London College of Music Examinations

Musical Theatre for Singers Syllabus

Qualification specifications for:
Step and Grades

Valid from:
2024

updated 11.09.2025

LCME
SINCE·1887

Below is a record of updates made since release:

16.03.2024

The repertoire list was updated: 'Once Upon a December' was listed in Music Theatre Handbook 2019 Grade 3; it is now correctly listed in the Music Theatre Handbook 2019 Grade 2.

20.01.2025

The repertoire list was updated: **[1]** 'What If' was listed twice in error; it is now correctly listed in Grades 1 to 3: 2000–Present. **[2]** 'Cabaret' was listed in the pre-1965 era; it is now correctly listed in Grades 6 to 8: 1965–1999.

24.01.2025

Further updates to the repertoire list: **[1]** 'Where Is Love', 'I Got the Sun in the Morning', 'Daisy Bell', and 'I Do Like to Be Beside the Seaside' were listed in the 1965–1999 era; they are now correctly listed in the pre-1965 era. **[2]** 'I love Betsy' and 'Quiet' appeared in the 1965–1999 era; they are now correctly listed in the 2000–present era. **[3]** 'Beyond My Wildest Dreams' appeared in Grades 1 to 3; it is now correctly listed in Grades 6 to 8. **[4]** 'I'm Late' was listed twice in error; it is now correctly listed in the Musical Theatre Handbook 2023 Grade 2. **[5]** A number of pieces were listed in the wrong handbook: 'Once Upon a December', 'Round-Shouldered Man' and 'Think Positive' are now correctly listed in the Music Theatre Handbook Grade 2019 Grade 2. 'Johnny One Note', 'Any Old Iron' and 'My Favorite Things' are now correctly listed in the Music Theatre Handbook 2019 Grade 1. 'Be Kind to Your Parents', 'I've Gotta Crow', 'Dites-Moi', 'Where is Love', 'Feed the Birds (Tuppence a Bag)' and 'Part of Your World' are now correctly listed in the Musical Theatre Handbook 2023 Grade 1. 'Fascinating Rhythm' and 'Barbara Song' are now correctly listed in the Music Theatre Handbook 2019 Grade 5. 'Waiting for Life' from Once on This Island and 'One Perfect Moment' from Bring it On are now correctly listed in the Musical Theatre Handbook 2023 Grade 8.

11.03.2025

The repertoire list was updated: 'A Change In Me' was listed in the 2000–Present era, it is now correctly listed in Grades 6 to 8: 1965–1999.

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.

11.09.2025

[1] Updated policy around performing with a backing track. **[2]** Updated policy on vocal exercises to allow candidates to use starting notes from any source

Musical Theatre for Singers Syllabus 2024
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1.1 Introduction

London College of Music Examinations (LCME)

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

What makes LCM Examinations distinctive

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

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

Syllabus objectives

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

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

1.2 Syllabus validity

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

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

1.3 Exam entry

Exam dates, locations and fees

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

Age groups and requirements for prior learning

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

Reasonable adjustments and special considerations

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

Equality, Diversity and Inclusion (EDI)

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

1.4 Exam durations

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

These are the maximum times allowed for the exam.

1.5 Assessment and results

Marking

How marks are awarded

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

Issue of results

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

Enquiries, complaints and appeals

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

1.6 Exam regulations

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

2.1 Repertoire and programme planning

Repertoire list

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

Own choice songs

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

LCM Publications

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

Programme planning

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

Genres

Candidates may consider songs from different genres, including:

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

Parental guidance

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

Alterations to repertoire

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

Transposing songs

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

Additional characters and stage directions

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

Pronunciation, accents and language

Extracts of libretto at Grades 6 to 8 should be performed in character. It is expected that characterisation in both spoken libretto and songs will involve appropriate accents and pronunciation. Pieces will normally be performed in English and there is no requirement that another language is used, however, candidates may perform in another language if they wish. Where this is the case, translations into English must be provided. It is recognised that a number of contemporary songs contain expletives. While LCM Examinations does not prohibit their use in exams, younger candidates are asked to adopt a sensitive approach to this matter. Lyrics may be adapted where feasible, and where this does not significantly affect the impact of the song.

Use of copies in the examination

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

2.2 The presentation of the performance

Performing from memory

All performances must be from memory.

Introducing the songs

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

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

Song context

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

Accompaniment

Performing with an accompanist

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

Performing with a backing track

If using a backing track, the track must not contain a vocal or instrumental part which doubles the main vocal line of the song. However, it may contain backing vocals as a harmonisation or counter-melody to the main vocal line. Rehearsal tracks for the songs included in the **Musical Theatre Handbooks 2023** *(LCM)* are available from the LCME website: **lcme.uwl.ac.uk**. These may be used for practice and in the examination room.

Candidates 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.

2.3 Costume and props

General guidelines

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

Costume changes

Candidates must not leave the examination room between songs. Any costume changes must be such that they can be made quickly and unaided, in the presence of the examiner, with no potential for embarrassment to either candidate or examiner. A screen may be used as long as it does not interfere with the space, though this facility may not be provided at every venue, and candidates are advised to make appropriate

arrangements with the local representative. Costume change times must be included in the length of the programme as detailed for each grade. If considered necessary, the discreet presence of a chaperone is acceptable, if agreed in advance with the Chief Examiner and Centre Representative.

2.4 Written programme

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

2.5 Spoken libretto (Grades 6 to 8)

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

2.6 Practical advice

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

2.7 Vocal exercises

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory

3.1 Exam components

Step

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

Grades

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

3.2 Step exam

Component 1: Performance

Candidates perform two own-choice songs.

Component 2: Performance Delivery and Written Programme

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

Component 3: Discussion

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

Component weightings

	Performance	Performance Delivery and Written Programme	Discussion
Step	80	10	10

3.3 Graded exams

Component 1: Vocal exercises

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

Component 2: Performance

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

Component 3: Performance Delivery and Written Programme

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

Component 4: Discussion

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

Component weightings

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

Step

Grade overview

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

Grade 1

Grade overview

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

Grades 2

Grade overview

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

Grades 3

Grade overview

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

Grade 4

Grade overview

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

Grade 5

Grade overview

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

Grade 6

Grade overview

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

Grade 7

Grade overview

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

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

Grade 8

Grade overview

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

Step

Component 1: Performance **80 marks**

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

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

Component 2: Performance Delivery and Written Programme **10 marks**

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

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

Musical Theatre Handbook 2023: Step 1 (*LCM*)

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

Musical Theatre Handbook 2023: Step 2 (*LCM*)

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

continued on the next page

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

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

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

Component 3: Discussion

10 marks

Discuss with the examiner:

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

Grade 1

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 3 minutes

Component 2: Performance **60 marks**

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

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

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

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

Grade 2

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 3 minutes

Component 2: Performance **60 marks**

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

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

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

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

Grade 3

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 3 minutes

Component 2: Performance **60 marks**

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

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

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

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

Grade 4

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 4 minutes

Component 2: Performance **60 marks**

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

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

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

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

Grade 5

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 5 minutes

Component 2: Performance **60 marks**

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

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

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

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

Grade 6

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 6 minutes

Component 2: Performance **60 marks**

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

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

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

Spoken libretto

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

- how the programme was chosen

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

Grade 7

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 6 minutes

Component 2: Performance **60 marks**

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

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

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

Spoken libretto

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

- how the programme was chosen

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

Grade 8

Component 1: Vocal exercises **10 marks**

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

Candidates should observe the following requirements:

- The candidate will advise the examiner of the exercises to be performed and the reason for their choice
- The exercises are all unaccompanied
- Candidates can use starting notes if they wish. These can be provided by the candidate themselves or by the accompanist, on the piano or from another source (eg. phone app). This can be for each exercise or each iteration of an exercise (eg. where an exercise is repeated at different pitches)
- The tests do not need to be performed from memory. Total component time must not exceed 8 minutes

Component 2: Performance **60 marks**

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

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

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

Spoken libretto

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

Component 3: Performance Delivery and Written Programme **20 marks**

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

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

Component 4: Discussion **10 marks**

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

- how the programme was chosen

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

6.1 Grades 1 to 3

Grades 1 to 3 repertoire: pre-1965

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

Musical Theatre Handbook 2023: Grade 1 (*LCM*)

Be Kind to Your Parents	Fanny	Harold Rome
Where is Love?	Oliver!	Lionel Bart
I've Gotta Crow	Peter Pan	Mark Charlap & Carolyn Leigh
Dites-Moi	South Pacific	Rodgers & Hammerstein

Title	Musical	Songwriters
Music Theatre Handbook 2019: Grade 1 (*LCM*)		
Johnny One Note	Babes in Arms	Rodgers and Hart
Any Old Iron	Music Hall	Charles Collins, Fred Terry and AE Sheppard
My Favorite Things	The Sound of Music	Rodgers and Hammerstein
Musical Theatre Handbook 2023: Grade 2 (*LCM*)		
I'm Late	Alice in Wonderland	Sammy Fain & Bob Hilliard
The Ugly Duckling	Hans Christian Andersen	Frank Loesser
Let's Go Fly a Kite	Mary Poppins	Sherman brothers
The Sun Has Got His Hat On	Me and My Girl	Ralph Butler & Noel Gay
Good Morning	Singin' in the Rain	Nacio H Brown & Arthur Freed
My Favorite Things	The Sound of Music	Rodgers and Hammerstein
Music Theatre Handbook 2019: Grade 2 (*LCM*)		
I Got the Sun in the Morning	Annie Get Your Gun	Irving Berlin
Daisy Bell	Music Hall	Harry Darce
I Do Like to Be Beside the Seaside	Music Hall	John A Glover-Kind
Musical Theatre Handbook 2023: Grade 3 (*LCM*)		
Put on a Happy Face	Bye, Bye Birdie	Charles Strouse & Lee Adams
Let Me Entertain You [PG]	Gypsy	Jules Styne & Stephen Sondheim
If I Only Had a Brain	The Wizard of Oz	Harold Arlen & E "Yip" Harburg
Music Theatre Handbook 2019: Grade 3 (*LCM*)		
Don't Dilly Dally on the Way	Music Hall	Charles Collins & Fred W Leigh
The Boy I Love is Up in the Gallery	Music Hall	George Ware
Goodnight My Someone	The Music Man	Meredith Willson

Grades 1 to 3 repertoire: 1965–1999

Title	Musical	Songwriters
There's a Place Called Home	A Christmas Carol	Alan Menken & Lynn Ahrens
A Whole New World	Aladdin	Alan Menken & Tim Rice
I Always Knew	Annie	Charles Strause & Martin Charnin
Maybe	Annie	Charles Strause & Martin Charnin
Tomorrow	Annie	Charles Strause & Martin Charnin
You're Never Fully Dressed without a Smile	Annie	Charles Strause & Martin Charnin
Waitin' for the Light to Shine	Big River	Roger Miller
Hushabye Mountain	Chitty Chitty Bang Bang	Sherman Brothers
Lovely Lonely Man	Chitty Chitty Bang Bang	Sherman Brothers
Toot Sweets	Chitty Chitty Bang Bang	Sherman Brothers

Title	Musical	Songwriters
Truly Scrumptious	Chitty Chitty Bang Bang	Sherman Brothers
Talk to the Animals	Doctor Dolittle	Leslie Bricusse & Anthony Newley
Fernando	Mamma Mia!	Benny Andersson, Björn Ulvaeus & Stig Anderson
Candle on the Water	Pete's Dragon	Al Kasha & Joel Hirschhorn
A Time for Us	Romeo and Juliet	Nino Rota
Rubber Duckie	Sesame Street	Jeff Moss
Just One Person	Snoopy!!!	Larry Grossman & Hal Hackady
Scales and Arpeggios	The Aristocats	Sherman Brothers
The Bare Necessities	The Jungle Book	Terry Gilkyson
Poco Poppa Pizza and Mamma Piccolo	The Most Wanted Faces	Betty Roe
Someone's Waiting for You	The Rescuers	Sammy Fain, Carol Connors & Ayn Robbins
When She Loved Me	Toy Story 2	Randy Newman
The Wonderful Thing About Tiggers	Winnie the Pooh and the Blustery Day	Sherman Brothers

Musical Theatre Handbook 2023: Grade 1 (*LCM*)

Bad Guys	Bugsy Malone	Paul Williams
Castle on a Cloud	Les Misérables	Boublil and Schönberg
Feed the Birds (Tuppence a Bag)	Mary Poppins	Sherman Brothers
Part of Your World	The Little Mermaid	Alan Menken & Howard Ashman
No Matter What	Whistle Down the Wind	Andrew Lloyd Webber & Jim Steinman

Music Theatre Handbook 2019: Grade 1 (*LCM*)

Little People	Les Misérables	Boublil and Schönberg

Musical Theatre Handbook 2023: Grade 2 (*LCM*)

Day by Day	Godspell	Stephen Schwartz
Heffalumps and Woozles	The Many Adventures of Winnie the Pooh	Sherman Brothers
I Want it Now	Willy Wonka & The Chocolate Factory	Leslie Bricusse & Anthony Newley
Pure Imagination	Willy Wonka & The Chocolate Factory	Leslie Bricusse & Anthony Newley

Music Theatre Handbook 2019: Grade 2 (*LCM*)

Once Upon a December	Anastasia	Ahrens & Flaherty
Round-Shouldered Man	The Secret Garden	Lucy Simon & Marsha Norman
Think Positive	Willy Wonka & The Chocolate Factory	Leslie Bricusse & Anthony Newley

Musical Theatre Handbook 2023: Grade 3 (*LCM*)

Proud of Your Boy	Aladdin	Howard Ashman & Alan Menken
Any Dream Will Do	Joseph and the Amazing Technicolor Dreamcoat	Andrew Lloyd Webber & Tim Rice
I Wan'na Be Like You	The Jungle Book	Sherman brothers

Title	Musical	Songwriters
The Girl I Mean to Be	The Secret Garden	Lucy Simon & Marsha Norman
Happiness	You're a Good Man, Charlie Brown	Clark Gesner

Grades 1 to 3 repertoire: 2000–present

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

Musical Theatre Handbook 2023: Grade 1 (*LCM*)

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

Music Theatre Handbook 2019: Grade 1 (*LCM*)

Do You Want to Build a Snowman?	Frozen	Robert Lopez & Kristen Anderson-Lopez

Title	Musical	Songwriters
Musical Theatre Handbook 2023: Grade 3 (*LCM*)		
When I Grow Up	Matilda	Tim Minchin
I See the Light	Tangled	Alan Menken & Glenn Slater
Music Theatre Handbook 2019: Grade 3 (*LCM*)		
Good Morning Baltimore	Hairspray	Shaiman & Wittman
How Lucky You Are	Seussical	Ahrens & Flaherty
What If	The Addams Family	Andrew Lippa

6.2 Grades 4 and 5

Grades 4 and 5 repertoire: pre-1965

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

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

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

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I Got Rhythm	Girl Crazy	George & Ira Gershwin

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

Grades 4 and 5 repertoire: 1965–1999

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

Title	Musical	Songwriters
No One Knows Who I Am [PG]	Jekyll & Hyde	Frank Wildhorn & Leslie Bricusse
Close Every Door	Joseph and the Amazing Technicolor Dreamcoat	Andrew Lloyd Webber & Tim Rice
Pharaoh Story	Joseph and the Amazing Technicolor Dreamcoat	Andrew Lloyd Webber & Tim Rice
Prologue	Joseph and the Amazing Technicolor Dreamcoat	Andrew Lloyd Webber & Tim Rice
I Just Can't Wait to be King	Lion King	Elton John & Tim Rice
Honey, Honey [PG]	Mamma Mia!	Benny Andersson, Björn Ulvaeus & Stig Anderson
Thank You for the Music	Mamma Mia!	Benny Andersson & Björn Ulvaeus
Colors of the Wind	Pocahontas	Alan Menken & Stephen Schwartz
Just Around the Riverbend	Pocahontas	Alan Menken & Stephen Schwartz
Tell Him/Her Anything	Slipper and the Rose	Sherman Bros
God Help the Outcasts	The Hunchback of Notre Dame	Alan Menken & Stephen Schwartz
Can You Feel the Love Tonight?	The Lion King	Elton John & Tim Rice
Les Poissons	The Little Mermaid	Alan Menken & Howard Ashman
Sally's Song	The Nightmare Before Christmas	Danny Elfman
What's This?	The Nightmare Before Christmas	Danny Elfman
Something Good	The Sound of Music	Rodgers & Hammerstein
If He Really Knew Me	They're Playing Our Song	Marvin Hamlisch & Carole Bayer Sager
Bright Eyes	Watership Down	Mike Batt
Musical Theatre Handbook 2023: Grade 5 (*LCM*)		
Stay With Me	City of Angels	Cy Coleman & David Zippel
Take Me to the World	Evening Primrose	Stephen Sondheim
All Good Gifts	Godspell	Stephen Schwartz
Song on the Sand	La Cage Aux Folles	Jerry Herman
As We Stumble Along	The Drowsy Chaperone	Lisa Lambert & Greg Morrison
When I Look at You	The Scarlet Pimpernel	Frank Wildhorn & Nan Knighton
Music Theatre Handbook 2019: Grade 5 (*LCM*)		
Giants in the Sky	Into the Woods	Stephen Sondheim

Grades 4 and 5 repertoire: 2000–present

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

Title	Musical	Songwriters
Dear Billy	Billy Elliot	Elton John & Lee Hall
If You Knew My Story	Bright Star	Steve Martin & Edie Brickell
Please Don't Make Me Love You	Dracula	Frank Wildhorn, Don Black & Christopher Hampton
Surface Pressure	Encanto	Lin-Manuel Miranda
Happy Working Song	Enchanted	Alan Menken & Stephen Schwartz
It Means Beautiful	Everybody's Talking about Jamie	Dan Gillespie Sells & Tom MacRae
You Don't Even Know It	Everybody's Talking about Jamie	Dan Gillespie Sells & Tom MacRae
The World is Upside Down	Finding Neverland	Gary Barlow & Eliot Kennedy
All is Found	Frozen 2	Robert Lopez & Kristen Anderson-Lopez
Since I Gave My Heart Away	Geppetto	Stephen Schwartz
Everything About You	Groundhog Day	Tim Minchin
My Party Dress	Henry and Mudge	Kerrigan-Lowdermilk
City of Stars	La La Land	Justin Hurwitz, Benj Pasek & Justin Paul
Live Out Loud	Little Princess	Andrew Lippa
The Cover is Not the Book	Mary Poppins Returns	Shaiman & Wittman
The Place Where the Lost Things Go	Mary Poppins Returns	Shaiman & Wittman
Falling Slowly	Once	Glen Hansard & Markéta Irglová
Where Did the Rock Go	School of Rock	Andrew Lloyd Webber & Glenn Slater
Mother Knows Best	Tangled	Alan Menken & Glenn Slater
The Moon and Me	The Addams Family	Andrew Lippa
A Million Dreams	The Greatest Showman	Pasek & Paul
Perfect for Me	Trolls World Tour	Justin Timberlake
Good Girl, Winnie Foster	Tuck Everlasting	Chris Miller & Nathan Tysen
A Friend is Still a Friend	Wind in the Willows	Stiles & Drewe
Home	Wonderland	Frank Wildhorn & Jack Murphy

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Electricity	Billy Elliot	Elton John & Lee Hall
Almost Nearly Perfect	Charlie and the Chocolate Factory	Shaiman and Wittman
Six Hours as a Princess	Children's Letters to God	David Evans & Douglas J Cohen
Quiet	Matilda	Tim Minchin
Don't Let Me Go	Shrek The Musical	Jeanine Tesori & David Lindsay-Abaire

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What it Means to Be a Friend	13: The Musical	Jason Robert Brown
Electricity	Billy Elliot	Elton John & Lee Hall
You'll Be Back	Hamilton	Lin-Manuel Miranda

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

6.3 Grades 6 to 8

Grades 6 to 8 repertoire: pre-1965

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

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

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

Grades 6 to 8 repertoire: 1965–1999

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

Title	Musical	Songwriters
Somewhere That's Green	Little Shop of Horrors	Alan Menken & Howard Ashman
Ring Them Bells	Liza with a Z	Kander & Ebb
Times Like This	Lucky Stiff	Ahrens & Flaherty
I Won't Send Roses	Mack and Mabel	Jerry Herman
Look What Happened to Mabel	Mack and Mabel	Jerry Herman
If He Walked into My Life	Mame	Jerry Herman
Slipping Through My Fingers	Mamma Mia!	Benny Andersson & Björn Ulvaeus
Mama, a Rainbow	Minnie's Boys	Larry Grossman & Hal Hackady
Reflection	Mulan	Matthew Wilder & David Zippel
Unusual Way	Nine	Maury Yeston
For the Rest of My Life	Prince of Egypt	Stephen Schwartz
Falcon in the Dive	Scarlet Pimpernel	Frank Wildhorn & Nan Knighton
Disneyland	Smile	Marvin Hamlisch & Howard Ashman
Unexpected Song	Song and Dance	Andrew Lloyd Webber & Don Black
Only He	Starlight Express	Andrew Lloyd Webber & Richard Stilgoe
Starlight Express	Starlight Express	Andrew Lloyd Webber & Richard Stilgoe
There's Me	Starlight Express	Andrew Lloyd Webber & Richard Stilgoe
Not While I'm Around	Sweeney Todd	Stephen Sondheim
Pretty Women	Sweeney Todd	Stephen Sondheim
If My Friends Could See Me Now	Sweet Charity	Cy Coleman & Dorothy Fields
Once Before I Go	The Boy From Oz	Peter Allen
I'm Leaving You	The Life	Cy Coleman & Ira Gasman
Moonfall	The Mystery of Edwin Drood	Rupert Holmes
Only Love	The Scarlet Pimpernel	Frank Wildhorn & Nan Knighton
How Did We Come to This [PG]	The Wild Party	Andrew Lippa
Jimmy	Thoroughly Modern Millie	Jay Thompson
No Moon	Titanic	Maury Yeston
Stop and See Me	Weird Romance	Alan Menken & David Spencer
Musical Theatre Handbook 2023: Grade 6 (*LCM*)		
Suddenly I'm Singing	The Great Big Radio Show!	Philip Glassborow arr. David Rhind-Tutt & Geoffrey Thomas
Music Theatre Handbook 2019: Grade 6 (*LCM*)		
Finishing the Hat	Sunday in the Park with George	Stephen Sondheim
My New Philosophy	You're a Good Man Charlie Brown	Andrew Lippa
Musical Theatre Handbook 2023: Grade 7 (*LCM*)		
Cabaret	Cabaret	Kander & Ebb
The Winner Takes It All	Mamma Mia!	Benny Andersson & Björn Ulvaeus

Title	Musical	Songwriters
Musical Theatre Handbook 2023: Grade 8 (*LCM*)		
The Music and the Mirror	A Chorus Line	Marvin Hamlisch & Edward Kleban
Beautiful City	Godspell	Stephen Schwartz
The Movie in My Mind [PG]	Miss Saigon	Boublil & Schönberg
Waiting for Life	Once on This Island	Stephen Flaherty & Lynn Ahrens
Talent	Road Show	Stephen Sondheim
A Bit of Earth	The Secret Garden	Lucy Simon & Marsha Norman
Music Theatre Handbook 2019: Grade 8 (*LCM*)		
Pity the Child	Chess	Benny Andersson, Björn Ulvaeus & Tim Rice
Gethsemane	Jesus Christ Superstar	Andrew Lloyd Webber & Tim Rice
By the Sea	Sweeney Todd	Stephen Sondheim

Grades 6 to 8 repertoire: 2000–present

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

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

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

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

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

Musical Theatre Handbook 2023: Grade 7 (*LCM*)

So Big / So Small	Dear Evan Hansen	Pasek & Paul
Always Starting Over	If/Then	Brian Yorkey & Tom Kitt
Hold Me in Your Heart	Kinky Boots	Cyndi Lauper
Gimme Gimme	Thoroughly Modern Millie	Jeanine Tesori & Dick Scanlan

Music Theatre Handbook 2019: Grade 7 (*LCM*)

I Love Betsy	Honeymoon in Vegas	Jason Robert Brown
Quiet	Thirteen Stories Down	Jonathan Reid Gealt
When He Sees Me	Waitress	Sara Bareilles

Title	Musical	Songwriters
Musical Theatre Handbook 2023: Grade 8 (*LCM*)		
Being a Geek	13: The Musical	Jason Robert Brown
One Perfect Moment	Bring it On	Tom Kitt, Amanda Green & Lin-Manuel Miranda
Everything I Know	In the Heights	Lin-Manuel Miranda
Colored Woman	Memphis	David Bryan & Joe DiPietro
Out There	The Hunchback of Notre Dame	Alan Menken & Stephen Schwartz
Music Theatre Handbook 2019: Grade 8 (*LCM*)		
Get Out and Stay Out	9 to 5	Dolly Parton
Waving Through a Window	Dear Evan Hansen	Pasek and Paul
The Girl in 14G	Let Yourself Go	Jeanine Tesori & Dick Scanlan
Still Hurting	The Last Five Years	Jason Robert Brown
Run Away with Me	The Mad Ones	Kerrigan & Lowdermilk

7.1 Assessment domains

Assessment objectives

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

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

Coverage of the assessment domains

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

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

Approximate weighting of the assessment domains

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

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

7.2 How marks are awarded

Vocal exercises

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

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

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

Performance

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

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

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

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

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

Performance Delivery and Written Programme

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

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

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

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

Discussion

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

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

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

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

7.3 Attainment band descriptions by examination component

Vocal exercises

	Distinction 85–100%	**Merit** 75–84%	**Pass** 65–74%	**Below Pass** 0–64%
Grades 1 to 4	• Highly accurate and fluent response • Precise intonation and articulation and consistent tone quality, as appropriate • Shaped musically and performed at the requested dynamics	• Mostly accurate with occasional lack of assurance • Moderate accuracy of articulation and intonation and quality of tone	• Evidence of a logical approach, but with some inaccuracies • Inconsistent continuity affected by errors and/or restarts • Inappropriate or inconsistent tempi choices • Standard of tone quality and articulation is minimal	• Containing restarts and errors • Performed at variable and/or inappropriate tempi • Standard of articulation, intonation and tone quality is unsuccessful
Grades 5 to 8	• Prompt, fluent and highly accurate responses • Musically shaped and confident, with secure tone, intonation and suitable dynamic control	• Prompt delivery, mostly accurate but with occasional lack of fluency and assurance • Articulation lacks consistency in places and tone quality and/or intonation is sometimes variable	• Evidence of a generally logical approach but with some inaccuracies and a lack of musical shaping • Inconsistent continuity affected by errors and/or restarts • Inappropriate or inconsistent tempi choices • A restricted level of control over articulation and tone quality	• Containing restarts and errors • Performed at variable and/or inappropriate tempi • Standard of articulation, intonation and tone quality is unsuccessful

Performance

	Distinction 85–100%	**Merit** 75–84%	**Pass** 65–74%	**Below Pass** 0–64%
Step	• Fluent performance which demonstrates understanding of the pieces • Good awareness of lyric and melodic phrasing • Sound intonation • Appropriate movement	• Accurate and confident performance • Good awareness of melodic line and tuning • Some appropriate movement	• Complete performance with only minor inaccuracies which do not significantly interrupt continuity • Awareness of melody and tuning	• Incomplete performance • Lack of melodic awareness in singing • Lack of audibility
Grades 1 to 3	• Good choice of repertoire • Fluent performance which demonstrates some understanding of character and interpretation • Technical security (diction, breath control, tuning, phrasing) • Confident and communicative performance • Good sense of space • Performance enhancing movement and expression	• Suitable choice of repertoire • Good level of accuracy • Evidence of breath control • Good sense of communication and performance • Good awareness of space and use of movement	• Suitable choice of repertoire • General accuracy of notes and lyrics • Awareness of breathing to support performance • Evidence of careful preparation • Sense of communication and performance • Clear articulation • Some appropriate movement	• Unsuitable choice of repertoire • Inaccuracy of notes and lyrics • Lack of technical awareness • Under-preparedness • Incomplete or stilted programmes
Grades 4 and 5	• Technical fluency – tuning and vocal control • Developed use of expression and articulation • Imaginative use of space and movement • Thoughtful characterisation • Communicative performance which demonstrates understanding of the pieces	• Good technical control of voice – spoken and sung • Good variety of expression and articulation • Good use of space and movement • Good level of communication with, and awareness of, the audience • Realistic characterisation	• Suitable choice of repertoire • Sense of performance and characterisation • Adequate technical control • Some variety of expression and articulation • Appropriate use of space and movement	• Unsuitable choice of repertoire • Lack of technical control, expression, inadequate articulation • Frequent hesitation – lack of continuity • Lack of commitment to performance
Grades 6 and 7	• Technical fluency • Skillful use of expression and articulation in characterisation • Successful communication with the audience • Imaginative use of space and movement • Good range of vocal technique	• Technical security • More skillful use and good range of vocal techniques and movement • Sensitivity of characterisation • Good level of communication with audience	• Suitable choice of repertoire • Illustration of understanding of expression and articulation • Technical security • Demonstration of understanding of character and style • Appropriate use of space and movement • Sense of performance	• Unsuitable choice of repertoire • Technical insecurity • Lack of continuity • Inadequate grasp of character and style

	Distinction 85–100%	Merit 75–84%	Pass 65–74%	Below Pass 0–64%
Grade 8	• An excellent performance demonstrating a wide variety of techniques and opportunities of characterisation which are achieved convincingly • An authoritative performance which demonstrates maturity and commitment and is aesthetically satisfying to performer and audience	• A sound performance demonstrating technical fluency and sensitivity in the use of expression in characterisations • Good use of space and movement which enhances the performance and shows authoritative command of stage and elicits audience engagement	• A satisfactory performance which demonstrates technical security, musical sensitivity and a range of expression • The choice of repertoire allows for diversity of characterisation and movement and the performance demonstrates stylistic awareness and communication with the audience	• Unsatisfactory performance with insufficient technical authority and absence of imagination

Performance Delivery and Written Programme

	Distinction 85–100%	Merit 75–84%	Pass 65–74%	Below Pass 0–64%
Grades 1 to 8	• Presents a diverse selection of musical styles and genres. Successfully navigates through different tempos, moods, and cultural influences	• Presents a mix of musical styles and genres. Adequately explores different tempos, moods, and cultural influences	• Limited exploration of musical styles and genres. Tends to stay within a narrow range of tempos, moods, and cultural influences	• Minimal exploration of musical styles and genres. Limited diversity in tempos, moods, and cultural influences
	• Smooth transitions between pieces and maintained focus throughout. The performance radiates a high level of energy, capturing the audience's attention.	• Transition between pieces is generally smooth, and focus is maintained for the most part. The performance exudes a positive energy	• Transition between pieces is moderately smooth, and focus is inconsistently maintained. The performance is moderate in energy	• Transition between pieces is insecure or lumpy, and focus is lacking throughout the presentation. The performance lacks positive energy
	• Confident and engaging stage presence, with a convincing level of personal investment and commitment in the performance. Establishes a strong connection with the audience. Impeccable synchronization between soloist and accompaniment	• Shows a good level of personal assurance, investment and commitment in the performances. Establishes a connection with the audience, but may lack consistency. Synchronization between the soloist and accompaniment is good	• Demonstrates an adequate level of personal investment and commitment in the performances, but may lack confidence. Limited connection with the audience. Synchronization between the soloist and accompaniment is adequate	• Lack of confidence and presence on stage, without a sense of personal investment and commitment. Minimal connection with the audience. Synchronization between the soloist and accompaniment requires improvement
	• Effective use of body language and facial expressions to enhance the performance Thoughtful and well-integrated use of movements, props and costumes, which enhance the overall theme and presentation without overshadowing the vocal performance	• Effective use of movement, props and costumes to enhance the overall presentation, which generally complements the vocal performance without distracting from it.	• Limited, distracting or intrusive use of movement, props and costumes, which sometimes helps the overall presentation to some extent	• Minimal use of or excessive reliance on, movement props and costumes, which detract at times from the overall presentation

Discussion

	Distinction 85–100%	**Merit** 75–84%	**Pass** 65–74%	**Below Pass** 0–64%
Step	• Ability to identify mood of songs • Ability to explain choice or likes/dislikes of songs • Positive response to questions • Understanding of vocabulary • Some development of discussion led by the examiner	• Ability to identify mood of songs • Ability to explain choice or likes/dislikes of songs • Positive response to questions • Understanding of vocabulary	• Ability to identify mood of songs • Single word answers to questions	• No response to examiner's questions
Grades 1 to 3	• Ability to respond to examiner's comments with understanding and appreciation • Demonstration of understanding of medium with enthusiasm for performance • Further development of discussion with the examiner	• Ability to respond to examiner's comments with understanding and appreciation • Demonstration of understanding of medium with enthusiasm for performance	• Ability to respond to examiner's comments with some understanding and appreciation • Demonstration of understanding of medium in discussion	• No response or one-word responses to questions • Reluctance to engage in discussion
Grades 4 and 5	• Demonstrates ability to engage in discussion of style and characterisation with examiner • Ability to contextualise programme pieces and discuss period • Demonstrates good understanding and knowledge to develop discussion	• Demonstrates ability to engage in discussion of style and characterisation with examiner • ability to contextualise programme pieces and discuss period	• Demonstrates ability to engage in discussion of style and characterisation with examiner	• Shows little understanding of style and characterisation in programme
Grades 6 and 7	• Candidate is able to discuss styles and characterisation of pieces chosen • Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance • Candidate can discuss performance techniques and skills with some confidence • Extended discussion demonstrating authority and ability to relate knowledge to other works and styles	• Candidate is able to discuss styles and characterisation of pieces chosen • Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance • Candidate can discuss performance techniques and skills with some confidence	• Candidate is able to discuss styles and characterisation of pieces chosen • Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance	• Some response but over-reliant on examiner lead and demonstrating lack of awareness

	Distinction 85–100%	Merit 75–84%	Pass 65–74%	Below Pass 0–64%
Grade 8	• Authoritative and knowledgeable discussion of programme, its context and demands and a sound ability to relate vocal techniques, characterisation and dramatic style to a range of works	• Candidate can engage in discussion of components 1 and 2 and shows an awareness of vocal technique, characterisation and dramatic styles • Good knowledge and ability to relate to programme and beyond	• Candidate can engage in discussion of components 1 and 2 and shows an awareness of vocal technique, characterisation and dramatic styles	• Insufficient understanding demonstrated — lack of knowledge of musical theatre generally, vocal techniques, characteristics and dramatic styles

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

Distinction (85–100%)

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

Merit (75–84%)

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

Pass (65–74%)

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

Below pass, upper level (55–64%)

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

Below pass, lower level (0–54%)

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

8.1 Regulated qualification information

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

Graded examinations

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

8.2 RQF levels

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

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

8.3 UCAS tariff points

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

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

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