

London College of Music Examinations

Musical Theatre for Singers Syllabus

Qualification specifications for:
Step and Grades

Valid from:
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Musical Theatre for Singers Syllabus 2024

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London College of Music Examinations

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1.1 Introduction

London College of Music Examinations (LCME)

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

What makes LCM Examinations distinctive

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

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

Syllabus objectives

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

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

1.2 Syllabus validity

This syllabus is valid for step and grades in Musical Theatre for Singers from the 4th of April 2024 until further notice. The Music Theatre 2019-2021 syllabus will remain valid until the 31st of December 2024.

This document outlines the requirements for the Musical Theatre for Singers exam route introduced in Spring 2024. It offers an in-depth focus on singing technique and is designed to evaluate all the necessary components of a vocal performance. Parallel to this, Musical Theatre for Actors is for candidates looking to showcase their skills in acting through song.

1.3 Exam entry

Exam dates, locations and fees

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

Age groups and requirements for prior learning

LCME qualifications are open to all and there are no minimum age restrictions, however it is unlikely that candidates below the age of 12 will possess the dramatic and musical maturity for success at Grades 6 to 8. There are no prerequisite qualifications required for entering any graded exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Reasonable adjustments and special considerations

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

Equality, Diversity and Inclusion (EDI)

LCME encourages entries from candidates with disabilities and/or specific learning differences and is committed to offering them full support during the exam process. We are committed to removing barriers and creating a welcoming and inclusive environment for all candidates. For further information in relation to equality, diversity and safeguarding, please visit our website: lcme.uwl.ac.uk.

1.4 Exam durations

| Step | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--------|---------|---------|---------|---------|---------|---------|---------|---------|
| 10 min | 15 mins | 15 mins | 18 mins | 23 mins | 25 mins | 30 mins | 30 mins | 35 mins |

These are the maximum times allowed for the exam.

1.5 Assessment and results

Marking

How marks are awarded

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

Issue of results

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

Enquiries, complaints and appeals

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

1.6 Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website: **lcme.uwl.ac.uk**.

2.1 Repertoire and programme planning

Repertoire list

A repertoire list is included within the requirements for each graded exam (see Section 6). This repertoire list is divided into three levels (Grades 1–3, Grades 4 & 5, Grades 6–8). At all grades, candidates must perform at least ONE song from the relevant level. Candidates cannot select songs included at a level different from the exam they are entered for (e.g. a song listed at Grades 4 & 5 cannot be performed in a Grade 3 or Grade 6 exam, even as an own choice item). All recognised and reliable editions of the songs can be used.

Own choice songs

Apart from the requirement to perform at least one song from the repertoire list, the other song choices are own choice. If performing an own choice song, the piece must be of an equivalent level of demand to those listed in the repertoire list at that level, to enable the examiner to assess performance skills at the appropriate level.

LCM Publications

LCM publishes handbooks for step and graded musical theatre exams, each containing a selection of songs appropriate for the grade. Whilst it is not a requirement, candidates may choose to perform any song(s) from either the relevant **Musical Theatre Handbook 2023** (*LCM*) or **Music Theatre Handbook 2019–2021** (*LCM*) within their Musical Theatre for Singers exam.

Programme planning

At all grades, candidates must perform songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. This is to assist candidates in choosing a balanced and well-rounded programme, incorporating contrast of style and era. The programme should demonstrate the candidate’s vocal and expressive range, versatility and understanding of style, and the ability to deal with songs of different character, mood, tempo and period. Examiners will be looking to assess a variety of performance techniques and styles. The candidate’s emotional requirements and technical abilities should be considered when planning their programme.

Genres

Candidates may consider songs from different genres, including:

- Book musicals
- Concept musicals
- Contemporary musicals
- Dance musicals
- ‘Feel-good’ musicals
- Golden age musicals
- Jukebox musicals and mega-musicals
- Sung-through musicals
- Comic/light operas and operettas (Gilbert & Sullivan etc)
- Rock operas
- Disney
- Film, television and animation
- Animation
- Revue and cabaret
- Music Hall, variety, and vaudeville

Parental guidance

When selecting musical theatre repertoire, please be aware of the subject matter, especially regarding age, maturity, physicality, mental status, physical well-being, and character situations, when selecting songs for the candidate to perform. This syllabus will display a parental guidance symbol ([PG]) where the song, or production it is taken from, may contain mature themes.

Alterations to repertoire

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

Transposing songs

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

Additional characters and stage directions

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

Pronunciation, accents and language

Extracts of libretto at Grades 6 to 8 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, however, candidates may perform in another language if they wish. Where this is the case, translations into English must be provided. It is recognised that a number of contemporary songs contain expletives. While LCM Examinations does not prohibit their use in exams, younger candidates are asked to adopt a sensitive approach to this matter. Lyrics may be adapted where feasible, and where this does not significantly affect the impact of the song.

Use of copies in the examination

All sheet music used in the examination must be a published edition — legal downloads and sheet music apps are acceptable. The use of photocopied music is not permitted. Candidates can use copies of the lyrics without obtaining formal permission as long as they are directly copied from a published score and subsequently destroyed after use.

2.2 The presentation of the performance

Performing from memory

All performances must be from memory.

Introducing the songs

Items must be introduced as part of the overall performance for all grades. It is not expected that

introductions will be delivered in character. Information given in the introduction should include the title of the song, the show from which it is taken and its composer/lyricist. Additional brief information may include where/when the show was originally performed and which artist made the song famous.

Song context

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

Accompaniment

Performing with an accompanist

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

Performing with a backing track

If using a backing track, the track must not contain a vocal part which doubles the main vocal line of the song. However, it may contain backing vocals as a harmonisation or counter-melody to the main vocal line. Rehearsal tracks for the songs included in the **Musical Theatre Handbooks 2023 (LCM)** are available from the LCME website: lcme.uwl.ac.uk. These may be used for practice and in the examination room. Candidates aged 12 and under are permitted to have a designated 'sound technician' present to operate the equipment. Candidates older than 12 are expected to operate their own backing tracks.

2.3 Costume and props

General guidelines

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

Costume changes

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

2.4 Written programme

A written programme is required at all grades; if a written programme is not present this may result in marks being deducted for the Performance Delivery component (see Section 3: Summary of exam structure). The minimum requirement is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not required but may be included at the candidate's discretion.

2.5 Spoken libretto (Grades 6 to 8)

Extracts of libretto must be solo, not pieced together from multiple voices. Extracts can be taken from any place in the show and may be adapted for examination purposes. Adaptation may involve shortening, or (within reason) extending a portion of libretto with new material. Songs which include portions of spoken text as an integral part of the song (for example, the song Nothing from A Chorus Line) can be taken as fulfilling the requirement for performing the spoken libretto. The passage of spoken libretto can also be an original piece of text, written specifically for the exam.

2.6 Practical advice

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

2.7 Vocal exercises

Candidates will be asked to demonstrate a series of vocal exercises of their own choice in preparation for the performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk. It is not mandatory to select any of the examples provided.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory

3. Summary of exam structure

3.1 Exam components

Step

- Performance (2 songs)
- Performance Delivery and Written Programme
- Discussion

Grades

- Vocal exercises (2 exercises at Grades 1 to 3; 3 exercises at Grades 4 to 8)
- Performance (3 songs at Grades 1 to 5; 4 songs at Grades 6 to 8)
- Performance Delivery and Written Programme
- Discussion

3.2 Step exam

Component 1: Performance

Candidates perform two own-choice songs.

Component 2: Performance Delivery and Written Programme

Candidates will be awarded a mark for the presentation and delivery of their performance. This will be awarded holistically, taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume. The minimum requirement for the written programme is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not required but may be included at the candidate's discretion.

Component 3: Discussion

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

Component weightings

| | Performance | Performance Delivery and Written Programme | Discussion |
|-------------|-------------|---|------------|
| Step | 80 | 10 | 10 |

3.3 Graded exams

Component 1: Vocal exercises

Candidates will demonstrate a number of vocal exercises of their own choice relevant to their performance. See Section 5: Exam requirements for the requirements at each grade.

Component 2: Performance

At Grades 1 to 5 candidates perform three songs; at Grades 6 to 8 candidates perform four songs. See Section 5: Exam requirements for the repertoire requirements at each grade.

Component 3: Performance Delivery and Written Programme

Candidates will be awarded a mark for the presentation and delivery of their performance. This will be awarded holistically, taking into account the candidate's program variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume. The minimum requirement for the written programme is a list of songs, the shows from which they are taken (where appropriate), composers, lyricists and dates. Programme notes are not required but may be included at the candidate's discretion.

Component 4: Discussion

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

Component weightings

| | Vocal exercises | Performance | Performance Delivery and Written Programme | Discussion |
|----------------------|-----------------|-------------|---|------------|
| Grades 1 to 8 | 10 | 60 | 20 | 10 |

4. Grade descriptions

Step

Grade overview

The material chosen for this level should be of a manageable length to help candidates stay focused until the end. It should feature technically straightforward and undemanding content, often based on familiar topics and settings, whether real or imaginary. The music and librettos should be uncomplicated and easy to understand, conveying their meaning clearly. Candidates are expected to perform with accuracy, competence, and confidence, showing an understanding of the mood and message of the songs.

Grade 1

Grade overview

The material selected for this level should be concise to support candidates in maintaining their concentration throughout. Content should be straightforward, technically predictable and accessible and typically revolving around familiar subjects and scenarios, whether real or fictional. The musical and literary syntax should be straightforward and easy to grasp, conveying their meaning without ambiguity. Candidates should aim for precise, competent, and confident performances, while also grasping the mood and significance of the songs.

Grades 2

Grade overview

The material chosen for this grade will be of a suitable length and complexity to allow candidates to demonstrate their ability to start and maintain their performance and interpretation, demonstrating sound continuity and foundational skills. Content should gradually move beyond easily recognizable events and themes, encouraging candidates to explore emotions, moods, and atmospheres beyond their immediate experiences (such as imagined scenarios, historical periods, etc.). The music and librettos will feature a wider technical, syntactic and expressive range, providing some variety of technical challenge as well as some room for interpretative choices. In addition to meeting the performance requirements for previous grades, candidates should display a sense of comprehension and communication, along with appropriate expression and movement. During discussions, they should show some understanding of the material performed and its preparation.

Grades 3

Grade overview

The material selected for this grade will offer candidates enough length to showcase their ability to establish and maintain their performance and interpretation. Content should gradually move beyond familiar events and themes, allowing candidates to delve into emotions, moods, and atmospheres beyond their immediate experiences (such as fictional scenarios, historical contexts, etc.). The music and librettos will feature a wider technical and expressive range, providing some extension of compass and occasional moments of technical challenge as well as some room for interpretative choices. In addition to meeting the performance requirements for Grade 1, candidates should demonstrate a sense of comprehension and communication, supported by appropriate technical command, expression and movement. During discussions, they should exhibit some deepening understanding of the material performed and its preparation.

Grade 4

Grade overview

The material chosen for this grade should facilitate meaningful communication, considering the intentions of composers and librettists, as well as candidates' interpretation and performance abilities. It should offer a moderate level of technical and emotional complexity, allowing for some variety in musical effects, character, situation, and mood, and providing candidates with opportunities to explore broader themes. There will be a range of musical and linguistic styles, and a degree of subtlety in vocal demand, vocabulary and melody should allow for different interpretative approaches. Candidates should also demonstrate emerging vocal confidence, characterization skills, and use of movement, along with an understanding of the repertoire's background, context, content, and preparation, in addition to the requirements for Grades 1 to 3.

Grade 5

Grade overview

The material selected for this grade must ensure effective communication, aligning with the intentions of composers and librettists, and demonstrating candidates' interpretation and performance skills. It should offer a sufficient level of technical and emotional complexity to provides contrast and range in theme, character, situation, and mood, enabling candidates to explore universal themes to some extent. There will be stylistic variety in musical language and text, and a certain degree of subtlety in vocabulary and melody should allow for different interpretative choices. A variety of technical skills and challenges will be evident, allowing use of the full vocal range. In addition to meeting the performance requirements for previous grades, candidates should demonstrate secure vocal development and confidence, character portrayal, and movement skills. They should also exhibit an understanding of the repertoire's background, context, content, and preparation.

Grade 6

Grade overview

The program should be chosen to include different genres and styles while ensuring coherence and contrast in theme, setting, character, or mood. The overall length and difficulty should allow for a variety of presentations to be shown and maintained. Content should address substantial subjects, allowing the candidate to explore complex emotions and universal themes. It will involve analysis and reflection during preparation and present some challenging technical aspects regarding vocal and dramatic range. The selection of music and language will require a good understanding and thoughtful interpretation to capture nuances of meaning. Additionally, candidates should demonstrate technical competence and the seamless integration of vocal and dramatic skills, in addition to meeting the performance standards for Grades 1 to 5. They should also have a broad knowledge of musical theatre and be able to discuss various aspects of performance, presentation, and interpretation.

Grade 7

Grade overview

The program should be chosen to demonstrate a command of various techniques, genres and styles while ensuring coherence and contrast in theme, setting, character, or mood. The overall length and challenge should allow for a variety of performance skills to be demonstrated and sustained. Content should address substantive subjects, enabling the candidate to engage with complex emotions and universal themes. It

will require analysis and reflection in preparation and present challenging technical demands, allowing for the demonstration of seamless integration across the full vocal and dramatic range. The selection of music and language will demand a considerable understanding and thoughtful interpretation of musical and textual syntax to convey subtleties of meaning. Candidates should also possess a wide-ranging knowledge of musical theatre and be able to discuss various aspects of their performance, presentation, and interpretation.

Grade 8

Grade overview

The program should be chosen to encompass a wide variety of genres and styles, ensuring both coherence and contrast in theme, setting, character, or mood. The overall length and difficulty should challenge candidates to showcase a diverse array of presentations. Content should delve into substantive subjects, allowing candidates to grapple with subtle and intricate emotions and universal themes. The selection of music and language will necessitate thorough analysis and reflection during preparation and demand not only considerable understanding but also thoughtful interpretation to capture subtle nuances of meaning and fully integrate technique and presentation. It will demonstrate engagement with a wide range of technical vocal and dramatic demands and will allow candidates to show their ability to select and deploy comprehensive technical skills effectively in a variety of challenging contexts, exceeding the performance expectations for previous grades. They should possess an extensive knowledge of musical theatre and articulate reflective insights into various aspects of their performance, presentation, and interpretation.

5. Exam requirements

Step

Component 1: Performance

80 marks

Candidates to perform two contrasting songs of their own choice from memory. It is not compulsory to perform a song from the handbooks listed below.

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

Component 2: Performance Delivery and Written Programme

10 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Musical Theatre Handbook 2023: Step 1 (LCM)

| Title | Songwriters |
|------------------------|-------------------------------|
| Humpty Dumpty | Traditional arr. Andy Smith |
| Mary Had a Little Lamb | Traditional arr. Andy Smith |
| Three Blind Mice | Traditional arr. Andy Smith |
| Little Jack Horner | Traditional arr. Andy Smith |
| Frère Jacques | Traditional arr. Richard Link |
| Itsy Bitsy Spider | Traditional arr. Richard Link |
| This Old Man | Traditional arr. Richard Link |
| Hickory Dickory Dock | Traditional arr. Richard Link |
| Donkey Riding | Traditional arr. Richard Link |
| Down by the Station | Traditional arr. Richard Link |

Musical Theatre Handbook 2023: Step 2 (LCM)

| Title | Songwriters |
|------------------------------------|-------------------------------|
| Crunch, Crunch, Crunch | Richard Link |
| The Times Are Hard | Traditional arr. Richard Link |
| My Brand New Baby Brother (Sister) | Richard Link |
| Twinkle, Twinkle Little Star | Traditional arr. Andy Smith |
| Little Miss Muffet | Traditional arr. Andy Smith |
| This Little Light of Mine | Traditional arr. Andy Smith |
| Hush Little Baby | Traditional arr. Andy Smith |

continued on the next page

| Title | Songwriters |
|----------------------------|-------------------------------|
| London Bridge | Traditional arr. Richard Link |
| Old Mack! | Traditional arr. Richard Link |
| The Grand Old Duke of York | Traditional arr. Richard Link |

Music Theatre Handbook 2019: Steps 1 & 2 (LCM)

| Title | Musical | Songwriters |
|---------------------------------|------------------------------------|---------------------------------|
| Little April Shower | Bambi | Larry Morey and Frank Churchill |
| Everybody Wants to Be a Cat | The Aristocats | Floyd Huddleston and Al Rinker |
| Girls and Boys Come Out to Play | Coco | Anon |
| London Bridge is Falling Down | Geppetto | Anon |
| Winnie the Pooh | Winnie the Pooh and the Honey Tree | Sherman Brothers |
| The Bare Necessities | The Jungle Book | Terry Gilkyson |
| In My Own Little Corner | Cinderella | Rodgers and Hammerstein |
| You've Got a Friend in Me | Toy Story | Randy Newman |

Component 3: Discussion

10 marks

Discuss with the examiner:

- what the songs are about
- the characters who sing the songs

Grade 1

Component 1: Vocal exercises

10 marks

Candidates to demonstrate two vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 3 minutes

Component 2: Performance

60 marks

Candidates to perform three songs, including at least one song from the Grades 1 to 3 repertoire list (see Section 6.1). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 1, 2 or 3 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 1, 2 or 3 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

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

Grade 2

Component 1: Vocal exercises

10 marks

Candidates to demonstrate two vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 3 minutes

Component 2: Performance

60 marks

Candidates to perform three songs, including at least one song from the Grades 1 to 3 repertoire list (see Section 6.1). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 1, 2 or 3 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 1, 2 or 3 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

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

Grade 3

Component 1: Vocal exercises

10 marks

Candidates to demonstrate two vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 3 minutes

Component 2: Performance

60 marks

Candidates to perform three songs, including at least one song from the Grades 1 to 3 repertoire list (see Section 6.1). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 1, 2 or 3 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 1, 2 or 3 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

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

Grade 4

Component 1: Vocal exercises

10 marks

Candidates will be asked to demonstrate three vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 4 minutes

Component 2: Performance

60 marks

Candidates to perform three songs, including at least one song from the Grades 4 and 5 repertoire list (see Section 6.2). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 4 or 5 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 4 or 5 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

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

Grade 5

Component 1: Vocal exercises

10 marks

Candidates will be asked to demonstrate three vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 5 minutes

Component 2: Performance

60 marks

Candidates to perform three songs, including at least one song from the Grades 4 and 5 repertoire list (see Section 6.2). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 4 or 5 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 4 or 5 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

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

Grade 6

Component 1: Vocal exercises

10 marks

Candidates will be asked to demonstrate three vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 6 minutes

Component 2: Performance

60 marks

Candidates to perform four songs, including at least one song from the Grades 6 to 8 repertoire list (see Section 6.3). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 6, 7 or 8 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 6, 7 or 8 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Spoken libretto

One of the songs performed must include, or be preceded or followed by, a section of spoken libretto, in character (the same character as the song), of approximately 30 seconds to 1 minute. Further information is available in Section 2.5: Spoken Libretto (Grades 6 to 8).

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

- how the programme was chosen
- the subject matter of the songs

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

Grade 7

Component 1: Vocal exercises

10 marks

Candidates will be asked to demonstrate three vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 6 minutes

Component 2: Performance

60 marks

Candidates to perform four songs, including at least one song from the Grades 6 to 8 repertoire list (see Section 6.3). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 6, 7 or 8 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 6, 7 or 8 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Spoken libretto

One of the songs performed must include, or be preceded or followed by, a section of spoken libretto, in character (the same character as the song), of approximately 30 seconds to 1 minute. Further information is available in Section 2.5: Spoken Libretto (Grades 6 to 8).

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

- how the programme was chosen
- the subject matter of the songs

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

Grade 8

Component 1: Vocal exercises

10 marks

Candidates will be asked to demonstrate three vocal exercises of their own choice relevant to their performance. Exercises could include, but are not limited to, some of the following: articulation, tonal control, dexterity, expression, breath control and vocal stretches. Examples can be found on the LCME website: lcme.uwl.ac.uk.

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can give themselves starting notes on the piano if required
- The tests do not need to be performed from memory
- Total component time must not exceed 8 minutes

Component 2: Performance

60 marks

Candidates to perform four songs, including at least one song from the Grades 6 to 8 repertoire list (see Section 6.3). The programme must include songs from at least two of the following eras: pre-1965, 1965–1999, 2000–present. Candidates can choose any songs from the **Musical Theatre Handbook 2023 Grade 6, 7 or 8 (LCM)** or **Music Theatre Handbook 2019–2021 Grade 6, 7 or 8 (LCM)** but it is not compulsory to perform a song from any handbook.

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

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

Spoken libretto

One of the songs performed must include, or be preceded or followed by, a section of spoken libretto, in character (the same character as the song), of approximately 30 seconds to 1 minute. Further information is available in Section 2.5: Spoken Libretto (Grades 6 to 8).

Component 3: Performance Delivery and Written Programme

20 marks

Candidates will be awarded an holistic mark taking into account the candidate's programme variety, transitions between songs, focus and energy of the performance, stage presence, written programme and use of movement, props and costume.

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

Component 4: Discussion

10 marks

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

- how the programme was chosen
- the subject matter of the songs

- the characterisation of the songs
- the contrasting styles and moods of the songs
- the narrative and dramatic context of the songs
- the genre to which each song belongs
- the composer and librettists of the songs
- the vocal and dramatic skills and techniques employed in order to perform the songs
- how the songs and spoken libretto were learnt and prepared, including any problems and how these were overcome
- a critical evaluation of the candidate's performance, including aspects which went well, and aspects which could have been improved
- wider background knowledge of musical theatre, particularly in relation to the programme performed
- a thorough understanding of relevant vocal and dramatic techniques, stagecraft and performance skills
- the influences which have shaped the candidate's experience of musical theatre and how these have affected the performance of the programme
- what future goals the candidate has set themselves

6. Repertoire lists

6.1 Grades 1 to 3

Grades 1 to 3 repertoire: pre-1965

| Title | Musical | Songwriters |
|------------------------------------|---------------------------------|---|
| I'm Late | Alice in Wonderland | Sammy Fain & Bob Hilliard |
| The Hippopotamus Song | At the Drop of a Hat | Flanders & Swann |
| On the Good Ship Lollipop | Bright Eyes | Richard A Whiting & Sidney Clare |
| A Dream is a Wish Your Heart Makes | Cinderella | Mack David, Al Hoffman & Jerry Livingston |
| The Ballad of Davy Crockett | Davy Crockett | George Bruns & Tom Blackburn |
| Little Lamb | Gypsy | Jule Styne & Stephen Sondheim |
| Inchworm | Hans Christian Andersen | Frank Loesser |
| A Spoonful of Sugar | Mary Poppins | Sherman Brothers |
| Supercalifragilisticexpialidocious | Mary Poppins | Sherman Brothers |
| Smile | Modern Times | Charlie Chaplin |
| Oh! Mr Porter | Music Hall | George LeBrunn |
| When Father Papered the Parlour | Music Hall | RP Weston and Fred J Barnes |
| Consider Yourself | Oliver! | Lionel Bart |
| I'd Do Anything | Oliver! | Lionel Bart |
| Who Will Buy? | Oliver! | Lionel Bart |
| I Won't Grow Up | Peter Pan | Moose Charlap & Carolyn Leigh |
| The Second Star to the Right | Peter Pan | Sammy Fain & Sammy Cahn |
| Give a Little Whistle | Pinocchio | Leigh Harline & Ned Washington |
| I've Got No Strings | Pinocchio | Leigh Harline & Ned Washington |
| When You Wish Upon a Star | Pinocchio | Leigh Harline & Ned Washington |
| Once Upon a Dream | Sleeping Beauty | Pyotr Ilyich Tchaikovsky, Jack Lawrence, Sammy Fain |
| I'm Wishing | Snow White and the Seven Dwarfs | Frank Churchill & Larry Morey |
| Whistle While You Work | Snow White and the Seven Dwarfs | Frank Churchill & Larry Morey |
| Lavender Blue (Dilly Dilly) | So Dear to My Heart | Eliot Daniel & Larry Morey |
| Gonna Build a Mountain | Stop the World | Leslie Bricusse & Anthony Newley |
| Do-Re-Mi | The Sound of Music | Rodgers & Hammerstein |
| Edelweiss | The Sound of Music | Rodgers & Hammerstein |

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| | | |
|--------------------|--------------------|---|
| Johnny One Note | Babes in Arms | Rodgers and Hart |
| Any Old Iron | Music Hall | Charles Collins, Fred Terry and AE Sheppard |
| My Favorite Things | The Sound of Music | Rodgers and Hammerstein |

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| | | |
|-------------------------|-------|-------------|
| Be Kind to Your Parents | Fanny | Harold Rome |
|-------------------------|-------|-------------|

| Title | Musical | Songwriters |
|-----------------|---------------|------------------------------|
| I've Gotta Crow | Peter Pan | Mark Charlap & Carolyn Leigh |
| Dites-Moi | South Pacific | Rodgers & Hammerstein |

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| | | |
|----------------------------|-------------------------|------------------------------|
| I'm Late | Alice in Wonderland | Sammy Fain & Bob Hilliard |
| The Ugly Duckling | Hans Christian Andersen | Frank Loesser |
| Let's Go Fly a Kite | Mary Poppins | Sherman brothers |
| The Sun Has Got His Hat On | Me and My Girl | Ralph Butler & Noel Gay |
| Good Morning | Singin' in the Rain | Nacio H Brown & Arthur Freed |
| My Favorite Things | The Sound of Music | Rodgers and Hammerstein |

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| | | |
|---------------------------|------------------|--------------------------------|
| Put on a Happy Face | Bye, Bye Birdie | Charles Strouse & Lee Adams |
| Let Me Entertain You [PG] | Gypsy | Jules Styne & Stephen Sondheim |
| If I Only Had a Brain | The Wizard of Oz | Harold Arlen & E "Yip" Harburg |

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| | | |
|-------------------------------------|---------------|--------------------------------|
| Don't Dilly Dally on the Way | Music Hall | Charles Collins & Fred W Leigh |
| The Boy I Love is Up in the Gallery | Music Hall | George Ware |
| Goodnight My Someone | The Music Man | Meredith Willson |

Grades 1 to 3 repertoire: 1965–1999

| Title | Musical | Songwriters |
|--|-------------------------|--|
| There's a Place Called Home | A Christmas Carol | Alan Menken & Lynn Ahrens |
| A Whole New World | Aladdin | Alan Menken & Tim Rice |
| I Always Knew | Annie | Charles Strause & Martin Charnin |
| Maybe | Annie | Charles Strause & Martin Charnin |
| Tomorrow | Annie | Charles Strause & Martin Charnin |
| You're Never Fully Dressed without a Smile | Annie | Charles Strause & Martin Charnin |
| Waitin' for the Light to Shine | Big River | Roger Miller |
| Hushabye Mountain | Chitty Chitty Bang Bang | Sherman Brothers |
| Lovely Lonely Man | Chitty Chitty Bang Bang | Sherman Brothers |
| Toot Sweets | Chitty Chitty Bang Bang | Sherman Brothers |
| Truly Scrumptious | Chitty Chitty Bang Bang | Sherman Brothers |
| Talk to the Animals | Doctor Dolittle | Leslie Bricusse & Anthony Newley |
| Fernando | Mamma Mia! | Benny Andersson, Björn Ulvaeus & Stig Anderson |
| Candle on the Water | Pete's Dragon | Al Kasha & Joel Hirschhorn |
| A Time for Us | Romeo and Juliet | Nino Rota |
| Rubber Duckie | Sesame Street | Jeff Moss |

| Title | Musical | Songwriters |
|------------------------------------|--------------------------------------|---|
| Just One Person | Snoopy!!! | Larry Grossman & Hal Hackady |
| Scales and Arpeggios | The Aristocats | Sherman Brothers |
| The Bare Necessities | The Jungle Book | Terry Gilkyson |
| Poco Poppa Pizza and Mamma Piccolo | The Most Wanted Faces | Betty Roe |
| Someone's Waiting for You | The Rescuers | Sammy Fain, Carol Connors & Ayn Robbins |
| When She Loved Me | Toy Story 2 | Randy Newman |
| The Wonderful Thing About Tiggers | Winnie the Pooh and the Blustery Day | Sherman Brothers |

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| | | |
|-------------------|-----------------------|------------------------------------|
| Bad Guys | Bugsy Malone | Paul Williams |
| Castle on a Cloud | Les Misérables | Boublil and Schönberg |
| Where Is Love? | Oliver! | Lionel Bart |
| No Matter What | Whistle Down the Wind | Andrew Lloyd Webber & Jim Steinman |

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| | | |
|---------------------------------|--------------------|-----------------------------|
| Feed the Birds (Tuppence a Bag) | Mary Poppins | Sherman Brothers |
| Little People | Les Misérables | Boublil and Schönberg |
| Part of Your World | The Little Mermaid | Alan Menken & Howard Ashman |

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| | | |
|------------------------------------|--------------------|--------------------|
| I Got the Sun in the Morning | Annie Get Your Gun | Irving Berlin |
| Daisy Bell | Music Hall | Harry Darce |
| I Do Like to Be Beside the Seaside | Music Hall | John A Glover-Kind |

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| | | |
|------------------------|--|----------------------------------|
| Day by Day | Godspell | Stephen Schwartz |
| Heffalumps and Woozles | The Many Adventures of Winnie the Pooh | Sherman Brothers |
| I Want it Now | Willy Wonka & The Chocolate Factory | Leslie Bricusse & Anthony Newley |
| Pure Imagination | Willy Wonka & The Chocolate Factory | Leslie Bricusse & Anthony Newley |
| Once Upon a December | Anastasia | Ahrens & Flaherty |

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| | | |
|-----------------------|--|--------------------------------|
| Proud of Your Boy | Aladdin | Howard Ashman & Alan Menken |
| Any Dream Will Do | Joseph and the Amazing Technicolor Dreamcoat | Andrew Lloyd Webber & Tim Rice |
| I Wan'na Be Like You | The Jungle Book | Sherman brothers |
| The Girl I Mean to Be | The Secret Garden | Lucy Simon & Marsha Norman |
| Happiness | You're a Good Man, Charlie Brown | Clark Gesner |

| Title | Musical | Songwriters |
|---|-------------------------------------|----------------------------------|
| Music Theatre Handbook 2019: Grade 3 (LCM) | | |
| Round-Shouldered Man | The Secret Garden | Lucy Simon & Marsha Norman |
| Think Positive | Willy Wonka & The Chocolate Factory | Leslie Bricusse & Anthony Newley |

Grades 1 to 3 repertoire: 2000–present

| Title | Musical | Songwriters |
|-------------------------------|--|---------------------------------------|
| Touch the Sky | Brave | Alex Mandel & Mark Andrews |
| New Kid in the Neighbourhood | Captain Louie | Stephen Schwartz |
| Everyone Knows Juanita | Coco | Germaine Franco & Adrian Molina |
| Proud Corazón | Coco | Germaine Franco & Adrian Molina |
| Remember Me | Coco | Robert Lopez & Kristen Anderson-Lopez |
| Sing Your Own Song | Dear Edwina | Goldrich & Heisler |
| Big | Elf | Matthew Sklar & Chad Beguelin |
| Waiting on a Miracle | Encanto | Lin-Manuel Miranda |
| In the Big Blue Word | Finding Nemo | Robert Lopez & Kristen Anderson-Lopez |
| We're All Made of Stars | Finding Neverland | Gary Barlow & Eliot Kennedy |
| For the First Time in Forever | Frozen | Robert Lopez & Kristen Anderson-Lopez |
| Beyond My Wildest Dreams | Little Mermaid | Alan Menken & Glenn Slater |
| How Far I'll Go | Moana | Lin-Manuel Miranda |
| One Night, One Moment | Nativity! | Debbie Isitt |
| If Only You Would Listen | School of Rock | Andrew Lloyd Webber & Glenn Slater |
| Time to Play | School of Rock | Andrew Lloyd Webber & Glenn Slater |
| Green Eggs and Ham | Seussical | Ahrens & Flaherty |
| It's Possible | Seussical | Ahrens & Flaherty |
| When Will My Life begin | Tangled | Alan Menken & Glenn Slater |
| King of the Jungle | The Jungle Book | Matthew Crosse & Tom Kirkham |
| Leader of the Pack | The Jungle Book | Matthew Crosse & Tom Kirkham |
| Snake Eyes | The Jungle Book | Matthew Crosse & Tom Kirkham |
| Almost There | The Princess and the Frog | Randy Newman |
| People Carry On | The Story of My Life | Neil Bartram |
| Messing About in a Boat | The Wind in the Willows | Stiles & Drewe |
| How to Believe | Tinker Bell and the Great Fairy Rescue | Joel McNeely |
| Everlasting | Tuck Everlasting | Chris Miller & Nathan Tysen |

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|-------------------------------------|--------------|----------------|
| Everyone Knows He's Winnie the Pooh | Book of Pooh | Bryan Woodbury |
|-------------------------------------|--------------|----------------|

| Title | Musical | Songwriters |
|---|-------------------|---------------------------------------|
| Music Theatre Handbook 2019: Grade 1 (LCM) | | |
| Do You Want to Build a Snowman? | Frozen | Robert Lopez & Kristen Anderson-Lopez |
| Musical Theatre Handbook 2023: Grade 3 (LCM) | | |
| When I Grow Up | Matilda | Tim Minchin |
| I See the Light | Tangled | Alan Menken & Glenn Slater |
| Music Theatre Handbook 2019: Grade 3 (LCM) | | |
| Good Morning Baltimore | Hairspray | Shaiman & Wittman |
| How Lucky You Are | Seussical | Ahrens & Flaherty |
| What If | The Addams Family | Andrew Lippa |

6.2 Grades 4 and 5

Grades 4 and 5 repertoire: pre-1965

| Title | Musical | Songwriters |
|--|--|---|
| Is It Really Me | 110 in the Shade | Harvey Schmidt & Tom Jones |
| I'm a Bad Bad Man | Annie Get Your Gun | Irving Berlin |
| My Defences are Down | Annie Get Your Gun | Irving Berlin |
| Buddy Beware | Anything Goes | Cole Porter |
| My Funny Valentine | Babes in Arms | Rodgers & Hart |
| The Lady is a Tramp | Babes In Arms | Rodgers & Hart |
| You Are My Lucky Star | Broadway Melody of 1936 (features in Singin' in the Rain) | Nacio Herb Brown & Arthur Freed |
| Secret Love | Calamity Jane | Sammy Fain & Paul Francis Webster |
| What's the Use of Wond'rin' | Carousel | Rodgers & Hammerstein |
| Do I Love You Because You're Beautiful | Cinderella | Rodgers & Hammerstein |
| Long Ago and Far Away | Cover Girl | Jerome Kern & Ira Gershwin |
| I Love a Piano | Easter Parade | Irving Berlin |
| Matchmaker, Matchmaker | Fiddler on the Roof | Bock & Harnick |
| Look to the Rainbow | Finian's Rainbow | Burton Lane & E "Yip" Harburg |
| My Best Love | Flower Drum Song | Rodgers & Hammerstein |
| But Not for Me | Girl Crazy | George & Ira Gershwin |
| More I Cannot Wish You | Guys and Dolls | Frank Loesser |
| If Mama was Married | Gypsy | Jule Styne & Stephen Sondheim |
| Put On Your Sunday Clothes | Hello, Dolly! | Jerry Herman |
| Ribbons Down my Back | Hello, Dolly! | Jerry Herman |
| Alice Blue Gown | Irene | Joseph McCarthy & Harry Tierney |
| Stormy Weather | Jazz standard | Harold Arlen & Ted Koehler |
| Getting to Know You | The King and I | Rodgers & Hammerstein |
| My Ship | Lady in the Dark | Kurt Weill & Ira Gershwin |
| Burlington Bertie | Music Hall | Harry B Norris |
| Why am I Always the Bridesmaid? | Music Hall | Charles Collins & Fred W Leigh |
| Wouldn't It Be Lovely? | My Fair Lady | Lerner & Loewe |
| People Will Say We're in Love | Oklahoma! | Rodgers & Hammerstein |
| Love's Old Sweet Song | Parlour song | James Lynam Molloy & Graham Clifton Bingham |
| After the Ball | Popular song (features in Show Boat) | Charles K Harris |
| Everytime We Say Goodbye | Seven Lively Arts | Cole Porter |
| Make Believe | Show Boat | Jerome Kern & Oscar Hammerstein II |
| Make 'Em Laugh | Singing in the Rain | Nacio Herb Brown & Arthur Freed |
| I Whistle a Happy Tune | The King and I | Rodgers & Hammerstein |

| Title | Musical | Songwriters |
|----------------------------|--------------------|--------------------------------------|
| Shall we Dance? | The King and I | Rodgers & Hammerstein |
| Tit-willow | The Mikado | Gilbert & Sullivan |
| Sixteen Going on Seventeen | The Sound of Music | Rodgers & Hammerstein |
| The Sound of Music | The Sound of Music | Rodgers & Hammerstein |
| One Hand, One Heart | West Side Story | Leonard Bernstein & Stephen Sondheim |

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| | | |
|-----------------------------------|----------------------|--|
| A Foggy Day | A Damsel in Distress | George & Ira Gershwin |
| Anything Goes | Anything Goes | Cole Porter |
| Autumn Leaves | Jazz standard | Joseph Kosma & Johnny Mercer |
| Fly Me to the Moon | Jazz standard | Bart Howard |
| I Got Rhythm | Girl Crazy | George & Ira Gershwin |
| It's Only a Paper Moon | Jazz standard | Billy Rose, E "Yip" Harburg & Harold Arlen |
| Lullaby of Birdland | Jazz standard | George Shearing & George David Weiss |
| Over the Rainbow | The Wizard of Oz | Harold Arlen & E "Yip" Harburg |
| They Can't Take That Away from Me | Shall We Dance | George & Ira Gershwin |
| Try to Remember | The Fantasticks | Harvey Schmidt & Tom Jones |

Music Theatre Handbook 2019: Grade 4 (LCM)

| | | |
|--------------|------------|-----------------------|
| I Got Rhythm | Girl Crazy | George & Ira Gershwin |
|--------------|------------|-----------------------|

Musical Theatre Handbook 2023: Grade 5 (LCM)

| | | |
|--------------------|----------------------|------------------------------|
| Fascinating Rhythm | Lady, Be Good | George & Ira Gershwin |
| Barbara Song | The Threepenny Opera | Kurt Weill & Marc Blitzstein |

Grades 4 and 5 repertoire: 1965–1999

| Title | Musical | Songwriters |
|---------------------------|-------------------------|----------------------------------|
| 42nd Street | 42nd Street | Harry Warren & Al Dublin |
| Somewhere Out There | An American Tail | James Horner |
| I Chose Right | Baby | Maltby & Shire |
| I Want To Go Home | Big | Maltby & Shire |
| Fat Sam's Grand Slam | Bugsy Malone | Paul Williams |
| I'm Feeling Fine | Bugsy Malone | Paul Williams |
| Mr Mistoffelees | Cats | Andrew Lloyd Webber & Tim Rice |
| After Today | Doctor Dolittle | Leslie Bricusse & Anthony Newley |
| Something in your smile | Doctor Dolittle | Leslie Bricusse & Anthony Newley |
| Freddy, My Love [PG] | Grease | Jim Jacobs & Warren Casey |
| Sandy [PG] | Grease | Jim Jacobs & Warren Casey |
| Sayonara | How to Eat Like a Child | John Forster |
| Lost in the Darkness [PG] | Jekyll & Hyde | Frank Wildhorn & Leslie Bricusse |

| Title | Musical | Songwriters |
|--------------------------------|--|--|
| No One Knows Who I Am [PG] | Jekyll & Hyde | Frank Wildhorn & Leslie Bricusse |
| Close Every Door | Joseph and the Amazing Technicolor Dreamcoat | Andrew Lloyd Webber & Tim Rice |
| Pharaoh Story | Joseph and the Amazing Technicolor Dreamcoat | Andrew Lloyd Webber & Tim Rice |
| Prologue | Joseph and the Amazing Technicolor Dreamcoat | Andrew Lloyd Webber & Tim Rice |
| I Just Can't Wait to be King | Lion King | Elton John & Tim Rice |
| Honey, Honey [PG] | Mamma Mia! | Benny Andersson, Björn Ulvaeus & Stig Anderson |
| Thank You for the Music | Mamma Mia! | Benny Andersson & Björn Ulvaeus |
| Colors of the Wind | Pocahontas | Alan Menken & Stephen Schwartz |
| Just Around the Riverbend | Pocahontas | Alan Menken & Stephen Schwartz |
| Tell Him/Her Anything | Slipper and the Rose | Sherman Bros |
| God Help the Outcasts | The Hunchback of Notre Dame | Alan Menken & Stephen Schwartz |
| Can You Feel the Love Tonight? | The Lion King | Elton John & Tim Rice |
| Les Poissons | The Little Mermaid | Alan Menken & Howard Ashman |
| Sally's Song | The Nightmare Before Christmas | Danny Elfman |
| What's This? | The Nightmare Before Christmas | Danny Elfman |
| Something Good | The Sound of Music | Rodgers & Hammerstein |
| If He Really Knew Me | They're Playing Our Song | Marvin Hamlisch & Carole Bayer Sager |
| Bright Eyes | Watership Down | Mike Batt |

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|----------------------|-----------------------|-------------------------------|
| Stay With Me | City of Angels | Cy Coleman & David Zippel |
| Take Me to the World | Evening Primrose | Stephen Sondheim |
| All Good Gifts | Godspell | Stephen Schwartz |
| Song on the Sand | La Cage Aux Folles | Jerry Herman |
| As We Stumble Along | The Drowsy Chaperone | Lisa Lambert & Greg Morrison |
| When I Look at You | The Scarlet Pimpernel | Frank Wildhorn & Nan Knighton |

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|-------------------|----------------|------------------|
| Giants in the Sky | Into the Woods | Stephen Sondheim |
|-------------------|----------------|------------------|

Grades 4 and 5 repertoire: 2000–present

| Title | Musical | Songwriters |
|--------------------------------|----------------------|------------------------------|
| Lamest Place in the World | 13: The Musical | Jason Robert Brown |
| Counting Down to Christmas | A Christmas Story | Matthew Crosse & Tom Kirkham |
| I Love Play Rehearsal | Be More Chill | Joe Iconis |
| How Does a Moment Last Forever | Beauty and the Beast | Alan Menken & Tim Rice |
| Girl Scout [PG] | Beetlejuice | Eddie Perfect |

| Title | Musical | Songwriters |
|---|-----------------------------------|---|
| Dear Billy | Billy Elliot | Elton John & Lee Hall |
| If You Knew My Story | Bright Star | Steve Martin & Edie Brickell |
| Please Don't Make Me Love You | Dracula | Frank Wildhorn, Don Black & Christopher Hampton |
| Surface Pressure | Encanto | Lin-Manuel Miranda |
| Happy Working Song | Enchanted | Alan Menken & Stephen Schwartz |
| It Means Beautiful | Everybody's Talking about Jamie | Dan Gillespie Sells & Tom MacRae |
| You Don't Even Know It | Everybody's Talking about Jamie | Dan Gillespie Sells & Tom MacRae |
| The World is Upside Down | Finding Neverland | Gary Barlow & Eliot Kennedy |
| All is Found | Frozen 2 | Robert Lopez & Kristen Anderson-Lopez |
| Since I Gave My Heart Away | Geppetto | Stephen Schwartz |
| Everything About You | Groundhog Day | Tim Minchin |
| My Party Dress | Henry and Mudge | Kerrigan-Lowdermilk |
| City of Stars | La La Land | Justin Hurwitz, Benj Pasek & Justin Paul |
| Live Out Loud | Little Princess | Andrew Lippa |
| The Cover is Not the Book | Mary Poppins Returns | Shaiman & Wittman |
| The Place Where the Lost Things Go | Mary Poppins Returns | Shaiman & Wittman |
| Falling Slowly | Once | Glen Hansard & Markéta Irglová |
| Where Did the Rock Go | School of Rock | Andrew Lloyd Webber & Glenn Slater |
| Mother Knows Best | Tangled | Alan Menken & Glenn Slater |
| The Moon and Me | The Addams Family | Andrew Lippa |
| A Million Dreams | The Greatest Showman | Pasek & Paul |
| Perfect for Me | Trolls World Tour | Justin Timberlake |
| Good Girl, Winnie Foster | Tuck Everlasting | Chris Miller & Nathan Tysen |
| A Friend is Still a Friend | Wind in the Willows | Stiles & Drewe |
| Home | Wonderland | Frank Wildhorn & Jack Murphy |
| Music Theatre Handbook 2019: Grade 4 (LCM) | | |
| Electricity | Billy Elliot | Elton John & Lee Hall |
| Almost Nearly Perfect | Charlie and the Chocolate Factory | Shaiman and Wittman |
| Six Hours as a Princess | Children's Letters to God | David Evans & Douglas J Cohen |
| Quiet | Matilda | Tim Minchin |
| Don't Let Me Go | Shrek The Musical | Jeanine Tesori & David Lindsay-Abaire |
| What If | The Addams Family | Andrew Lippa |
| Musical Theatre Handbook 2023: Grade 5 (LCM) | | |
| What it Means to Be a Friend | 13: The Musical | Jason Robert Brown |
| Electricity | Billy Elliot | Elton John & Lee Hall |
| You'll Be Back | Hamilton | Lin-Manuel Miranda |

| Title | Musical | Songwriters |
|---|----------------|-------------------------------|
| Music Theatre Handbook 2019: Grade 5 (LCM) | | |
| There's a Fine, Fine Line | Avenue Q | Robert Lopez & Jeff Marx |
| R.S.V.P | Dear Edwina | Zina Goldrich & Marcy Heisler |
| The History of Wrong Guys | Kinky Boots | Cyndi Lauper |

6.3 Grades 6 to 8

Grades 6 to 8 repertoire: pre-1965

| Title | Musical | Songwriters |
|--|--|---|
| Simple Little Things | 110 in the Shade | Harvey Schmidt & Tom Jones |
| Comedy Tonight | A Funny Thing Happened on the Way to the Forum | Stephen Sondheim |
| Anyone Can Whistle | Anyone Can Whistle | Stephen Sondheim |
| Be Like the Bluebird | Anything Goes | Cole Porter |
| Moon River | Breakfast at Tiffany's | Henry Mancini & Johnny Mercer |
| Almost Like Being in Love | Brigadoon | Lerner & Loewe |
| Before I Gaze at You Again | Camelot | Lerner & Loewe |
| Mona Lisa | Captain Carey USA | Ray Evans & Jay Livingston |
| Far From the Home I Love | Fiddler on the Roof | Bock & Harnick |
| Miracle of Miracles | Fiddler on the Roof | Bock & Harnick |
| How Are Things in Glocca Morra | Finian's Rainbow | Burton Lane & E "Yip" Harburg |
| Love Look Away | Flower Drum Song | Rodgers & Hammerstein |
| Luck Be a Lady | Guys and Dolls | Frank Loesser |
| My Time of Day | Guys and Dolls | Frank Loesser |
| Fair Moon, to Thee I Sing | HMS Pinafore | Gilbert & Sullivan |
| Sorry her Lot Who Loves too Well | HMS Pinafore | Gilbert & Sullivan |
| When All Night Long a Chap Remains | Iolanthe | Gilbert & Sullivan |
| It Don't Mean a Thing (If It Ain't Got That Swing) | Jazz standard | Duke Ellington |
| As Time Goes By | Jazz standard (features in Casablanca) | Herman Hupfeld |
| Stranger in Paradise | Kismet | Alexander Borodin, Robert Wright & George Forrest |
| Where is the Life [PG] | Kiss Me Kate | Cole Porter |
| It Never Was You | Knickerbocker Holiday | Kurt Weill & Maxwell Anderson |
| September Song | Knickerbocker Holiday | Kurt Weill & Maxwell Anderson |
| Once You Lose Your Heart | Me and My Girl | Noel Gay, Douglas Furber & L Arthur Rose |
| On The Street Where You Live | My Fair Lady | Lerner & Loewe |
| The Physician | Nymph Errant | Cole Porter |
| Oh, What a Beautiful Mornin' | Oklahoma! | Rodgers & Hammerstein |
| Out of my Dreams | Oklahoma! | Rodgers & Hammerstein |
| I Can Cook Too [PG] | On the Town | Leonard Bernstein, Betty Comden & Adolph Green |
| Lonely Town | On The Town | Leonard Bernstein |
| My Heart Stood Still | One Damn Thing After Another | Rodgers & Hart |
| Speak Low | One Touch of Venus | Kurt Weill & Ogden Nash |
| I Could Write a Book [PG] | Pal Joey | Rodgers & Hart |

| Title | Musical | Songwriters |
|--|-----------------------------|--|
| The Bird in a Gilded Cage | Popular song | Arthur J Lamb & Harry Von Tilzer |
| Cheerily Carols the Lark | Ruddigore | Gilbert & Sullivan |
| A Trip to the Library | She Loves Me | Bock & Harnick |
| Days Gone By | She Loves Me | Bock & Harnick |
| She Loves Me | She Loves Me | Bock & Harnick |
| Bill | Show Boat | Jerome Kern, PG Wodehouse and Oscar Hammerstein II |
| Lonely House | Street Scene | Kurt Well & Langston Hughes |
| What Good Would the Moon Be | Street Scene | Kurt Well & Langston Hughes |
| Wouldn't You Like to Be on Broadway? | Street Scene | Kurt Weill & Langston Hughes |
| The Way You Look Tonight | Swing Time | Jerome Kern & Dorothy Fields |
| Falling in Love with Love | The Boys from Syracuse | Rodgers & Hart |
| Art is Calling For Me | The Enchantress | Victor Herbert |
| When a Merry Maiden Marries | The Gondoliers | Gilbert & Sullivan |
| I Have Dreamed | The King and I | Rodgers & Hammerstein |
| My Lord and Master | The King and I | Rodgers & Hammerstein |
| Something Wonderful | The King and I | Rodgers & Hammerstein |
| Vilja Song | The Merry Widow | Franz Lehár |
| The Sun Whose Rays Are All Ablaze | The Mikado | Gilbert & Sullivan |
| Somebody Somewhere | The Most Happy Fella | Frank Loesser |
| Warm All Over | The Most Happy Fella | Frank Loesser |
| My White Knight | The Music Man | Meredith Willson |
| Till There Was You | The Music Man | Meredith Willson |
| A New Town is a Blue Town | The Pajama Game | Frank Loesser |
| Oh, Better Far to Live and Die | The Pirates of Penzance | Gilbert & Sullivan |
| Poor Wand'ring One | The Pirates of Penzance | Gilbert & Sullivan |
| When Fred'ric Was a Little Lad | The Pirates of Penzance | Gilbert & Sullivan |
| Feelin' Good | The Roar of the Greasepaint | Leslie Bricusse & Anthony Newley |
| Climb Ev'ry Mountain | The Sound of Music | Rodgers & Hammerstein |
| Overhead the Moon is Beaming | The Student Prince | Sigmund Romberg & Dorothy Donnelly |
| Tis Done! I am a Bride! | The Yeoman of the Guard | Gilbert & Sullivan |
| I Feel Pretty | West Side Story | Leonard Bernstein & Stephen Sondheim |
| Somewhere | West Side Story | Leonard Bernstein & Stephen Sondheim |
| Blue Skies | White Christmas | Irving Berlin |
| A Little Bit in Love | Wonderful Town | Leonard Bernstein, Betty Comden & Adolph Green |
| One Hundred Easy Ways to Lose a Man [PG] | Wonderful Town | Leonard Bernstein, Betty Comden & Adolph Green |
| Were I thy bride | Yeomen of the Guard | Gilbert & Sullivan |

| Title | Musical | Songwriters |
|---|-----------------|--------------------------------------|
| Music Theatre Handbook 2019: Grade 6 (LCM) | | |
| Blow, Gabriel Blow | Anything Goes | Cole Porter |
| Music Theatre Handbook 2023: Grade 7 (LCM) | | |
| Cabaret | Cabaret | Kander & Ebb |
| This Nearly Was Mine | South Pacific | Rodgers & Hammerstein |
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| Something's Coming | West Side Story | Leonard Bernstein & Stephen Sondheim |
| Music Theatre Handbook 2023: Grade 8 (LCM) | | |
| Don't Rain on My Parade | Funny Girl | Jule Styne & Bob Merrill |

Grades 6 to 8 repertoire: 1965–1999

| Title | Musical | Songwriters |
|---------------------------------|------------------------|---|
| In Praise of Women | A Little Night Music | Stephen Sondheim |
| Evergreen | A Star is Born | Barbra Streisand & Paul Williams |
| Journey to the Past | Anastasia | Ahrens & Flaherty |
| Love Makes Such Fools of Us All | Barnum | Cy Coleman & Michael Stewart |
| Home | Beauty and the Beast | Alan Menken & Tim Rice |
| Easy Terms [PG] | Blood Brothers | Willy Russell |
| I'm Not Saying a Word | Blood Brothers | Willy Russell |
| Shoes Upon the Table | Blood Brothers | Willy Russell |
| Maybe This Time [PG] | Cabaret | Kander & Ebb |
| Heaven Help My Heart | Chess | Benny Andersson, Björn Ulvaeus & Tim Rice |
| Miss Byrd [PG] | Closer Than Ever | Maltby & Shire |
| Out Here on My Own | Fame | Michael Gore |
| Can You Find It in Your Heart? | Footloose | Tom Snow & Dead Pitchford |
| Beauty School Dropout [PG] | Grease | Jim Jacobs & Warren Casey |
| Go the Distance | Hercules | Alan Menken & David Zippel |
| Different | Honk! | Stiles & Drewe |
| Children Will Listen | Into the Woods | Stephen Sondheim |
| Hello Little Girl | Into the Woods | Stephen Sondheim |
| I Know Things Now [PG] | Into the Woods | Stephen Sondheim |
| Moments in the Woods | Into The Woods | Stephen Sondheim |
| Pilate's Dream | Jesus Christ Superstar | Andrew Lloyd Webber & Tim Rice |
| Wait A Bit | Just So | Stiles & Drewe |
| Drink with Me | Les Misérables | Boublil & Schönberg |
| I Dreamed a Dream [PG] | Les Misérables | Boublil & Schönberg |
| Dentist [PG] | Little Shop of Horrors | Alan Menken & Howard Ashman |

| Title | Musical | Songwriters |
|--------------------------------|----------------------------|---------------------------------------|
| Somewhere That's Green | Little Shop of Horrors | Alan Menken & Howard Ashman |
| Ring Them Bells | Liza with a Z | Kander & Ebb |
| Times Like This | Lucky Stiff | Ahrens & Flaherty |
| I Won't Send Roses | Mack and Mabel | Jerry Herman |
| Look What Happened to Mabel | Mack and Mabel | Jerry Herman |
| If He Walked into My Life | Mame | Jerry Herman |
| Slipping Through My Fingers | Mamma Mia! | Benny Andersson & Björn Ulvaeus |
| Mama, a Rainbow | Minnie's Boys | Larry Grossman & Hal Hackady |
| Reflection | Mulan | Matthew Wilder & David Zippel |
| Unusual Way | Nine | Maury Yeston |
| For the Rest of My Life | Prince of Egypt | Stephen Schwartz |
| Falcon in the Dive | Scarlet Pimpernel | Frank Wildhorn & Nan Knighton |
| Disneyland | Smile | Marvin Hamlisch & Howard Ashman |
| Unexpected Song | Song and Dance | Andrew Lloyd Webber & Don Black |
| Only He | Starlight Express | Andrew Lloyd Webber & Richard Stilgoe |
| Starlight Express | Starlight Express | Andrew Lloyd Webber & Richard Stilgoe |
| There's Me | Starlight Express | Andrew Lloyd Webber & Richard Stilgoe |
| Not While I'm Around | Sweeney Todd | Stephen Sondheim |
| Pretty Women | Sweeney Todd | Stephen Sondheim |
| If My Friends Could See Me Now | Sweet Charity | Cy Coleman & Dorothy Fields |
| Once Before I Go | The Boy From Oz | Peter Allen |
| I'm Leaving You | The Life | Cy Coleman & Ira Gasman |
| Moonfall | The Mystery of Edwin Drood | Rupert Holmes |
| Only Love | The Scarlet Pimpernel | Frank Wildhorn & Nan Knighton |
| How Did We Come to This [PG] | The Wild Party | Andrew Lippa |
| Jimmy | Thoroughly Modern Millie | Jay Thompson |
| No Moon | Titanic | Maury Yeston |
| Stop and See Me | Weird Romance | Alan Menken & David Spencer |

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| Suddenly I'm Singing | The Great Big Radio Show! | Philip Glassborow arr. David Rhind-Tutt & Geoffrey Thomas |
|----------------------|---------------------------|---|

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| Finishing the Hat | Sunday in the Park with George | Stephen Sondheim |
| My New Philosophy | You're a Good Man Charlie Brown | Andrew Lippa |

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|--------------|-----------------------|---------------------|
| I Love Betsy | Honeymoon in Vegas | Jason Robert Brown |
| Quiet | Thirteen Stories Down | Jonathan Reid Gealt |

| Title | Musical | Songwriters |
|---|-------------------|---------------------------------|
| Musical Theatre Handbook 2023: Grade 8 (LCM) | | |
| The Music and the Mirror | A Chorus Line | Marvin Hamlisch & Edward Kleban |
| Beautiful City | Godspell | Stephen Schwartz |
| The Movie in My Mind [PG] | Miss Saigon | Boublil & Schönberg |
| Talent | Road Show | Stephen Sondheim |
| A Bit of Earth | The Secret Garden | Lucy Simon & Marsha Norman |

| | | |
|---|------------------------|---|
| Music Theatre Handbook 2019: Grade 8 (LCM) | | |
| Pity the Child | Chess | Benny Andersson, Björn Ulvaeus & Tim Rice |
| Gethsemane | Jesus Christ Superstar | Andrew Lloyd Webber & Tim Rice |
| Waiting for Life | Once on This Island | Stephen Flaherty & Lynn Ahrens |
| By the Sea | Sweeney Todd | Stephen Sondheim |

Grades 6 to 8 repertoire: 2000–present

| Title | Musical | Songwriters |
|----------------------------|---------------------------------|---|
| Purpose [PG] | Avenue Q | Robert Lopez and Jeff Marx |
| A Change in Me | Beauty and the Beast | Alan Menken & Tim Rice |
| Dead Mom [PG] | Beetlejuice | Eddie Perfect |
| Home | Beetlejuice | Eddie Perfect |
| How 'Bout a Dance | Bonnie & Clyde | Frank Wildhorn & Don Black |
| Picture Show | Bonnie & Clyde | Frank Wildhorn & Don Black |
| I Believe [PG] | Book of Mormon | Trey Parker, Robert Lopez & Matt Stone |
| Enjoy the Trip | Bring It On | Tom Kitt, Lin-Manuel Miranda & Amanda Green |
| Killer Instinct [PG] | Bring It On | Tom Kitt, Lin-Manuel Miranda & Amanda Green |
| I Never Knew His Name | Brooklyn | Mark Schoenfeld & Barri McPherson |
| When It All Falls Down | Chaplin | Christopher Curtis |
| Bad Cinderella | Cinderella | Andrew Lloyd Webber & David Zippel |
| Far Too Late | Cinderella | Andrew Lloyd Webber & David Zippel |
| I Know I Have a Heart | Cinderella | Andrew Lloyd Webber & David Zippel |
| Me and the Sky | Come From Away | Irene Sankoff & David Hein |
| Taylor, the Latte Boy | Contemporary song | Goldrich & Heisler |
| Coffee Shop Mornings | Curtains | Kander & Ebb |
| Requiem [PG] | Dear Evan Hansen | Pasek & Paul |
| Evil, Like Me | Descendants | Andrew Lippa |
| Nothing Short of Wonderful | Dogfight | Pasek & Paul |
| When the Music Played | Dr Zhivago | Lucy Simon, Michael Korie & Amy Powers |
| He's my Boy | Everybody's Talking About Jamie | Dan Gillespie Sells & Tom MacRae |
| Spotlight | Everybody's Talking about Jamie | Dan Gillespie Sells & Tom MacRae |
| Let It Go | Frozen | Robert Lopez & Kristen Anderson-Lopez |

| Title | Musical | Songwriters |
|--|--|---|
| Monster | Frozen | Robert Lopez & Kristen Anderson-Lopez |
| Nothing Stops Another Day | Ghost | Dave Stewart & Glen Ballard |
| With You | Ghost | Dave Stewart & Glen Ballard |
| That Would Be Enough | Hamilton | Lin-Manuel Miranda |
| Who Lives Who Dies, Who Tells Your Story | Hamilton | Lin-Manuel Miranda |
| I Say No | Heathers | Laurence O'Keefe & Kevin Murphy |
| Breathe | In the Heights | Lin-Manuel Miranda |
| You Know Better Than I | Joseph: King of Dreams | Daniel Pelfrey |
| Not My Father's Son | Kinky Boots | Cyndi Lauper |
| Blood in the Water | Legally Blonde | Laurence O'Keefe & Nell Benjamin |
| Legally Blonde | Legally Blonde | Laurence O'Keefe & Nell Benjamin |
| My House | Matilda | Tim Minchin |
| I'd Rather Be Me [PG] | Mean Girls | Jeff Richmond & Nell Benjamin |
| World Burn [PG] | Mean Girls | Jeff Richmond & Nell Benjamin |
| Santa fe | Newsies | Alan Menken & Jack Feldman |
| Watch What Happens | Newsies | Alan Menken & Jack Feldman |
| A Light in the Dark | Next to Normal | Tom Kitt & Brian Yorkey |
| Gotta Get Out | Ordinary Days | Adam Gwon |
| I'll Be Here | Ordinary Days | Adam Gwon |
| Notice Me Horton | Seussical | Ahrens & Flaherty |
| Morning Person | Shrek | Jeanine Tesori & David Lindsay-Abaire |
| When Words Fail | Shrek | Jeanine Tesori & David Lindsay-Abaire |
| Here Within These Walls | Sister Act | Alan Menken & Glenn Slater |
| The Life I Never Led | Sister Act | Alan Menken & Glenn Slater |
| Heart of Stone | Six | Toby Marlow & Lucy Moss |
| Second Hand White Baby Grand | Smash | Shaiman & Wittman |
| They Just Keep Moving The Line | Smash | Shaiman & Wittman |
| Hard to be the Bard [PG] | Something Rotten! | Karey & Wayne Kirkpatrick |
| Right Hand Man | Something Rotten! | Karey & Wayne Kirkpatrick |
| Bouncing Off the Walls | Spider-Man: Turn Off the Dark | Bono & the Edge |
| Mama Who Bore Me [PG] | Spring Awakening | Duncan Sheik & Steven Sater |
| I Speak 6 Languages | The 25th Annual Putnam County Spelling Bee | William Finn |
| Pulled | The Addams Family | Andrew Lippa |
| Too Beautiful For Words | The Color Purple | Stephen Bray, Brenda Russell & Allee Willis |
| No One Else | The Great Comet | Dave Malloy |
| Never Enough | The Greatest Showman | Pasek & Paul |
| A Part of That | The Last Five Years | Jason Robert Brown |
| My Wildest Dreams | The Little Mermaid | Alan Menken & Glenn Slater |

| Title | Musical | Songwriters |
|------------------------|--------------------------|-------------------------------|
| Say the Word | The Mad Ones | Kerrigan-Lowdermilk |
| 'Till Him | The Producers | Mel Brooks |
| Promise me this | The Theory of Relativity | Neil Bartram & Brian Hill |
| Not For the Life of Me | Thoroughly Modern Millie | Jeanine Tesori & Dick Scanlan |
| Only In New York | Thoroughly Modern Millie | Jeanine Tesori & Dick Scanlan |
| She Used to Be Mine | Waitress | Sara Bareilles |
| What Baking Can Do | Waitress | Sara Bareilles |
| I'm Not That Girl | Wicked | Stephen Schwartz |
| Popular | Wicked | Stephen Schwartz |
| I Will Prevail | Wonderland | Frank Wildhorn & Jack Murphy |
| Mad Hatter | Wonderland | Frank Wildhorn & Jack Murphy |
| Alone | Young Frankenstein | Mel Brooks |

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| My Turn Now | Alfie | John Cameron & Eden Phillips |
| On a Good Day | Cloaked | Danny Haengil Larsen & Michelle Elliott |
| Freedom | Dracula | Alex Loveless |
| Little Box of Memories | Driven | Joe Archer & Francesco Redica |
| Do I Dare to Dream [PG] | In Another Century | John Cameron & Simon Humphreys |
| We Should Have Listened | Pied Piper | Kate Courage |
| There Must Be Hope [PG] | Situations | Tony Pegler |
| Guardian Angel | TESS | Michael Davies & Michael Blore |
| Distraction | The Painter's Dream | Barry Thorson & Richard Link |
| Normal | The Yellow Wood | Danny Haengil L & Michelle E |
| The Something Else | #zoologicalsociety | Vikki Stone |

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|--------------------|----------------------|---------------------------------|
| You'll Be Back | Hamilton | Lin-Manuel Miranda |
| The Fire Within Me | Little Women | Jason Howland & Mindi Dickstein |
| I Am Aldolpho | The Drowsy Chaperone | Lisa Lambert & Greg Morrison |

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| | | |
|-------------------------|--------------------------|---------------------------------|
| So Big / So Small | Dear Evan Hansen | Pasek & Paul |
| Always Starting Over | If/Then | Brian Yorkey & Tom Kitt |
| Hold Me in Your Heart | Kinky Boots | Cyndi Lauper |
| The Winner Takes It All | Mamma Mia! | Benny Andersson & Björn Ulvaeus |
| Gimme Gimme | Thoroughly Modern Millie | Jeanine Tesori & Dick Scanlan |

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| | | |
|--------------|-----------------------|---------------------|
| I Love Betsy | Honeymoon in Vegas | Jason Robert Brown |
| Quiet | Thirteen Stories Down | Jonathan Reid Gealt |

| Title | Musical | Songwriters |
|-----------------|----------------|--------------------|
| When He Sees Me | Waitress | Sara Bareilles |

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|-------------------|-----------------------------|--------------------------------|
| Being a Geek | 13: The Musical | Jason Robert Brown |
| Everything I Know | In the Heights | Lin-Manuel Miranda |
| Colored Woman | Memphis | David Bryan & Joe DiPietro |
| Out There | The Hunchback of Notre Dame | Alan Menken & Stephen Schwartz |

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|-------------------------|---------------------|---|
| Get Out and Stay Out | 9 to 5 | Dolly Parton |
| One Perfect Moment | Bring it On | Tom Kitt, Amanda Green & Lin-Manuel Miranda |
| Waving Through a Window | Dear Evan Hansen | Pasek and Paul |
| The Girl in 14G | Let Yourself Go | Jeanine Tesori & Dick Scanlan |
| Still Hurting | The Last Five Years | Jason Robert Brown |
| Run Away with Me | The Mad Ones | Kerrigan & Lowdermilk |

7.1 Assessment domains

Assessment objectives

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

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

Coverage of the assessment domains

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

| | Technical accomplishment | Interpretation | Knowledge and understanding | Communication |
|--|--------------------------|----------------|-----------------------------|---------------|
| Vocal exercises | ✓ | | ✓ | |
| Performance | ✓ | ✓ | ✓ | ✓ |
| Performance delivery and Written Programme | | ✓ | ✓ | ✓ |
| Discussion | | | ✓ | ✓ |

Approximate weighting of the assessment domains

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

| | Technical Accomplishment | Interpretation | Knowledge and understanding | Communication |
|--|--------------------------|----------------|-----------------------------|---------------|
| Vocal exercises | 75% | — | 25% | — |
| Performance | 35% | 35% | 15% | 15% |
| Performance delivery and Written Programme | — | 33% | 33% | 33% |
| Discussion | — | — | 80% | 20% |

7.2 How marks are awarded

Vocal exercises

The examiner will consider the performance of the exercises, and will award a mark, taking into account the following:

Technical accomplishment: The ability to complete the exercises with accuracy, fluency, intonation, breath control, consistency and quality of tone, a sense of rhythm and pulse.

Knowledge and understanding: Knowledge of vocal technique and appropriate choice and content of vocal exercises.

Performance

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

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

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

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

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

Performance Delivery and Written Programme

The examiner will consider the delivery of the programme as a whole and award a single mark, taking into account the following:

Interpretation: Effective interpretive skill ensures that the characterisation is conveyed to the audience with appropriate use of the available space. Timely and appropriate use of props and costume changes.

Knowledge and understanding: The written programme presents appropriate factual knowledge and the performance demonstrates a clear understanding of the context and intention of the text.

Communication: A successful performance that engages the audience through convincing, focused and energetic delivery.

Discussion

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

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

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

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

7.3 Attainment band descriptions by examination component

Vocal exercises

| | Distinction 85–100% | Merit 75–84% | Pass 65–74% | Below Pass 0–64% |
|----------------------|--|---|--|---|
| Grades 1 to 4 | <ul style="list-style-type: none"> • Highly accurate and fluent response • Precise intonation and articulation and consistent tone quality, as appropriate • Shaped musically and performed at the requested dynamics | <ul style="list-style-type: none"> • Mostly accurate with occasional lack of assurance • Moderate accuracy of articulation and intonation and quality of tone | <ul style="list-style-type: none"> • Evidence of a logical approach, but with some inaccuracies • Inconsistent continuity affected by errors and/or restarts • Inappropriate or inconsistent tempi choices • Standard of tone quality and articulation is minimal | <ul style="list-style-type: none"> • Containing restarts and errors • Performed at variable and/or inappropriate tempi • Standard of articulation, intonation and tone quality is unsuccessful |
| Grades 5 to 8 | <ul style="list-style-type: none"> • Prompt, fluent and highly accurate responses • Musically shaped and confident, with secure tone, intonation and suitable dynamic control | <ul style="list-style-type: none"> • Prompt delivery, mostly accurate but with occasional lack of fluency and assurance • Articulation lacks consistency in places and tone quality and/or intonation is sometimes variable | <ul style="list-style-type: none"> • Evidence of a generally logical approach but with some inaccuracies and a lack of musical shaping • Inconsistent continuity affected by errors and/or restarts • Inappropriate or inconsistent tempi choices • A restricted level of control over articulation and tone quality | <ul style="list-style-type: none"> • Containing restarts and errors • Performed at variable and/or inappropriate tempi • Standard of articulation, intonation and tone quality is unsuccessful |

Performance

| | Distinction 85–100% | Merit 75–84% | Pass 65–74% | Below Pass 0–64% |
|-----------------------|--|--|--|--|
| Step | <ul style="list-style-type: none"> • Fluent performance which demonstrates understanding of the pieces • Good awareness of lyric and melodic phrasing • Sound intonation • Appropriate movement | <ul style="list-style-type: none"> • Accurate and confident performance • Good awareness of melodic line and tuning • Some appropriate movement | <ul style="list-style-type: none"> • Complete performance with only minor inaccuracies which do not significantly interrupt continuity • Awareness of melody and tuning | <ul style="list-style-type: none"> • Incomplete performance • Lack of melodic awareness in singing • Lack of audibility |
| Grades 1 to 3 | <ul style="list-style-type: none"> • Good choice of repertoire • Fluent performance which demonstrates some understanding of character and interpretation • Technical security (diction, breath control, tuning, phrasing) • Confident and communicative performance • Good sense of space • Performance enhancing movement and expression | <ul style="list-style-type: none"> • Suitable choice of repertoire • Good level of accuracy • Evidence of breath control • Good sense of communication and performance • Good awareness of space and use of movement | <ul style="list-style-type: none"> • Suitable choice of repertoire • General accuracy of notes and lyrics • Awareness of breathing to support performance • Evidence of careful preparation • Sense of communication and performance • Clear articulation • Some appropriate movement | <ul style="list-style-type: none"> • Unsuitable choice of repertoire • Inaccuracy of notes and lyrics • Lack of technical awareness • Under-preparedness • Incomplete or stilted programmes |
| Grades 4 and 5 | <ul style="list-style-type: none"> • Technical fluency – tuning and vocal control • Developed use of expression and articulation • Imaginative use of space and movement • Thoughtful characterisation • Communicative performance which demonstrates understanding of the pieces | <ul style="list-style-type: none"> • Good technical control of voice – spoken and sung • Good variety of expression and articulation • Good use of space and movement • Good level of communication with, and awareness of, the audience • Realistic characterisation | <ul style="list-style-type: none"> • Suitable choice of repertoire • Sense of performance and characterisation • Adequate technical control • Some variety of expression and articulation • Appropriate use of space and movement | <ul style="list-style-type: none"> • Unsuitable choice of repertoire • Lack of technical control, expression, inadequate articulation • Frequent hesitation – lack of continuity • Lack of commitment to performance |
| Grades 6 and 7 | <ul style="list-style-type: none"> • Technical fluency • Skillful use of expression and articulation in characterisation • Successful communication with the audience • Imaginative use of space and movement • Good range of vocal technique | <ul style="list-style-type: none"> • Technical security • More skillful use and good range of vocal techniques and movement • Sensitivity of characterisation • Good level of communication with audience | <ul style="list-style-type: none"> • Suitable choice of repertoire • Illustration of understanding of expression and articulation • Technical security • Demonstration of understanding of character and style • Appropriate use of space and movement • Sense of performance | <ul style="list-style-type: none"> • Unsuitable choice of repertoire • Technical insecurity • Lack of continuity • Inadequate grasp of character and style |

| | Distinction 85–100% | Merit 75–84% | Pass 65–74% | Below Pass 0–64% |
|----------------|--|---|--|---|
| Grade 8 | <ul style="list-style-type: none"> • 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 | <ul style="list-style-type: none"> • 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 | <ul style="list-style-type: none"> • A satisfactory performance which demonstrates technical security, musical sensitivity and a range of expression • The choice of repertoire allows for diversity of characterisation and movement and the performance demonstrates stylistic awareness and communication with the audience | <ul style="list-style-type: none"> • Unsatisfactory performance with insufficient technical authority and absence of imagination |

Performance Delivery and Written Programme

| | Distinction 85–100% | Merit 75–84% | Pass 65–74% | Below Pass 0–64% |
|----------------------|--|--|--|---|
| Grades 1 to 8 | <ul style="list-style-type: none"> • Presents a diverse selection of musical styles and genres. Successfully navigates through different tempos, moods, and cultural influences • Smooth transitions between pieces and maintained focus throughout. The performance radiates a high level of energy, capturing the audience's attention. • Confident and engaging stage presence, with a convincing level of personal investment and commitment in the performance. Establishes a strong connection with the audience. Impeccable synchronization between soloist and accompaniment • Effective use of body language and facial expressions to enhance the performance. Thoughtful and well-integrated use of movements, props and costumes, which enhance the overall theme and presentation without overshadowing the vocal performance | <ul style="list-style-type: none"> • Presents a mix of musical styles and genres. Adequately explores different tempos, moods, and cultural influences • Transition between pieces is generally smooth, and focus is maintained for the most part. The performance exudes a positive energy • Shows a good level of personal assurance, investment and commitment in the performances. Establishes a connection with the audience, but may lack consistency. Synchronization between the soloist and accompaniment is good • Effective use of movement, props and costumes to enhance the overall presentation, which generally complements the vocal performance without distracting from it. | <ul style="list-style-type: none"> • Limited exploration of musical styles and genres. Tends to stay within a narrow range of tempos, moods, and cultural influences • Transition between pieces is moderately smooth, and focus is inconsistently maintained. The performance is moderate in energy • Demonstrates an adequate level of personal investment and commitment in the performances, but may lack confidence. Limited connection with the audience. Synchronization between the soloist and accompaniment is adequate • Limited, distracting or intrusive use of movement, props and costumes, which sometimes helps the overall presentation to some extent | <ul style="list-style-type: none"> • Minimal exploration of musical styles and genres. Limited diversity in tempos, moods, and cultural influences • Transition between pieces is insecure or lumpy, and focus is lacking throughout the presentation. The performance lacks positive energy • Lack of confidence and presence on stage, without a sense of personal investment and commitment. Minimal connection with the audience. Synchronization between the soloist and accompaniment requires improvement • Minimal use of or excessive reliance on, movement props and costumes, which detract at times from the overall presentation |

Discussion

| | Distinction 85–100% | Merit 75–84% | Pass 65–74% | Below Pass 0–64% |
|-----------------------|---|--|--|--|
| Step | <ul style="list-style-type: none"> • Ability to identify mood of songs • Ability to explain choice or likes/dislikes of songs • Positive response to questions • Understanding of vocabulary • Some development of discussion led by the examiner | <ul style="list-style-type: none"> • Ability to identify mood of songs • Ability to explain choice or likes/dislikes of songs • Positive response to questions • Understanding of vocabulary | <ul style="list-style-type: none"> • Ability to identify mood of songs • Single word answers to questions | <ul style="list-style-type: none"> • No response to examiner's questions |
| Grades 1 to 3 | <ul style="list-style-type: none"> • Ability to respond to examiner's comments with understanding and appreciation • Demonstration of understanding of medium with enthusiasm for performance • Further development of discussion with the examiner | <ul style="list-style-type: none"> • Ability to respond to examiner's comments with understanding and appreciation • Demonstration of understanding of medium with enthusiasm for performance | <ul style="list-style-type: none"> • Ability to respond to examiner's comments with some understanding and appreciation • Demonstration of understanding of medium in discussion | <ul style="list-style-type: none"> • No response or one-word responses to questions • Reluctance to engage in discussion |
| Grades 4 and 5 | <ul style="list-style-type: none"> • Demonstrates ability to engage in discussion of style and characterisation with examiner • Ability to contextualise programme pieces and discuss period • Demonstrates good understanding and knowledge to develop discussion | <ul style="list-style-type: none"> • Demonstrates ability to engage in discussion of style and characterisation with examiner • ability to contextualise programme pieces and discuss period | <ul style="list-style-type: none"> • Demonstrates ability to engage in discussion of style and characterisation with examiner | <ul style="list-style-type: none"> • Shows little understanding of style and characterisation in programme |
| Grades 6 and 7 | <ul style="list-style-type: none"> • Candidate is able to discuss styles and characterisation of pieces chosen • Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance • Candidate can discuss performance techniques and skills with some confidence • Extended discussion demonstrating authority and ability to relate knowledge to other works and styles | <ul style="list-style-type: none"> • Candidate is able to discuss styles and characterisation of pieces chosen • Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance • Candidate can discuss performance techniques and skills with some confidence | <ul style="list-style-type: none"> • Candidate is able to discuss styles and characterisation of pieces chosen • Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance | <ul style="list-style-type: none"> • Some response but over-reliant on examiner lead and demonstrating lack of awareness |

| | Distinction 85–100% | Merit 75–84% | Pass 65–74% | Below Pass 0–64% |
|----------------|--|--|--|---|
| Grade 8 | <ul style="list-style-type: none"> • 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 | <ul style="list-style-type: none"> • Candidate can engage in discussion of components 1 and 2 and shows an awareness of vocal technique, characterisation and dramatic styles • Good knowledge and ability to relate to programme and beyond | <ul style="list-style-type: none"> • Candidate can engage in discussion of components 1 and 2 and shows an awareness of vocal technique, characterisation and dramatic styles | <ul style="list-style-type: none"> • Insufficient understanding demonstrated — lack of knowledge of musical theatre generally, vocal techniques, characteristics and dramatic styles |

7.4 Awards of Pass, Pass with Merit or Pass with Distinction

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate and fluent response in all or most of the components. They will have demonstrated the ability to perform accurately from memory, with audibility, good projection and secure vocal technique, and will have shown evidence of an excellent sense of characterisation and interpretative skill. They will have demonstrated a thorough familiarity with the librettos and music in the repertoire, and (at higher grades) will have demonstrated wide-ranging contextual knowledge in relation to the repertoire performed. They will have shown evidence of being able to select repertoire highly appropriate to the grade, and to their own particular performance strengths. They are likely to have initiated conversation in the discussion, and will have been able to comment perceptively on their own performance and interpretation. They will have shown the ability to offer character development, and to utilise and vary the technical aspects of performance as applicable to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at Grades 6 to 8, a sense of individual personality in relation to, the repertoire.

Merit (75–84%)

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

Pass (65–74%)

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

Below pass, upper level (55–64%)

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

Below pass, lower level (0–54%)

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

8. Regulated qualifications

8.1 Regulated qualification information

The table below shows the qualification number, title, Guided Learning Hours (GLH), Total Qualification Time (TQT) and credit value of each grade. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications: register.ofqual.gov.uk, for further details.

Graded examinations

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

8.2 RQF levels

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

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

8.3 UCAS tariff points

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

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

London College of Music Examinations

University of West London

St Mary's Road

London

W5 5RF

020 8231 2364

lcme.uwl.ac.uk

lcm.exams@uwl.ac.uk