounod	6-7	1859
When a Merry Maiden Marries	The Gondoliers	Gilbert & Sullivan	6-8	1889
When Father Papered the Parlour	Music Hall	Weston & Barnes	2-4	1910
When Frederic Was a Little Lad	Pirates of Penzance	Gilbert & Sullivan	6-8	1879
When I'm Cleaning Windows	n/a	George Formby	4-5	1936
When Maiden Loves	The Yeomen of the Guard	Gilbert & Sullivan	6-8	1888
Where is it Written?	Yentl	Legrand & Bergman	6-7	1983
Where is Love?	Oliver!	Lionel Bart	2-4	1960
Where is the Warmth	The Baker's Wife	Stephen Schwartz	6-8	1990
Whistle Down the Wind	Whistle Down the Wind	Lloyd Webber & Steinman	6-7	1996
Who Will Buy?	Oliver!	Lionel Bart	1-3	1960
Whole New World, A	Aladdin	Alan Menken	2-4	1992
Why Am I Always the Bridesmaid?	Music Hall	Fred W Leigh	3-5	pre-1900
Why God Why	Miss Saigon	Boublil & Schönberg	8-Diploma	1989
Windy City	Calamity Jane	Irving Berlin	6-7	1953
Winnie the Pooh	The Many Adventures of Winnie the Pooh	Sherman & Sherman	S1-1	1977
Wishing You Were Somehow Here Again	The Phantom of the Opera	Lloyd Webber & Hart	8-Diploma	1986
With Every Breath I Take	City of Angels	Coleman & Zippel	7-8	1989
Wizard and I, The	Wicked	Steven Schwartz	7-8	2003
Wonderful Day	Seven Brides for Seven Brothers	de Paul & Mercer	6-7	1954
Wouldn't it be Lovely	My Fair Lady	Lerner & Leowe	2-4	1956
Words, Words, Words	The Witches of Eastwick	Dempsey & Rowe	Diploma	2000
Worst Pies in London, The	Sweeney Todd	Stephen Sondheim	8-Diploma	1979
Worst Thing I Could Do, The	Grease	Jacobs & Casey	4-5	1972
You Can Always Count On Me	City of Angels	Coleman & Zippel	6-8	1989
You Don't Know This Man	Parade	Jason Robert Brown	7-8	1998
You'll Never Walk Alone	Carousel	Rodgers & Hammerstein	6-7	1945
Younger than Springtime	South Pacific	Rodgers & Hammerstein	5-7	1949
You're Never Fully Dressed	Annie	Strouse & Charnin	4-5	1977

## 8.4 Sourcing spoken libretto

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**Samuel French:** Samuel French publish a number of editions of show libretti. (Samuel French Ltd., 52 Fitzroy Street, London W1T 5JR; bookshop: tel. 020 7255 4300; general enquiries: tel. 020 7387 9373; [www.samuel french-london.co.uk](http://www.samuel french-london.co.uk)). The 'Catalogue of Musical Plays' (£4.00) lists all the musicals for which Samuel French holds the performing rights, and the libretti of *most* of these are available to buy, priced usually between £6.00 - £8.00.

Examples of editions available include:

- *Me and My Girl* (ISBN: 0573081026)
- *Rocky Horror Show* (ISBN: 0573080550)
- *Dracula Spectacula* (ISBN: 057318013X)
- *Blood Brothers* (ISBN: 057308064X)
- *Jack the Ripper* (ISBN: 0573080429)
- *The Fantastic Fairground* (ISBN: 0573050368)
- *Beowulf: a rock musical* (ISBN: 0573080526)

Other published libretti include:

- *The Savoy Operas* (Gilbert & Sullivan) (various editions, including MacMillan: ISBN 0333006208, and OUP: ISBN B0000CLJCC)
- *Patience* (Gilbert & Sullivan) (Music Sales: ISBN 184328491X)
- *Evita: Musical Excerpts and Complete Libretto* (Hal Leonard: ISBN 0881885401)
- *Smike* (Music Sales: ISBN 0860012646)
- *The Magical Christmas Box* (Musicline Publications: ISBN 1898754861)
- *Deacon Brodie* (Leckie & Leckie: ISBN 1898890927)
- *Alice: A Musical Fantasy* (Musicline Publications: ISBN 1898754039)

**Internet resources:**

- [scifiscripts.com/cartoon](http://scifiscripts.com/cartoon) (Includes script material for a number of animated/Disney musicals including *Beauty and the Beast*, *Jungle Book*, etc.)
- [www.simplyscripts.com/musical.html](http://www.simplyscripts.com/musical.html) (Links to a number of sources for libretti)

(LCM Examinations is not responsible for the content of the websites specified above.)

**Transcribing from video:**

Finally, another method of sourcing libretti is simply to transcribe them from video/DVD editions of the show. A number of shows are readily available in such format, for instance *West Side Story*, *Chicago*, *Guys and Dolls*, etc.

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## 9. Regulations and information

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For examination regulations, please see the Regulations and Information document on the website ([lcme.uwl.ac.uk](http://lcme.uwl.ac.uk)).