

London College of Music Examinations

Musical Theatre for Actors Syllabus

Qualification specifications for:

Recital, Concert, Cabaret and Duet Examinations

Valid from:

2024

updated 03.06.2025

Below is a record of updates made since release:

03.06.2025

Candidates may now have someone operate playback equipment during backing track sections—strictly for starting/stopping tracks only—and may perform a brief soundcheck at the start of the exam to confirm playback levels.

Musical Theatre for Actors Syllabus 2024

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London College of Music Examinations

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1.1 Foreword

A vision for the future

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

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

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

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

1.2 Introduction

London College of Music Examinations (LCME)

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

1.3 Syllabus validity

This syllabus is valid for Recital, Concert, Cabaret and Duet Examinations in Musical Theatre for Actors 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 Actors exam route introduced in Spring 2024. It offers candidates the option to showcase their skills in acting through song. Parallel to this, Musical Theatre for Singers offers an in-depth focus on singing technique and is designed to evaluate all the necessary components of a vocal performance.

1.4 Changes to the syllabus

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

Music Theatre Syllabus (2019–2021)	Musical Theatre for Actors Syllabus 2024
Component 1 (Performance): perform varied programmes of songs and extracts of libretti with no compulsory repertoire	Component 1 (Performance): at least one song must be taken from the Handbook. Performance of the lyric of the song from the Handbook as an acting monologue
Sight Reading	Sight Reading is no longer required in graded exams
Own choice	Own choice must include a specified period of musical theatre for Grades 4 to 7
Opera	Opera is removed from the list of musical theatre genres. Operetta is to remain a musical theatre genre
Discussion questions	There aren't discussion questions but topics. These are now cumulative and topics from previous grades can be asked
Written Programmes	Programme notes will now be required for each step and graded award
Costume	Emphasis on rehearsal wear

1.5 Exam entry

Exam dates, locations and fees

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

Age groups and requirements for prior learning

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

Reasonable adjustments and special considerations

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

Equality, Diversity and Inclusion (EDI)

This syllabus is inclusive in its repertoire choices and committed to enabling candidates from all walks of life to reflect on their different needs, physical and emotional, and experiences by articulating issues, where appropriate, through the song's narrative and formulating clear interpretive arguments that communicate effectively. The syllabus material and approaches to learning celebrate the opportunity for equality, diversity and inclusion of gender, race and ethnicity, disability, sexuality, socio-economic background, faith and age.

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

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

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

1.6 Graded exams timings

Steps 1 & 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
15 mins	20 mins	20 mins	20 mins	25 mins	25 mins	30 mins	30 mins	35 mins

These are the maximum time allowed for the exam.

1.7 Assessment and results

Marking

Exams are conducted by trained examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, knowledge and understanding, interpretation and communication. In awarding marks, examiners will take into account the extent to which each of these assessment criteria is demonstrated within the individual exam components; the assessment criteria used by the examiners for Graded examinations is given in Section 7: Steps and Graded examinations: Assessment. A pass in each individual exam component is not required to pass overall.

Issue of results

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

Enquiries, complaints and appeals

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

1.8 Exam regulations

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

2.1 Repertoire and programme planning

LCM Publications

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

Additional repertoire

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

Programme planning

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

Parental guidance

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

Genres

Candidates should consider songs from different genres, including:

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

Alterations to repertoire

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

Transposing songs

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

Additional characters and stage directions

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

Languages

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

2.2 Performance guidelines

Spoken introductions

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

Performing the lyric

One song performed at each grade must be taken from the corresponding **Musical Theatre Handbook 2023 (LCM)**. The lyric of the song taken from the Handbook must be performed from memory as required by the core specifications of the grade:

- Steps 1 and 2: The candidate must recite the lyric from memory with care for the detail in each word. Reciting the lyric considers the content of the lyric and the quality of articulation to communicate the ideas expressed in the writing.
- Grades 1 to 3: The lyric must be treated as spoken text, which should explore an imaginative response to the feeling of the words (vowels) and their meaning (consonants). Speaking the lyric as verse considers the detail of the writing, such as rhythm, alliteration, colour, imagery, meter, phrasing and punctuation.
- Grades 4 and 5: The lyric is to be treated as a performance text that allows the performer to speak imaginatively and sensitively or explore character and situation in the form of an acting monologue. Acting the lyric requires the performer to breathe life into the text and communicate stories that have the truth, although expressed through imaginary circumstances.
- Grades 6 to 8: The lyric must be treated as an acting monologue, allowing exploration of text, meaning, phrasing of expressions, character, and situation imaginatively and creatively.

Performing from memory

All performances must be from memory.

Movement

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

Performance space

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

Accents in performance

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

Rehearsal tracks

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

Candidates of all ages and at all levels may have someone present in the exam room to operate playback equipment during the exam. Their sole role is to start and stop the tracks as required; they must not give cues, direction, or any form of coaching during the performance. They may only be present during those parts of the exam where recorded backing tracks are required.

Accompaniment

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

Use of copies in the examination

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

Candidates can use copies of the lyrics without obtaining formal permission as long as they are directly copied from a published score and subsequently destroyed after use.

2.3 Costume and hand properties

It is not essential to use costumes and props, and marks will not be deducted if they are not present. A minimum of loose-fitting neutral-coloured clothing (including footwear) that allows for ease of movement, is required. Using simple props and a hint of a costume (such as a hat, shawl or jacket) should clarify the character identified in each performance. Appropriate footwear (shoes, dance/jazz boots, etc) must be worn.

2.4 Written programme

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

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

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

2.5 Spoken text (Grades 7 & 8)

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

3. Summary of exam structure

The Four Graded examinations formats

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

3.1 Recital

Component 1: Performance

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

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

A spoken section of libretto lasting 30 seconds must feature in one of the additional songs being performed at Grades 7 & 8. Text for this does not need to be supplied to the examiner.

Component 2: Discussion

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. The content of the discussion, may differ from candidate to candidate, however the prime focus will always be the material performed in the exam.

Component weightings

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

3.2 Concert

Component 1: Performance

The requirements for each exam component are the same as the Recital examinations above.

Component 2: Reflection (all grades)

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

3.3 Cabaret

Component 1: Performance

In addition to the requirements set for Component 1 of Graded and Recital Examinations, candidates will choose to perform an additional song to replace Component 2.

3.4 Duet

Component 1: Performance

Candidates should present a contrasted and balanced programme of appropriate musical theatre repertoire. The repertoire chosen should be suitable for duet performance. The programme will be assessed according to the assessment criteria for performance at the equivalent grade (see pages 15 to 26).

Component 2: Reflection

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

Regulations

Please be aware that the duet examinations are not regulated.

4.1 Syllabus outline

Pre-preparatory

Steps 1 & 2

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

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

Level 1

Grades 1 to 3

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

Grades 1 to 3 establish the foundations of bringing fictional and non-fictional ideas to life. Candidates understand storytelling elements and how these are to be communicated to an audience.

Level 2

Grades 4 & 5

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

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

Level 3

Grade 6

The world of contemporary musical theatre (Grade 6) encourages and gives opportunities for candidates to engage with new unseen works and gain experience of creating roles and being original in their performance work. This is also consistent with the philosophy of the syllabus to encourage reimagination and reinvention, plus seeking opportunities to understand the demands of new writing in the 21st century.

Grades 7 & 8

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

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

Step 1

Component 1: Performance

90 marks

1. **Written programme:** Select two songs contrasting in style to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Step 1 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (100 words max.)
2. **Recite the lyric:** Recite the lyric of the song selected from the Handbook.
3. **Performance:** Perform the selected song from the Handbook and one other song from memory. One song must be taken from the Handbook and one song may be from any source.

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

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

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- meaning of significant words
- the contrast of mood in each song

Step 2

Component 1: Performance

90 marks

- 1. Written programme:** Select two songs contrasting in style to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Step 2 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (100 words max.)
- 2. Recite the lyric:** Recite the lyric of the song selected from the Handbook.
- 3. Performance:** Perform the selected song from the Handbook and one other song from memory. One song must be taken from the Handbook and one song may be from any source.

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

Title	Composer & lyricist	Publication
Crunch, Crunch, Crunch	Richard Link	Musical Theatre Handbook 2023: Step 2 (LCM)
The Times Are Hard	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 2 (LCM)
My Brand New Baby Brother (Sister)	Richard Link	Musical Theatre Handbook 2023: Step 2 (LCM)
Twinkle, Twinkle Little Star	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 2 (LCM)
Little Miss Muffet	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 2 (LCM)
This Little Light of Mine	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 2 (LCM)
Hush Little Baby	Traditional arr. Andy Smith	Musical Theatre Handbook 2023: Step 2 (LCM)
London Bridge	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 2 (LCM)
Old Mack!	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 2 (LCM)
The Grand Old Duke of York	Traditional arr. Richard Link	Musical Theatre Handbook 2023: Step 2 (LCM)

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- meaning of significant words
- the contrast of mood in each song

Grade 1

Component 1: Performance

90 marks

- Written programme:** Select two songs contrasting in style to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 1 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (150 words max.)
- Spoken introduction:** Introduce each song in a concise manner, identifying character, and chosen narrative or situation.
- Speak the lyric:** Speak the lyric of the song selected from the Handbook.
- Performance:** Perform the selected song from the Handbook and one other song from memory. One song must be taken from the Handbook and one song may be from any source.

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

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

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- choices made in the performance
- vowels and consonants and their importance in communicating the lyrics

Grade 2

Component 1: Performance

90 marks

- Written programme:** Select two songs contrasting in style to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 2 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (150 words max.)
- Spoken introduction:** Introduce each song in a concise manner, identifying character, and chosen narrative or situation.
- Speak the lyric:** Speak the lyric of the song selected from the Handbook.
- Performance:** Perform the selected song from the Handbook and one other song from memory. One song must be taken from the Handbook and one song may be from any source.

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

Title	Musical	Composer & lyricist	Publication
Good Morning	Singin' in the Rain	Nacio H Brown & Arthur Freed	Musical Theatre Handbook 2023: Grade 2 (LCM)
The Sun Has Got His Hat on	Me and My Girl	Ralph Butler & Noel Gay	Musical Theatre Handbook 2023: Grade 2 (LCM)
Day by Day	Godspell	Stephen Schwartz	Musical Theatre Handbook 2023: Grade 2 (LCM)
I Want it Now	Willy Wonka & The Chocolate Factory	Leslie Bricusse	Musical Theatre Handbook 2023: Grade 2 (LCM)
I'm Late	Alice in Wonderland	Sammy Fain & Bob Hilliard	Musical Theatre Handbook 2023: Grade 2 (LCM)
Pure Imagination	Charlie & The Chocolate Factory	Leslie Bricusse & Anthony Newley	Musical Theatre Handbook 2023: Grade 2 (LCM)
The Ugly Duckling	Hans Christian Andersen	Frank Loesser	Musical Theatre Handbook 2023: Grade 2 (LCM)
Let's Go Fly a Kite	Mary Poppins	Richard M Sherman & Robert B Sherman	Musical Theatre Handbook 2023: Grade 2 (LCM)
My Favourite Things	The Sound of Music	Richard Rodgers & Oscar Hammerstein II	Musical Theatre Handbook 2023: Grade 2 (LCM)
Heffalumps and Woozles	The Many Adventures of Winnie the Pooh	Richard M Sherman & Robert B Sherman	Musical Theatre Handbook 2023: Grade 2 (LCM)

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- choices made in the performance
- vowels and consonants and their importance in communicating the lyrics

Grade 3

Component 1: Performance

90 marks

- Written programme:** Select three songs contrasting in style to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 3 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (150 words max.)
- Spoken introduction:** Introduce each song in a concise manner, identifying character, and chosen narrative or situation.
- Speak the lyric:** Speak the lyric of the song selected from the Handbook.
- Performance:** Perform the selected song from the Handbook and two other songs from memory. One song must be taken from the Handbook and two songs may be from any source.

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

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

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- choices made in the performance
- vowels and consonants and their importance in communicating the lyrics

Grade 4

Component 1: Performance

90 marks

- Written programme:** Select three songs contrasting in style to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 4 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (200 words max.)
- Spoken introduction:** Introduce each song in a concise manner, identifying character, and chosen narrative or situation.
- Perform the lyric:** Perform the lyric of the song selected from the Handbook as spoken verse or an acting monologue.
- Performance:** Perform the selected song from the Handbook and two other songs from memory. One song must be taken from the Handbook and two songs may be from any source, one of which must be written before 1960.

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

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

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- punctuation and phrasing
- characterisation and character intentions

Grade 5

Component 1: Performance

90 marks

- Written programme:** Select three songs contrasting in style and genre to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 5 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (200 words max.)
- Spoken introduction:** Introduce each song in a concise manner, identifying character, and chosen narrative or situation.
- Perform the lyric:** Perform the lyric of the song selected from the Handbook as spoken verse or an acting monologue.
- Performance:** Perform the selected song from the Handbook and two other songs from memory. One song must be taken from the Handbook and two songs may be from any source, one of which must be written before 1980.

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

Title	Musical	Composer & lyricist	Publication
Take Me to the World	Evening Primrose	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 5 (LCM)
Someone to Watch Over Me	Oh, Kay!	Ira Gershwin & George Gershwin	Musical Theatre Handbook 2023: Grade 5 (LCM)
You'll Be Back	Hamilton	Lin-Manuel Miranda	Musical Theatre Handbook 2023: Grade 5 (LCM)
All Good Gifts	Godspell	Stephen Schwartz	Musical Theatre Handbook 2023: Grade 5 (LCM)
Electricity	Billy Elliot	Elton John & Lee Hall	Musical Theatre Handbook 2023: Grade 5 (LCM)
Stay With Me	City of Angels	Cy Coleman & David Zippel	Musical Theatre Handbook 2023: Grade 5 (LCM)
When I Look at You	The Scarlet Pimpernel	Frank Wildhorn & Nan Knighton	Musical Theatre Handbook 2023: Grade 5 (LCM)
Song on the Sand	La Cage Aux Folles	Jerry Herman	Musical Theatre Handbook 2023: Grade 5 (LCM)
What it Means to Be a Friend	13: The Musical	Jason Robert Brown	Musical Theatre Handbook 2023: Grade 5 (LCM)
As We Stumble Along	The Drowsy Chaperone	Lisa Lambert & Greg Morrison	Musical Theatre Handbook 2023: Grade 5 (LCM)

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- punctuation and phrasing
- characterisation and character intentions

Grade 6

Component 1: Performance

90 marks

- Written programme:** Select three songs contrasting in style and genre to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 6 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (250 words max.)
- Spoken introduction:** Introduce each song in a concise manner, identifying character, and chosen narrative or situation.
- Perform the lyric:** Perform the lyric of the song selected from the Handbook as an acting monologue.
- Performance:** Perform the selected song from the Handbook and two other songs from memory. One song must be taken from the Handbook and two songs may be from any source, one of which must be written after 2000.

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

Title	Musical	Composer & lyricist	Publication
Freedom	Dracula	Alex Loveless	Musical Theatre Handbook 2023: Grade 6 (LCM)
My Turn Now	Alfie	John Cameron & Eden Phillips	Musical Theatre Handbook 2023: Grade 6 (LCM)
Guardian Angel	TESS	Michael Davies & Michael Blore	Musical Theatre Handbook 2023: Grade 6 (LCM)
Suddenly I'm Singing	The Great Big Radio Show!	Philip Glassborow arr. David Rhind-Tutt & Geoffrey Thomas	Musical Theatre Handbook 2023: Grade 6 (LCM)
On a Good Day	Cloaked	Danny Haengil Larsen & Michelle Elliott	Musical Theatre Handbook 2023: Grade 6 (LCM)
We Should Have Listened	Pied Piper	Kate Courage	Musical Theatre Handbook 2023: Grade 6 (LCM)
Little Box of Memories	Driven	Joe Archer & Francesco Redica	Musical Theatre Handbook 2023: Grade 6 (LCM)
Distraction	The Painter's Dream	Barry Thorson & Richard Link	Musical Theatre Handbook 2023: Grade 6 (LCM)
The Something Else	#zoologicalsociety	Vikki Stone	Musical Theatre Handbook 2023: Grade 6 (LCM)
Do I Dare to Dream [PG]	In Another Century	John Cameron & Simon Humphreys	Musical Theatre Handbook 2023: Grade 6 (LCM)
There Must Be Hope [PG]	Situations	Tony Pegler	Musical Theatre Handbook 2023: Grade 6 (LCM)
Normal	The Yellow Wood	Danny Haengil L & Michelle E	Musical Theatre Handbook 2023: Grade 6 (LCM)

Additional repertoire

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

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

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- movement and gesture
- contrast in performance styles between songs

Grade 7

Component 1: Performance

90 marks

- Written programme:** Select four songs contrasting in style and genre to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 7 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (250 words max.)
- Spoken introduction:** Introduce each song in a concise manner, identifying character, situation, and chosen narrative or situation.
- Perform the lyric:** Perform the lyric of the song selected from the Handbook as an acting monologue.
- Spoken text:** A short spoken section of text must be incorporated to one of the own choice songs. Further information is available on page 10.
- Performance:** Perform the selected song from the Handbook and three other songs from memory. One song must be taken from the Handbook and three songs may be from any source.

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

Title	Musical	Composer & lyricist	Publication
So Big/So Small	Dear Evan Hansen	Benj Pasek & Justin Paul	Musical Theatre Handbook 2023: Grade 7 (LCM)
Always Starting Over	If/Then	Brian Yorkey & Tom Kitt	Musical Theatre Handbook 2023: Grade 7 (LCM)
This Nearly Was Mine	South Pacific	Richard Rodgers & Oscar Hammerstein II	Musical Theatre Handbook 2023: Grade 7 (LCM)
Empty Chairs at Empty Tables	Les Misérables	Claude-Michel Schönberg, Alain Boublil & Herbert K	Musical Theatre Handbook 2023: Grade 7 (LCM)
No More	Into the Woods	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 7 (LCM)
Cabaret	Cabaret	John Kander & Fred Ebb	Musical Theatre Handbook 2023: Grade 7 (LCM)
What I Did For Love	A Chorus Line	Marvin Hamlisch & Edward Kleban	Musical Theatre Handbook 2023: Grade 7 (LCM)
Johanna	Sweeney Todd	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 7 (LCM)
Hold Me in Your Heart	Kinky Boots	Cyndi Lauper	Musical Theatre Handbook 2023: Grade 7 (LCM)
Gimme, Gimme	Thoroughly Modern Millie	Jeanine Tesori & Dick Scanlan	Musical Theatre Handbook 2023: Grade 7 (LCM)
Tell Me It's Not True	Blood Brothers	Willy Russell	Musical Theatre Handbook 2023: Grade 7 (LCM)
The Winner Takes It All	MAMMA MIA!	Benny Andersson & Björn Ulvaeus	Musical Theatre Handbook 2023: Grade 7 (LCM)

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with

the examiner is supported by the written programme notes and will consider:

- movement and gesture
- contrast in performance styles between songs

Grade 8

Component 1: Performance

90 marks

1. **Written programme:** Select four songs contrasting in style and genre to perform. At least one song must be taken from the **Musical Theatre Handbook 2023: Grade 8 (LCM)**. The examiner must be handed:
 - a list of choices including the title and source of each song
 - a copy of the lyrics and music of any song not chosen from the Handbook
 - short written programme notes (300 words max.)
2. **Spoken introduction:** Introduce each song in a concise manner, identifying character, situation, and chosen narrative or situation.
3. **Perform the lyric:** Perform the lyric of the song selected from the Handbook as an acting monologue.
4. **Spoken text:** A short spoken section of text must be incorporated to one of the own choice songs. Further information is available on page 10.
5. **Performance:** Perform the selected song from the Handbook and three other songs from memory. One song must be taken from the Handbook and three songs may be from any source.

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

Title	Musical	Composer & lyricist	Publication
Everything I Know	In the Heights	Lin-Manuel Miranda	Musical Theatre Handbook 2023: Grade 8 (LCM)
A Bit of Earth	The Secret Garden	Lucy Simon & Marsha Norman	Musical Theatre Handbook 2023: Grade 8 (LCM)
Out There	The Hunchback of Notre Dame	Alan Menken & Stephen Schwartz	Musical Theatre Handbook 2023: Grade 8 (LCM)
Being a Geek	13: The Musical	Jason Robert Brown	Musical Theatre Handbook 2023: Grade 8 (LCM)
Talent	Road Show	Stephen Sondheim	Musical Theatre Handbook 2023: Grade 8 (LCM)
The Movie in My Mind [PG]	Miss Saigon	Claude-Michel Schönberg, Alain B & Richard Maltby, Jr	Musical Theatre Handbook 2023: Grade 8 (LCM)
Don't Rain on My Parade	Funny Girl	Jule Styne & Bob Merrill	Musical Theatre Handbook 2023: Grade 8 (LCM)
Beautiful City	Godspell	Stephen Schwartz	Musical Theatre Handbook 2023: Grade 8 (LCM)
The Music and the Mirror	A Chorus Line	Marvin Hamlisch & Edward Kleban	Musical Theatre Handbook 2023: Grade 8 (LCM)
Colored Woman	Memphis	David Bryan & Joe DiPietro	Musical Theatre Handbook 2023: Grade 8 (LCM)
One Perfect Moment	Bring it On	Tom Kitt, Amanda Green & Lin-Manuel Miranda	Musical Theatre Handbook 2023: Grade 8 (LCM)
Waiting for Life	Once on This Island	Stephen Flaherty & Lynn Ahrens	Musical Theatre Handbook 2023: Grade 8 (LCM)

Component 2: Discussion

10 marks

Candidates will be engaged in a short discussion with the examiner. The knowledge required is cumulative; previous topics may appear again in later grades. For more information, see page 27. The discussion with the examiner is supported by the written programme notes and will consider:

- a critical evaluation of the candidate's performance
- structure and shape of the performed material

6.1 Discussion requirements

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

Steps 1 & 2

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

Grades 1 to 3

Establish the foundations of performance, such as choice, style, genre, characterisation and mood of the spoken and sung lyric, the importance of punctuation and the use of pauses and phrasing. Elements of basic theory will be appropriate to the early stages of this work, such as vocabulary, vowels, consonants, and basic vocal anatomy. Overall, encourage an ability to express ideas clearly with an expressive approach to basic performance skills.

Grades 4 & 5

Identify the developmental stage in the performance process and consider how to create dynamic contrast. Establish a sense of physicality appropriate to the character, and variety in sung and spoken performance. Theoretical aspects might include: how sound is produced, the role of the vocal folds in vocalisation, alignment and posture, and elements of breathing regarding the delivery of the spoken and sung performance. Candidates might demonstrate the exercises used to support their practice regime. Overall the work will require imagination, creativity and show awareness of the technical demands faced in the performance.

Grades 6 to 8

Demonstrate an advanced level of performance and the art of storytelling through the use of spoken and sung voice. Identify a secure theoretical, historical, contextual, and literary understanding of structure and form relating to the performed songs. A good understanding of the power of the narrative, characterisation and technical challenges encountered at this stage of work will be required. Technical exercises might be discussed concerning the speaking of text, breathing for speaking and singing, pitch, inflection and volume to create appropriate emotional responses to the needs of the narrative and situation.

The discussion is a moment for dialogue between examiner and candidate to elaborate on ideas rather than requiring definitive correct responses. Candidates may demonstrate an idea in any way that is appropriate and relevant to the performances to explore their reasoning.

Assessment objectives

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

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

7.1 Recital

Assessment criteria

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

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

	Lyric	Set song	Own choice 1	Own choice 2	Own choice with dialogue	Discussion
Steps 1 & 2	20	35	35	—	—	10
Grades 1 to 3	20	35	35	—	—	10
Grades 3 to 6	20	20	25	25	—	10
Grades 7 & 8	15	15	20	20	20	10

Weightings and timings

	Performance	Discussion	Duration (solo exams)
Steps 1 & 2	90%	10%	15 minutes
Grades 1 to 3	90%	10%	20 minutes
Grades 4 to 5	90%	10%	25 minutes
Grades 6 & 7	90%	10%	30 minutes
Grade 8	90%	10%	35 minutes

Regulations

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

7.2 Concert

Assessment criteria

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

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

	Lyric	Set song	Own choice 1	Own choice 2	Own choice with dialogue	Reflection
Grades 1 & 2	20	35	35	—	—	10
Grades 3 to 6	20	20	25	25	—	10
Grades 7 & 8	15	15	20	20	20	10

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

Weightings and timings

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

Regulations

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

7.3 Cabaret

Assessment criteria

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

and physical core skills to maintain the cabaret performance of a prescribed duration. The relevant aims identified in the core specification of each grade will be expected to be observed in all aspects of the performance (see pages 15 to 26). Each grade is an opportunity to explore the power of communication as freely as possible.

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

	Lyric	Set song	Own choice 1	Own choice 2	Own choice 3	Own choice with dialogue
Grades 1 & 2	20	20	30	30	—	—
Grades 3 to 6	20	20	20	20	20	—
Grades 7 & 8	20	20	15	15	15	15

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

Weightings and timings

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

Regulations

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

7.4 Duet

Assessment criteria

The one significant feature of this qualification is that it indicates focus, attention to detail, strength, and physical core skills to maintain the relationship between two characters. The relevant aims identified in the core specification of each grade will be expected to be observed in all aspects of the performance (see pages 15 to 26). Each grade is an opportunity to explore the power of communication as freely as possible.

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

	Duet 1	Duet 2	Duet 3	Duet 4	Duet 5	Reflection
Preliminary 1 & 2	45	45	—	—	—	10
Transitional 3 to 5	30	30	30	—	—	10
Advanced 6 & 7	23	23	22	22	—	10
Advanced 8	18	18	18	18	18	10

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

Grade equivalent	Performance	Reflection	Number of songs	Duration
Level 1	90%	10%	2	20 mins
Level 1	90%	10%	2	20 mins
Level 1	90%	10%	3	20 mins
Level 2	90%	10%	3	25 mins
Level 2	90%	10%	3	25 mins
Level 3	90%	10%	4	30 mins
Level 3	90%	10%	4	30 mins
Level 3	90%	10%	5	35 mins

Regulations

Please be aware that the duet examinations are not regulated.

8.1 Step and Graded examinations

Distinction (85–100%)

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

Merit (75–84%)

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

Pass (65–74%)

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

Below pass, upper level (55–64%)

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

Below pass, lower level (0–54%)

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

8.2 Attainment band descriptions by examination component

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

Component 1: Performance

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

Sung repertoire

Steps 1 & 2

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

Grades 1 to 3

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

Grades 4 & 5

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

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

Grade 6

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

Grades 7 & 8

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

Lyric

Steps 1 & 2 and Grades 1 to 3

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Distinction 85–100%	Accomplished attention to the detail of audibility and diction, bringing a sense of meaning to the lyric.	Accomplished interpretation of a lyric. Imaginative choices bring moments of the lyric to life.	Accomplished and imaginative understanding of the lyric.	Accomplished sense of artistry communicated in the presentation.
Merit 75–84%	Good use of voice and diction, identifying the energy of the spoken word.	Imaginative interpretation of lyrics and creative choices made.	Good understanding skills to effectively communicate the intentions of the text.	Good awareness of the need to communicate the meaning of the lyric.
Pass 65–74%	Appropriate vocal audibility, diction applied to the demands of the lyric.	Moments of insight in the delivery of the lyric. Reacted to phrases rather than full thoughts.	Needing more focus to understand how to communicate the lyric effectively.	Lack of phrasing created poor communication of the lyric.

	Technical accomplishment	Interpretation	Knowledge & understanding	Communication
Below pass 0–64%	Ineffective diction and inaudible vocal work prevented the intentions of the lyric from being communicated.	The need for a better understanding of basic shape and phrasing is more an exercise than a colourful response to the text.	Limited skills regarding the exploration of the story or meaning prevented effective communication of the lyric.	Lack of connection with the text and listener regarding the presentation of the lyric. Not fully engaged.

Grades 4 & 5

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

Grades 6 to 8

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

Component 2: Discussion

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

Steps 1 & 2 and Grades 1 to 3

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

Grades 4 & 5

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

Grade 6

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

Grades 7 & 8

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

Component 2: Reflection

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

Grades 1 to 3

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

Grades 4 & 5

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

Grade 6

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

Grades 7 & 8

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

9. Regulated qualifications

9.1 Regulated qualification information

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

Graded examinations

Level	Qualification Number	Qualification Title	Guided Learning Hours	Total Qualification Time	Credit
Grade 1	501/2005/0	UWLQ Level 1 Award in Graded Examination in 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

9.2 RQF levels

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

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

9.3 UCAS tariff points

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

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

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