

**Frequently Asked Questions**  
**Musical Theatre for Actors Syllabus 2024**  
**Formally known as Musical Theatre 2023**

**Updated 2<sup>nd</sup> January 2024**

**Please note, none of the content of this syllabus has been changed since October 2023.**

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***The performance of the narrative drives musical theatre.***

*We see the body and hear the voice.*

***Music theatre is theatre driven by the performance of music.***

*We see the voice and hear the body.*

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#### When does the new 2023 Musical Theatre Syllabus take its first examination entries?

The launch of the new Musical Theatre Syllabus will be in Autumn 2023. Examination entries will begin on 2<sup>nd</sup> October 2023. The current **Music Theatre Syllabus 2019-2021** will remain in effect until December 2024.

#### Music Theatre or Musical Theatre?

The structure of the syllabus has a narrative and progression that runs through the entire syllabus from Steps to Diploma. The introduction of acting out the song of choice from the Repertoire list is a vital aspect of the new syllabus aimed at securing a deeper understanding of the lyric as a story to be told through actions and spoken word as well as the sung voice. There is a presumption that this LCME syllabus was devised as a singing exam to partner up with our classical singing and Pop Vocal syllabi. This is not the case, and it was recognised that there was a need to offer a genuine musical theatre syllabus. Hence, a name change of the syllabus title from Music Theatre to Musical Theatre.

#### Information regarding the consultation process

Considerable work went into developing the musical theatre syllabus. Workshops were held with examiners and practitioners, including theatre directors, musical directors, performers, teachers, writers, composers, coaches, and students. As a result of these meetings, many revisions enabled the 2023 Musical Theatre syllabus to reflect the needs of the learning and teaching community.

#### What is the future of this syllabus?

LCME aims to provide for further thought and reflection regarding the syllabus content; candidates will find this syllabus challenging and rewarding as they perform with a greater and deeper understanding of the emotional and narrative content of their performed repertoire. It is envisaged that this syllabus offers a fresh, refreshing, and different approach to other boards and prepares candidates by providing a solid background in processing the song and communicating the narrative to an audience.

#### How does this Musical Theatre syllabus support the development of the musical theatre performer?

<b>Steps 1 &amp; 2</b>	This is an opportunity for young learners to engage with the Early Learning curriculum at the London College of Music and to encourage an enthusiasm for speaking and singing folk tales, nursery rhymes, sea shanties and various traditional songs as a form of musical theatre.
<b>Grades 1 to 3</b>	In these three early grades, exploration of musical theatre with appropriate lyrics will be explored for both the young sung and spoken voices. The art of speaking and singing must be explored in detail, and the ability to tell simple stories combined with music is encouraged. The set repertoire in the Musical Theatre Handbooks offers lyrics suited to the needs of the acting monologue.
<b>Grade 4</b>	This grade explores early musical theatre pre-1950s in terms of the 'American Song Book' and own choice. This grade aims to explore the development of speaking and singing voices. The grade unashamedly focuses on the demands of 'legit' singing instead of requiring performers to access musical theatre vocal qualities too early in their vocal journey.
<b>Grade 5</b>	This is an opportunity to absorb all the skills acquired and establish the candidate's authentic voice. Exploring more sophisticated musical theatre material and lyrics and engaging more fully with the spoken and sung voice will create artistic and technical demands upon the performer. This is a significant stage in becoming a musical theatre performer.

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<b>Grade 6</b>	This grade requires the candidate to bring all their artistic and technical skills as a performer to the performance work, create characters, and engage on a more dynamic level with the set repertoire in the Musical Theatre Handbook. This is in much the same way as any instrumentalist would be expected to meet the challenges of playing a new sonata or concerto.
<b>Grades 7 &amp; 8</b>	In these two final grades, the candidate is expected to take the opportunity to explore more fully the demands of the lyric and understand how the lyric can be communicated in both the monologue and the song. Invention and originality are encouraged as this will often reveal much of the lyric and encourage a greater relevance to the performer's art.

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#### Should the monologue and song be performed together in an examination

This should be part of the performance to identify contrasts and ideas explored in the dramatic and sung interpretation of the lyric. This can be observed in all the marking schemes. For example, in the DipLCM Musical Theatre, this component is worth 40% of the examination.

#### DipLCM 2023 Musical Theatre Marks awarded

Lyric work*	Set piece*	Own choice 1	Own choice 2	Own choice 3	Own choice 4
20%	20%	15%	15%	15%	15%

#### Why have the requirements for each grade changed?

They haven't. The two syllabi (1) Music Theatre 2019-2021 and (2) Musical Theatre 2023, expect the same number of songs to be performed, except for Grade 6, which requires only three songs because of the creative demands and the nature of the work to be completed. Each grade requires greater performance opportunities for the candidate, including two, three, or four songs plus an additional acting monologue from the song chosen from the set repertoire list.

Own-choice material for each grade will be a sung performance. The main difference is that the lyric from the song chosen from the set repertoire list will be the text of the monologue. The acting out of the monologue will engage the tutor and students in dialogue about the content and inform the storyline to create a dynamic personal connection with the lyric. This will also enhance the potential and relevance of the discussion component for those candidates offering that route of graded qualification.

Steps 1 and 2 examinations encourage repertoire similar to the previous Music Theatre syllabus 2019-2021. Steps 1 and 2 follow on from the Early Learning programme; students have the opportunity to express and develop their ideas in speech and music. The ability to inhabit a character in the nursery rhyme or present the story as a narrator is exciting and rewarding for students to explore in the early stages of performing musical theatre. Consider the potential of the simple lyric of '*This Little Light of Mine*' for a 5yr- or a 55yr old. The additional choice can be from any musical and should offer a contrast with the set repertoire choice.

#### How does the musical theatre syllabus encourage diversity, equality, and inclusion?

The pathway to the door of musical theatre is vast and varied and should be open to everyone. This syllabus engages with all abilities and offers everyone a realistic opportunity to explore the world of musical theatre in an effective and positive atmosphere and learning environment. All songs in the set lists can be sung in any context devised by any candidate rather than a facsimile performance copied from the musical or a YouTube performance. This will encourage all students to explore and create work of a unique and individual status and produce a meaningful performance in which the performer and audience can engage effectively.

#### How many options are there for candidates to take musical theatre-graded examinations?

The musical theatre examination has broadened its scope to encompass students with a variety of needs and abilities at all levels. This new syllabus has three graded qualifications – Recital, Concert, and Cabaret. LCME has all graded qualifications available for online performances as well as face-to-face. There are opportunities for all to offer three different options for graded examinations. There must be parity of experience between the online examination experience and that of the face-to-face.

#### What is the most significant change in the musical theatre syllabus?

This assessment considers the acting to be at the centre of the work. Rather than the presentation of the song, it is now the performance skills in each song that will be

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assessed.

**Why should we purchase Handbooks?**

Handbooks have been created for each of the grades of these musical theatre examinations to make the scores accessible to tutors and students. The Handbooks include ten songs at varying prices for each handbook as the grades increase in complexity. However, as photocopies of vocal scores are not acceptable in these graded and diploma examinations, it is essential to remember that purchasing a single copy of a song to be performed in a musical theatre examination will incur an expenditure of £4.50 approx.

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#### Why have set musical theatre repertoire at each grade and diploma?

The set repertoire at each grade enables examiners and students to offer parity of performance experience at each grade and for assessment to be regulated appropriately. Consistency and parity across the entire syllabus are essential. The set repertoire at each grade is chosen to reflect a set of emotional and narrative journeys that will be interesting to explore. The number of Guided Hours (GH) and Total Qualification Time (TQT), in line with the accrediting bodies, are also specified for each grade. The object of the repertoire at each grade is to offer songs as a starting point and to reinvent the song to suit the creative and emotional journey of the candidate. A young adult tackling Grade 1 will be able to find at least one song out of the repertoire list suited to their needs and work on the lyrics to create an original interpretation that might, in turn, inspire the sung performance.

#### Additional Repertoire: When should we use the songs from the Music Theatre Handbook 2019-2021?

Under this heading the number of songs to be performed is confirmed at each grade, together with any details regarding the 'own choice'. The **Music Theatre Handbook 2019-2021** from the previous syllabus has also been included to assist the candidate and teacher when considering possible 'own choice' songs for Component 1: Performance. The Music Theatre Handbook 2019-2021 contents are considered 'additional material' for these examinations. These songs are not part of the set repertoire list and cannot be used as the main choice and acting monologue.

#### Suitability of graded repertoire?

Critics suggest that specific songs set for a particular grade (particularly in the early grades) are not suitable or appropriate. In the same breath, these same critics suggest that the identified repertoire choices offer little opportunity for various ages and abilities. LCME believes that it has done both in offering songs developing in narrative and emotional complexity as the basis of the work is on acting the text through spoken and sung words. Unlike other boards that offer over 250 songs between Grades 1 and 3, LCME has restricted this choice to a maximum of ten songs enabling the tutor to choose an additional song of their own choice to contrast with the prescribed work.

The set repertoire at each grade has been carefully chosen to reflect an emotional journey rather than a musical one. Once the playing of a character from the musical has been separated from the process, this will enable candidates of any age, embracing these early grades, to bring something unique, creative, and magical to the exciting world of musical theatre. It is agreed that some pieces may appear easier than others too, but this will always be part of the journey of discovery in choosing the song from the set repertoire appropriate for the student. For example, a candidate of any age acting and singing the simple lyric 'This Little Light of Mine' has a vast creative performance they can explore.

#### Why speak a song lyric as a monologue?

To speak the song lyric as a monologue is an essential skill for any musical theatre performer. This skill enables the performer to meet the truth head-on and communicate the lyric when sung with a genuine sense of belief and conviction. Song lyrics are short, concise, self-contained stories to be communicated with truth to an audience. The fact that the lyric becomes sung is because the situation in the drama can no longer be spoken because of the heightened tension in the character's emotional journey.

The structure of each song lyric required to be performed as a monologue has already been considered and appears in the Musical Theatre Handbook for each grade. The reading and performance of the lyric and being able to communicate as a monologue is at the heart of performing musical theatre.

#### Reciting the lyrics for Steps 1 and 2

For Steps 1 and 2 the candidate is only required to recite the words of the nursery rhyme. The italicised additional dialogue contained in the musical score is not a requirement for this part of the exam. If the candidate wishes to include the additional dialogue in the

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spoken performance they are at liberty to do so but it is not a requirement.



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**Guidance on preparing the spoken Lyric for Steps 1 and 2**

When reciting the lyric in the examination, the candidate is only required to speak the nursery rhyme or non- italicized text as given in the vocal score (See below under LYRIC)

In the **Musical Theatre Handbook**, there is some confusion as the dialogue (which can be created by the candidate according to the needs of the character and situation) and lyrics are printed in the same print. However, when investigating the vocal score in the Musical Theatre Handbook, you can recognise the dialogue as it is set in *italics*.

On the lyric page of the **Musical Theatre Handbook** 'Humpty Dumpty' should read as follows (*the improvised dialogue in italics*):

**Dialogue:** *I was having a lovely walk this morning when I saw a very nasty accident. I asked a bystander what had happened. He told me that...*

**LYRIC [to be recited in exam]**

Humpty Dumpty was sat on a wall. Humpty Dumpty had a great fall.  
All the King's horses and all the King's men, Couldn't put Humpty together

**Dialogue:** *Well, I asked, was he pushed, or did he fall? But nobody really seemed to know!  
Poor Humpty!*

'Mary had a little lamb' should read as follows:

**Dialogue:** *Let me tell you about Mary. She had this little pet lamb.*

**LYRIC [to be recited in exam]**

Mary had a little lamb, little lamb, little lamb. Mary had a little lamb,  
Its fleece was white as snow.

And everywhere that Mary went, Mary went, Mary went.  
Everywhere that Mary went, the lamb was sure

**Dialogue:** *One day, the lamb followed her to school. The lamb just lay there and waited until school was finished.*

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#### What about repetitive song lyrics?

The lyrics have been carefully chosen for their narrative and situational context and are all contained in the Musical Theatre Handbook. If you don't purchase the Handbook, you'll still need to consider the song's lyrics in as much detail as possible. The entire lyric will be required to be performed as the entire narrative journey of the song should be studied in detail. Remember that the lyric must be handed to the examiner before the start of the exam.

Some commentators regarding aspects of the syllabus suggest that too much emphasis is placed upon repetitive lyrics, so the lyric as a monologue is boring and uneventful. This is far from the truth. Repetitive thoughts are a multidimensional structure that can make the individual stay in the same frame of mind or move forward depending on how the thought is driven. Sometimes it is beneficial to understand that there are two ways to have or speak the same thought.

#### How important is the word 'repetition' in understanding musical theatre?

The word repetition has been used in various critical thoughts regarding the work required for this new syllabus. It is worth noting that the French word 'répétition' realises the rehearsal – an essential activity in understanding a song.

Repeating ideas and phrases in a song creates a significant power in interpreting the lyric and helps the performer move towards a goal of achievement. Thinking about what you want and believing in the truth of the situation is encouraged by having a free interpretation of the song lyric. Each song has its world to investigate. Often a song lyric persuades the singer to remain in control of their emotions no matter what is happening around them. In the opening of *A Tale of Two Cities*, Dickens suggests this when he uses repetition effectively to contrast both the negative and the positive: "It was the best of times., it was the worst of times." Repetition is a powerful tool in the performer's work for many reasons, including some of the above-mentioned ideas.

#### Further thoughts on the use of repetition in musical theatre?

Consider singing a song like crossing the road at the same junction you go to work daily. We cross the road at the same time and place daily, but the circumstances will always differ. One day, there was lots of traffic; the next day, there was none; the following day, a cyclist... So, it is with the lyrics of a song. We repeat a thought, but the circumstance has probably changed because we are repeating it! Repetition is reinforcement.

#### Why write out the lyric by hand?

By writing the lyrics out by hand, you will contact the meaning of each word, and if you speak to them as you write, you will become even more aware of the secrets locked in each lyric. This will mean a greater connection with the text rather than just singing the words to the music from a CD performance.

#### What has happened to the Discussion?

The discussion will remain Component 2 for **Recital: Steps and Graded examinations**. The discussion will focus on the actual performances undertaken in the performance of the grade entered. Whereas previously, questions were set by the panel, prepared by teacher and student together, the panel now believes this is perhaps not in the spirit of the examination. The discussion will be about the songs performed and the performance in the examination room. It is suggested that many aspects of the work will have been encountered throughout learning and acting out the song lyrics. Candidates should be able to reference these learning opportunities as they discuss their performance work with the examiner. Having worked on the set repertoire as both song and monologue, there will be plenty to discuss so that the discussion will be a natural part of the exam rather than a prepared and even 'rehearsed' event. Always remember that the style of responding to the questions will depend upon the observations made by the candidate, so the more genuine the dialogue, the more positive the assessment. As noted in the comments about repetition, dialogue between the tutor and student will often interrogate why a line is repeated and the thoughts considered to make this repetition effective. The results of this discussion element will

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be unknown, but what transpires in the discussion will hopefully be of some interest in the actual performance - even if it remains the same. At least the performer now understands that the intention of the repetition is precisely the same and why there is to be no change in the emotional response. This is as important as knowing why a repetitious thought should change.

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#### What is Component 2 in Concert: Graded examinations?

Component 2 will be a short evaluative commentary by the examiner regarding the entire programme's success.

#### What is Component 2 in Cabaret: Graded examination?

This grade aims to allow a candidate to complete a cabaret-style performance linking a specific number of songs (see each grade) based on a theme or some other innovative device. This assessment allows singing an extra song of their choice. There is no component 2, as an additional song has replaced it.

#### What, no costumes?

This is a puzzling statement as it concerns many. LCME is happy to confirm that the current syllabus does not suggest 'no costumes' in the syllabus?

If you consider the previous three syllabi for Music Theatre, the information is as follows:

##### 2013-2018

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

##### 2019-2021

An 'impression' of costume (a hat, shawl, jacket, etc.) is expected to aid 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 costumes or props are not employed.**

Further development regarding the use of costumes following guidelines set out by Equality, Diversity, and Inclusion (EDI) required the rubric to be slightly changed as follows:

##### 2023

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

Regarding matters of inclusion and equality, costumes are allowed, but it is not appropriate to be assessed in this examination. These are performance exams that assess the quality performance outcomes of the individual and their response to varied material performed relating to different styles and genres. Nothing can prevent a candidate from wearing a costume; simple hand properties should be considered. However, if worn, the costume must be appropriate for both performances, as little time is available to transition between performances.

#### Why no sight-singing?

Sight singing is an essential aspect of the industry relating to commercial work and potential broadcasting and, of course, can still be taught to those who require it as part of their musical theatre training. However, it has been decided that this skill should not be assessed in musical theatre by LCME examinations. We aim to make opportunities available to explore unique and individual performances and allow students to be assessed in their performance skills and how they communicate ideas and stories to the audience and examiner. More importantly, all three LCME-graded qualifications (Recital, Concert and Cabaret), whether assessed face-to-face or digitally, offer the same opportunities to all candidates.

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#### How are these different components in the graded examinations assessed?

The assessment criteria are clear for all grades. These are published in the syllabus and will be followed strictly when evaluating the performances. All three of the above-graded qualifications, whilst offering different pathways to assessment, are all Ofqual regulated, and UCAS points are available.

#### Should the introduction be spoken from memory?

YES. All introductions must be spoken from memory. As the songs are sung from memory it is appropriate for the very short (brief) introductions to also be from memory. Additional sheets of paper constantly referred to between each song would be an unnecessary distraction for the performer and the examiner.

#### Written programme and lyric sheet

- Programme notes and lyric sheets must be handed to the examiner at the start of the exam. See individual grades for information about the minimum requirements.
- Programme notes and lyric sheets not submitted; the result will not be issued.
- Lyric sheets and any photocopied material will be destroyed following the examination.

#### Accompaniment

- Candidates may use an accompanist or accompany themselves, if appropriate to the style and context of the performance, or use a backing track (please see below about backing tracks).
- If the candidate is 12 or under, someone in the room can operate the equipment but must take no part in the performance.
- If the candidate is over 12, they are expected to operate the sound equipment as part of their prepared performance. Therefore, no one else will be permitted to be in the examination room. In exceptional circumstances, a sound technician may operate the equipment but only on presentation of written prior permission from the Chief Examiner.
- The use of backing tracks must not be seen to compromise or control the artistic and dramatic intentions of the performer.
- The Examiner cannot help you set up or operate devices in the examination room.

#### Accompanists (Backing track technician)

- Should check the availability of a keyboard at the centre or be prepared to supply their musical equipment.
- Any accompanist or technician operating sound equipment in the early grades may only be present in the examination room during performances where required.
- The accompanist must always leave the room immediately after the final song has been performed.
- For vocal comfort, starting with the spoken text before singing is always advisable.
- However, if you wish to change the order of the programme, please inform the examiner in the prepared programme notes and verbally in the presentation.

#### What kind of recording can you use?

- Choose what works best for you. This could be a commercially available backing track or a specially recorded accompaniment such as the ones provided by LCME.
- The backing track must allow for the vocal line to be performed accurately and effectively and to consider the artistic and creative demands made by the performed material.

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- The engagement with the backing track should be as accomplished as that with the live accompanist.
- NO allowances will be made for 'false starts' and a lack of attention to the track's demands.

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#### Backing tracks

- Backing tracks must not include lead vocals.
- Candidates using pre-recorded backing tracks must set up and operate any equipment relevant to the performance.
- Some centres may provide CD players (this should be checked with the local LCM Representative at entry).
- all candidates must be prepared to bring suitable audio players when necessary or if preferred.
- At all grades, the candidate must ensure an appropriate volume balance between the voice and the backing track. The candidate operating the recording, playback equipment, or sound technician for early grades must conduct one concise sound check (approximately 30 seconds) before the performance.
- Candidates should ensure that the backing tracks are in a suitable key for their voice.

#### Setting up for the examination

- There is little time to get used to the performance space before the exam.
- Choose your time wisely and be prepared.
- Check that everything is in order before you enter the exam; items of costume, properties and tapes (if using backing tracks - are all numbered and in the correct order).
- Always ensure a chair and other accessories are provided the day before. This is your responsibility, not the centre rep.
- The space available to you is also essential so check the room's dimensions and where the examiner will be seated for the examination.
- The benefit of having the spoken element of the exam is that you can use this to become familiar with the room's acoustics before singing.

#### A note about copyright

- A commercial recording is likely to be in copyright, and copying or editing to make it suitable for an exam may be an infringement.
- LCME may withhold an exam result if there is evidence that copyright law has been broken during the examination process.
- Remember that the lyrics handed to the examiner at the beginning of the exam will be retained and destroyed by the examiner or centre Rep at the end of the session. They will not be returned to you at the end of the examination.

#### Expectations of the Examination Day

- It is often understood that candidates become nervous in the examination room and are often nervous at the start of the exam.
- Examiners are trained to recognise this and will consider it in their marking.
- However, it is essential to note that the examiner will mark what they see and hear, and sometimes results differ from what the teacher might expect for one reason or another. This can be distressing, especially when comparing previous results with the one in question.
- This is a live exam, and communication with an audience is at the heart of the musical theatre craft. Logically, the examiner will be at the heart of your performance on the examination day.

#### Isn't writing the lyrics out for the examiner illegal?

Yes we wish to advise all that the copying of lyrics is not a legal activity and has similar

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penalties to photocopying music scores. However we have a dispensation for the purposes of this examination. Candidates can use copies of the lyrics without obtaining formal permission providing they are directly copied from the published score and subsequently destroyed after use. See page 9 of the 2023 Musical Theatre Syllabus.



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#### CHECK LIST for all Teachers, Learners, and Examiners

A helpful list of documents required to be handed to the examiner for the 2023 Musical Theatre Graded and Diploma Examinations. Please feel free to use this check list for all your students.

<b>Check List</b>	
<i>(A helpful list for all Tutors and Learners entering Graded and Diploma Examinations for the 2023 Musical Theatre Syllabus.)</i>	
<b>Examiner must be handed:</b>	√
A list of songs, giving the title and source of each song as appropriate to the grade or diploma entered. In this list please identify the order of performance lyric, song, and song with dialogue plus own choice/s (where appropriate)	
A copy of each lyric of the songs to be performed. <i>(Handwritten or typed)</i> . Please do not hand in copies of the photocopied music as a substitute for the lyric. We do not have copyright permission for this extra facility and the photocopies will be destroyed following the examination.	
In the more advanced qualifications the order of performance list the spoken section must be identified with the appropriate lyric for Grades 7, 8 & Diplomas. <i>(Handwritten or typed)</i>	
Written programme notes (word limit see syllabus). Please see further information under 'Programme Notes' and information in the syllabus. Please note that the programme notes are required to indicate the <b>process of learning and ideas</b> relating to previous graded questions and the two main questions identified at each grade plus any other performance/technical details. Research regarding each musical is not essential unless it impacts significantly upon the performance style of the performance presented. Notes from unacknowledged sources do not contribute effectively to the programme notes. Focus on the rehearsal work of the individual learner	
<b>In the event of no programme notes handed in to the examiner:</b> The exam will not be considered further until the programme notes are submitted as the syllabus requires. The programme notes indicate learning points to support the preparation and performance of each song and provide the examiner with a personal insight into the work of the individual. <b>If there are no programme notes the award will not be made.</b>	

#### Information regarding UCAS points

These are awarded for grades 6, 7 and 8 in musical theatre.

Please click the link below for all details regarding this area of interest. <https://lcme.uwl.ac.uk/our-exams/ucas>

# Frequently Asked Questions

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Regarding Grade FOUR can you please explain how we, as teachers, are to support students at this learning age through text that refers to 'men', 'love' and 'kisses' when asking them to explore a lyric?

Teaching guidance is not an appropriate activity for an assessment board. Still, observations could be as follows regarding the repertoire at Grade 4 about the stage of learning, which is Key Stage 3 and what might be covered in a wide variety of topics in teaching English. It might also be appropriate to consider the lyrics of songs that learners encounter in their everyday world, which might be slightly more challenging than those images created in the American Song Book. Repertoire from the Musical Theatre Handbook could be considered as follows:

**Anything Goes** opens up a debate about 'now and then'. Further study could include the contrast and historical significance between two significant periods of literature, social history and art, e.g. 1920 and 2020. It cannot be denied that the phrase '**Anything Goes**' sums up both periods with fantastic accuracy to the point of prophecy.

**Fly Me to the Moon** is a delightful song that challenges the norm and sets the tempo at  $\frac{3}{4}$  rather than  $\frac{4}{4}$ . It is an excellent introduction to the Jaz idiom of the period and has much to offer stylistically. The one word might be a barrier, but a detailed dialogue between tutor and learner students could easily explore this and find another way of expressing this idea that could be put into the programme notes. In addition, this would be a perfect stepping-off point to discover so many of the songs of the 20<sup>th</sup> century that will probably engage in language more complex than the one studied and are also influenced by the fascination of the moon in many ways, such as

#### Songs for further study or thought:

Space Oddity	David Bowie	(1969)
We Are All Made of Stars	Moby	(2002)
Space Truckin'	Deep Purple	(1972)
Walking on the Moon	The Police	(1979)
There's a Star for Everyone	Aretha Franklin	(1981)
Mr Spaceman	The Byrds	(1966)
Man on the Moon	R.E.M.	(1992)
Major Tom	Peter Schilling	(1982)
Rocket Man	Elton John	(1972)
Astronaut	Duran Duran	(2004)
Planet Earth'	Duran Duran	(1981)
Ziggy Stardust	David Bowie	(1972)
Harvest Moon	Neil Young	(1992)
Moonage Daydream	David Bowie	(1972)
Moon River	Mancini & Mercer	(1961)
Mr Moonlight	Beatles	(1964)
Canyon Moon	Harry Styles	(2019)

**It's only a Paper Moon** clearly articulates the difference between truth and make-believe - so much to discover about the period's art. No '**men**' and '**love**' are mentioned in this lyric.

**Lullaby of Birdland** is perhaps for the more mature students considering this examination. (*There are demands on the syllabus to cater for older candidates, such as the 82-year-old taking Step 2 in a recent workshop.*)

**I Got Rhythm** is a classic song from the period that is appropriate and potentially suited to both genders.

**Autumn Leaves** is a soft, lyrical piece with imagery appropriate to various interpretations at Key

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Stage 3.

**They Can't Take That Away from Me** is a sound narrative and cross-gender option. It is a song with plenty of material to develop and create a narrative.

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#### How should a candidate approach the spoken text requirements for Grades 7 & 8?

*The syllabus indicates that a short fragment of spoken text should be performed during, before or after one of the songs selected by the candidate. The candidate must engage with the sung and spoken voice quickly and effectively, demonstrating the transition from one to the other. This skill should be easy to demonstrate in both use of 'live' accompaniment or backing track (See '**Thoughts for consideration**' below).*

- Use the song's text as both a sung and spoken opportunity.
- Let the song's music serve the singer and speaker with underscoring – useful consideration with backing tracks.
- Choose a song that offers the potential for spoken and sung delivery.
- This performance is considered an examination task encouraging imaginative interpretation and skilful use of the voice.
- Use some of the sung lyrics as an inspiration for the spoken text – especially useful when restricted by backing tracks..
- The sung and spoken performance must be considered an integral part of the song's performance.

#### Thoughts for consideration when preparing the spoken text with the song:

- 'Stars' from Les Misérables has many opportunities to speak and sing the text without disturbing the flow of the music (accompanist or backing track). This interaction between sung and spoken voice is the heart of the task. In this particular number, an entire stanza might be spoken or shared between the sung and spoken voices and still be effective as a total dramatic performance.
- Performing a short monologue at the beginning of the song with no accompaniment or underscoring is often found to be an unconnected piece of work vocally. This is because the song's introduction changes the vocal qualities already considered in the spoken word. The audience is then confused hearing two people sing the same song!
- The syllabus suggests that the dialogue 'can be taken from any place in the show, adapted, devised, or original text' as long as it is appropriate to the dramatic moment being expressed in the song.
- In 'Stars', there is an instrumental break towards the song's climax. This might be a theatrical moment to experiment with the spoken text, so the music dramatically underscores how Javert's mind works.

*Overall, this aspect of the work is for the candidate to engage with the sung and spoken voice quickly and effectively to demonstrate that the transition from one to the other is fluid, natural and truthful.*

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#### How should a candidate present Programme Notes?

These are essential to enhance the actual examination's progress and aid the candidate's and examiner's discussion.

- Learners should avoid copying posters of musicals and transcribing online notes such as Wikipedia (These are excellent preparation notes for the candidate but not of relevance to the discussion and purpose of programme notes.)
- Short bullet points are to record essential personal and technical discoveries throughout the learning and preparation for the examination.
- Notes will offer guidance to the examiner for further discussion following the performances.
- Candidates may choose any method of visually presenting their preparation notes. However, the information must not be clouded by decorative expressions.
- The contrast in mood could easily be expressed in contrasting drawings but it is essential to identify these differences for the examiner.
- Focus on the songs being performed, the situations being expressed and the narratives communicated.

#### Step Two: Exemplar Programme Notes

Please consider the following as an exemplar template for the programme notes.

Name	A. N. Other	
Exam	Step 2	
Title of the song/s performed	Title of Musical, Composer & Lyricist	
1 This little light of mine	Traditional African American Spiritual, arr. Andy Smith	
2 Hush, little baby	Lullaby, arr. Andy Smith	
Meaning of significant words	<p><b><i>This little light of mine:</i></b> A light can shine inside or outside of somebody. I spoke the words and realised that the light was my dreams and ambitions. <b><i>This Little light of mine: Determined and strong</i></b></p> <p><b><i>Hush, little baby:</i></b> Hush means quiet. Daddy, Mamma and Daughter are significant because they are family and protect each other. The mockingbird is a bird that imitates other birds. The toys are precious - the diamond ring and the teddy bear. <b><i>Hush Little Baby: Soft and gentle</i></b></p>	
Mood	<p><b><i>Identify the differences in mood in the narrative journey of one song or between the two songs.</i></b> Dreams and ambitions are the light in <b>This Little Light of Mine</b>. The singer protects the child in <b>Hush Little Baby</b>, singing softly and gently.</p>	
Additional Observations	<p><b><i>Some comments about each sung or spoken performance that were interesting and exciting to experience</i></b> Each phrase expresses a stronger emotion. Built a climax in the song</p>	

115 words (approx.)

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**Grade Two: Exemplar Programme Notes**

Name	A. N. Other	
Exam	<b>Grade 2</b>	
Title of the song/s performed	Title of Musical, Composer & Lyricist	
1 I'm Late ( <b>Song &amp; Lyric</b> )	Alice in Wonderland – Fain & Hilliard	
2 My Favourite Things	The Sound of Music – Rodgers & Hammerstein 11	
<i>Meaning of words</i>	<p><b>Song 1.</b> Different ways to think of being 'late'. Use phrases to indicate physical gestures: 'I run, then I hop'. 'Stew' and 'danger': How do these impact the song?</p> <p><b>Song 2.</b> Contrast between 'roses' and 'kittens' and 'dog bites' and 'bee stings' – in terms of imagery. What do they mean in the song?</p>	
<i>the contrast of mood in each song</i>	<p><b>Song 1</b> – Continually chasing my tail. Energetic but frustrated. I never get it correct – I try hard. Frustration.</p> <p><b>Song 2</b> – the mood contrast between the first and second half of the song.</p>	
<i>choices made in performance</i>	<p><b>Song 1</b> – Lots of movement to justify the sense of character..</p> <p><b>Song 2</b> – Build up a sense of climax in the song to the 'dog biting' and the shadow of the invasion of Austria.</p>	
<i>vowels and consonants and their importance in communicating the lyric</i>	<p><b>Song 1</b> – Clear and articulate sound of all the 't's'.</p> <p><b>Song 2</b> – Very clean consonants and vowels to express ideas to the listener. No confusion.</p>	
<i>Additional Observations</i>	<p><b>Song 1</b> – Frustrated</p> <p><b>Song 2</b> – Calm, thoughtful, and caring</p>	

150 words (approx.)

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**Grade Three: Exemplar Programme Notes**

Name	A. N. Other	
Exam	<b>Grade 3</b>	
Title of the song/s performed	Title of Musical, Composer & Lyricist	
1 I See the Light ( <b>Song &amp; Lyric</b> )	Tangled – Menken & Slater	
2 Wouldn't it be Lovely	My Fair Lady - Lerner & Loewe	
3 Your Never Fully Dressed	Annie – Marshall & Strouse, Charmin	
<b>Meaning of words</b>	<p><b>Song 1.</b> 'light' is reality and the world as it is</p> <p><b>Song 2.</b> There is a lot of imagery to express in the sung delivery of contrasts between warmth v. cold.</p> <p><b>Song 3.</b> 'hobo', 'Dapper', 'Beau Brummelly', &amp; 'Saville Row' – why are these important to the style of the song?</p>	
<b>the contrast of mood in each song</b>	<p><b>Song 1</b> – romantic and adventurous. My character falls in love. Escaped from captivity to face a new world.</p> <p><b>Song 2</b> – simple and meaningful</p> <p><b>Song 3</b> – This is a cheerful song but has a solid moral, as Annie wants to be happy and loved.</p>	
<b>choices made in performance</b>	<p><b>Song 1</b> – expresses a sense of freedom.</p> <p><b>Song 2</b> – illustrates the journey from being poor to rich in wealth and posture.</p> <p><b>Song 3</b> - expresses physical and vocal strengths to reflect character and status.</p>	
<b>vowels and consonants and their importance in communicating the lyric</b>	<p><b>Song 1</b> – sung in a contemporary vocal setup. Wide vowel shapes with a cry or hinge quality.</p> <p><b>Song 2</b> – cockney accent (East End) vowels and consonants. Drop 't' and 'k' from the middle of words.</p> <p><b>Song 3</b> - consonants would be bright, but swap 't' for 'd'. Take care over shorter vowel sounds with clipped consonants to end words.</p>	
<b>Additional Observations</b>	<p><b>Song 1</b> – Realisation of the truth</p> <p><b>Song 2</b> – Very sorrowful dreaming about a better life. The cockney accent engages with the audience to express the truth and sincerity of character.</p> <p><b>Song 3</b> – upbeat and cheerful throughout.</p>	

221 words (approx.)

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**Grade Four: Exemplar Programme Notes**

Name	A. N. Other	
Exam	Grade 4	
Title of the song/s performed	Title of Musical, Composer & Lyricist	
1 Fly me to the Moon ( <b>Song &amp; Lyric</b> )	Bart Howard (1954)	
2 Singing in the Rain	Freed & Brown (1929)	
3 I Just Can't Wait to the King	The Lion King – John & Rice (1994)	
<i>Meaning of words</i>	<p><b>Song 1.</b> The lyrics all clearly understood  <b>Song 2.</b> 'Laughing' ignoring them. 'clouds chase' – I will remain strong and determined. Refrain – repeat.  <b>Song 3.</b> 'mane event' – a pun on words. 'uninspiring' not very impressive – disappointing. 'hornbills' holy bird with large, curved beak. 'Monarchy' kingship ; 'Spotlight' stage lighting (reality v. theatre)</p>	
<i>the contrast of mood in each song</i>	<p><b>Song 1</b> – Soft and sentimental and in waltz time rather than 4/4  <b>Song 2</b> – Excited and energetic  <b>Song 3</b> – Ambitious and full of movement</p>	
<i>choices made in performance</i>	<p><b>Song 1</b> Created character and situation for each section of the narrative. <b>Song 2</b> – Use of hand props, umbrella, and hat. Play with the idea of the rain falling.  <b>Song 3</b> – Imagination goes wild and shows off to friends</p>	
<i>vowels and consonants and their importance in communicating the lyric</i>	<p><b>Song 1</b> – Soft and gentle – natural use of voice.  <b>Song 2</b> – general American accent  <b>Song 3</b> - consonants would be crisp and articulate to emphasise perfection.</p>	
<i>Punctuation and phrasing</i>	<p><b>Song 1</b> – interesting contrasts in phrasing when comparing traditional performances in 4/4  Song 2 -  Song 3 -</p>	
<i>characterisation and character intentions</i>	<p><b>Song 1</b> – Wants a better life and sees the additional character as the way of achieving this.  <b>Song 2</b> - Devil may care - free and spirited in attitude throughout the song.  <b>Song 3</b> – Young and lively and wanting to have power but realising he is still young and has much to learn.</p>	
<i>Additional Observations</i>	<p><b>Song 1</b> – I had a good idea about the situational context, making acting in the performance space easier.  <b>Song 2</b> – Movement and gestures are to be consistent throughout the song.  <b>Song 3</b> – I sing all the other parts from my point of view.</p>	

236 words (approx.)



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**Grade Five: Exemplar (A) Programme Notes**

Name	A. N. Other
Exam	<b>Grade 5</b>
Title of the song/s performed	Title of Musical, Composer & Lyricist
1 Electricity ( <b>Song &amp; Lyric</b> )	Billy Elliot – Elton John & Lee Hall
2 What it means to be a friend	13: The Musical – Jason Robert Brown & Elish, Horn
3 As we stumble along	The Drowsy Chaperone – Lisa Lamber, Greg Morrison & Martin, McKellar
<b>Meaning of words</b>	<p><b>Song 1.</b> 'Electricity' - charged. In control of life, confident and free to express yourself.</p> <p><b>Song 2.</b> 'Friends' are always there for each other it is truthful and supportive.</p> <p><b>Song 3.</b> 'Stumble' means hard to move appropriately; perhaps a metaphor for struggling through life. 'bluebird' – hope and freedom.</p>
<b>the contrast of mood in each song</b>	<p>Moods in <b>Electricity</b> communicate changes in thoughts.</p> <p><b>Friends</b> is a good song to express different thoughts and ideas. "Something to lean on"– that's what it means to be a friend. I can express my thoughts through this song.</p> <p><b>As we stumble along</b> a character song, establishing a solid sense of style and period to be expressed in the movement and gesture.</p>
<b>choices made in performance</b>	<p><b>As We Stumble Along</b> is a determined song and very confident in style and delivery. The audience has to listen; there is no room for interrupting thoughts.</p> <p><b>Electricity</b> and <b>Friends</b> express personal feelings. <b>Electricity</b> is demanding of feelings and emotions. I like the changes of thought. Flying like a bird and being free. Dance break speak my thoughts.</p> <p><b>Friends</b> descriptive.</p>
<b>vowels and consonants and their importance in communicating the lyric</b>	<p>Newcastle accent in <b>Electricity</b>? Vowel sounds considered. Consonants sharpen the ends of the words and thoughts. Use of 'ear' and 'disappear'. The flattened vowel sounds 'suddenly'. <b>Electricity</b> requires a bright sound throughout the song. Short and staccato words, both spoken and sung, are essential to keep it alive.</p> <p><b>As we stumble along</b>, is a more comedic piece and very stylish in all aspects (period piece). Play with the phrases and pauses in the song. Over-articulate the vowels and create a more outrageous character.</p> <p><b>Friends</b> is a more down-to-earth song and expresses everyday thoughts that will engage effectively with an audience today.</p>
<b>characterisation and character intentions</b>	<p><b>As we stumble along</b>, requires performance style to make full impact especially the climax.</p> <p><b>Electricity</b> emotional feelings in a moment. It is happening as I sing.</p> <p><b>Friends</b> commentary on life, ideas, communicate opinions</p>
<b>Punctuation and phrasing</b>	<p>This is often an important area for some study by the individual when comparing the various version so the lyric and punctuation used e.g. lyric sites online and the vocal score itself often identify different punctuation and thought patterns.</p>
<b>Additional Observations</b>	<p><b>Observations made that were important when learning about the sung and spoken performance of each song, e.g. use of breath, approach to a phrase, use of dynamics</b></p>

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*263 words (approx.)*

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**Grade Five: Exemplar (B) Programme Notes**

Name	A. N. Other	
Exam	<b>Grade 5</b>	
Title of the song/s performed	Title of Musical, Composer & Lyricist	
1 Take Me to the World ( <b>Song &amp; Lyric</b> )	Evening Primrose – Stephen Sondheim	
2 I Could Have danced all night	My Fair Lady - Lerner & Loewe	
3 Alyssa Greene	The Prom – Sklar & Beguelin	
<b>Meaning of words</b>	<p><b>Song 1.</b> 'Take' highlights desperation and 'world' how little the character has experienced.</p> <p><b>Song 2.</b> 'dance' represents freedom and a new way of life.</p> <p><b>Song 3.</b> The title indicates a way of thinking about her own life.</p>	
<b>the contrast of mood in each song</b>	<p><b>Song 1</b> – optimistic and positive point of view</p> <p><b>Song 2</b> – strong and bouncy energy</p> <p><b>Song 3</b> – regimented and frustrated but realises how little control she has over her own life</p>	
<b>choices made in performance</b>	<p><b>Song 1</b> vocally determined. Moments of daydreaming.</p> <p><b>Song 2</b> - An entire company of dancers and equals partying.</p> <p><b>Song 3</b> - expresses physical and vocal strengths to reflect character and status.</p>	
<b>vowels and consonants and their importance in communicating the lyric</b>	<p><b>Song 1</b> – sung in a contemporary vocal setup. Wide vowel shapes with a cry or hinge quality.</p> <p><b>Song 2</b> – classical vocal set up with long shaped vowels, dropped jaw and low larynx. This proved difficult in diphthongs such as 'know' and 'so'.</p> <p><b>Song 3</b> - consonants would be crisp and articulate to emphasise perfection.</p>	
<b>characterisation and character intentions</b>	<p><b>Song 1</b> - Keep a sense of naivety and longing in my voice. Sing in my own accent to connect to the lyrics better.</p> <p><b>Song 2</b> - uncontrolled excitement with a sense of daydreaming</p> <p><b>Song 3</b> – mimicking mother - reflective. Body language changes considerably from the beginning to the end of the song to show sadness.</p>	
<b>Punctuation and phrasing</b>	<p>This is often an important area for some study by the individual when comparing the various version so the lyric and punctuation used e.g. lyric sites online and the vocal score itself often identify different punctuation and thought patterns.</p>	
<b>Additional Observations</b>	<p><b>Song 1</b> – discordant in the notes throughout the song to show slight doubt but resolves at the end of the song</p> <p><b>Song 2</b> – strong English accent and keep energised throughout</p> <p><b>Song 3</b> – Lines of dialogue at the end of the piece. Mix sung and spoken voices to keep the flow and normality in the song.</p>	

260 words (approx.)

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**Grade Five: Exemplar (C) Programme Notes**

Name	A. N. Other	
Exam	<b>Grade 5</b>	
Title of the song/s performed	Title of Musical, Composer & Lyricist	
1 When I Look at You ( <b>Song &amp; Lyric</b> )	The Scarlet Pimpernel – Frank Wildhorn	
2 Blow, Gabriel, Blow	Anything Goes – Cole Porter	
3 All I Want	High School Musical – Olivia Rodrigo	
<i>Meaning of words</i>	<p><b>Song 1.</b> ‘Look’ she looks at him and sees the memory of him</p> <p><b>Song 2.</b> ‘Promised Land’ and ‘Gabriel’ are religious in contrast to the nightclub world.</p> <p><b>Song 3.</b> Lots of questions highlighting her intentions and ideas.</p>	
<i>the contrast of mood in each song</i>	<p><b>Song 1</b> – Confused and hurt – wants the audience to understand her emotions <b>Song 2</b> – redemption and ‘finding the light’. Joyful character encouraging others to feel the same.</p> <p><b>Song 3</b> – Feels stupid and lost. Why is love not easy? She wants to trust but can’t.</p>	
<i>choices made in performance</i>	<p><b>Song 1</b> Portray era through my voice. Focused on posture and legit vocal tone. The spoken monologue has interesting developments.</p> <p><b>Song 2</b> – Added dance to create high energy and spirit of character together with physical and vocal techniques.</p> <p><b>Song 3</b> – Movement and performance skills are quite natural in this performance. Memory. Teenage character.</p>	
<i>vowels and consonants and their importance in communicating the lyric</i>	<p><b>Song 1</b> focused on a legitimate setup with a jaw drop. No M1 Belt but a strong M2. Lower larynx and lengthened vowels and consonants.</p> <p><b>Song 2</b> – jazzy and rhythmic devices, slides, and embellishments to create a sense of period. Have fun with the voice.</p> <p><b>Song 3</b> - Contemporary set up. More of an M1 belt and highly positioned larynx to create a ‘cry’ quality. Wider vowel shape.</p>	
<i>characterisation and character intentions</i>	<p><b>Song 1</b> – Many register changes – lots of work to achieve the desired impact of this song.</p> <p><b>Song 2</b> - vocal and physicality are essential in this work.</p> <p><b>Song 3</b> – Wants to trust the boyfriend but struggles with that idea whenever she tries – ends up alone.</p>	
<i>Punctuation and phrasing</i>	<p>This is often an important area for some study by the individual when comparing the various version so the lyric and punctuation used e.g. lyric sites online and the vocal score itself often identify different punctuation and thought patterns.</p>	
<i>Additional Observations</i>	<p><b>Song 1</b> – posture is vital throughout this song for status and period.</p> <p><b>Song 2</b> – Nothing to add</p> <p><b>Song 3</b> – Nothing to add</p>	

239 words (approx.)

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**Grade Eight: Exemplar Programme Notes**

Name	A. N. Other
Exam	<b>Grade 8</b>
Title of the song/s performed	Title of Musical, Composer & Lyricist
1 Requiem	Dear Evan Hansen, Pasek & Paul
2 Everything I Know	In the Heights, Lin-Manuel Miranda
3 Fine, Fine Line	Avenue 'Q' Lopez, Marx & Whitty
4 I Know I have a Heart	Cinderella, AL Webber & Zippel
<b>Meaning of words</b>	The meaning of words could be as follows: 'Requiem' and how it impacts the singing. <b>In the Heights:</b> Explain 'Usnavi' 'Bueno' 'Abuela in Havana' 'mint condition' <b>I Know I Have a Heart:</b> 'damsel in distress' 'hoax'
<b>the contrast of mood in each song</b>	While <b>Requiem</b> is about the anger and frustration one feels when the person they want to mourn isn't worth their sadness, ' <b>Everything I Know</b> ' focuses on feeling sad. ' <b>Fine, Fine Line</b> ' contrasts with the other three songs as the character remains naïve throughout and doesn't face any character development or realisation during the song.
<b>choices made in performance</b>	In <b>I Know I Have a Heart</b> , is a challenge for me. The end section of this song has a key change that I find awkward to place in the belt. I have learned to achieve this by anchoring on more extended notes, opening up my body, maintaining a solid diaphragm, and maintaining a good posture.
<b>vowels and consonants and their importance in communicating the lyric</b>	I have learned to do more 'speak-singing' by choosing <b>Fine, Fine, Line</b> ; Acting on the lyrics of <b>Everything I Know</b> has been a challenge. I am very prone to speaking the words to the song's rhythm. I must break out of this. I also need to realise different thoughts for each phrase – too much on one level for musical theatre.
<b>characterisation and character intentions</b>	<b>Requiem</b> - Intrigued by the complex emotions of Connor's family following his suicide. Zoe is sad about suicide but also angry and identifies complex ideas in each phrase of the song. ' <b>Everything I Know</b> ' is a mix of emotions that have to be explored from sadness to happiness of what was. In <b>I Know I Have a Heart</b> , working with the character and establishing truth in the narrative is a challenge.
<b>Movement and gesture</b>	In <b>Requiem</b> , I express emotions through my eyes more and show complex feelings that a character is exposed to due to a tough situation – developing skill. <b>This is an opportunity to identify how you make each character different to explore the narrative element of the story more fully.</b>
<b>A critical evaluation of candidates' performance &amp; Structure and shape of the performed material</b>	<b>I Know I Have a Heart:</b> In this song, there are belts, dynamics, and anchoring. The long belts require front-anchoring, and the shorter ones require back-anchoring. The dynamics also vary hugely throughout the song, and this has been a considerable challenge in this song. I have also had to clean my direct portamento in this song.  <b>I Know I Have a Heart:</b> comes in early in Act 2 when Cinderella enters the ball after fully transforming for Prince Sebastian, and he completely ignores her. She is very hurt by this. He thinks that she is

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	<p>just another shallow, rich girl who wants the crown and lacks substance. He is also waiting for Cinderella and doesn't recognise that it is her due to her drastic appearance change.</p>
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*457 words (approx.)*

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DipLCM: Exemplar Programme Note for entire diploma

Name:	A.N. Other	
Exam:	DipLCM Musical Theatre	
Title of song/s performed	Title of Musical, Date, Composer & Lyricist	
1. I Want to Sing in Opera 2. I Don't Know His Name 3. Lifeboat 4. My New Philosophy 5. She Used to Be Mine Monologue: I Don't Know His Name	1910, Worton David & George Arthurs <i>She Loves Me</i> (1963) – Jerry Bock and Sheldon Harnick <i>Heathers The Musical</i> (2010) – Kevin Murphy & Lawrence O Keefe <i>You're A Good Man, Charlie Brown</i> (1999) – Andrew Lippa <i>Waitress</i> (2015) – Sara Bareilles	
Meaning of words	<b>Recitative</b> – spoken dialogue over music. <b>Philosophy</b> - using proverbial phrases, a child-like way of trying to refer to non-sensical words as philosophical ideologies. <b>Lifeboat</b> – 'words are expressive but sung in a reserved way. <b>Mine</b> uses the pie as an analogy for how she feels inside. These lyrics reflect the fight and determination she still has for her life.	
Mood	<b>Opera</b> – comic, light-hearted, theatrical. <b>His name</b> is romantic, light-hearted, and whimsical. <b>Lifeboat</b> – dark, depressing, tense. <b>My New Philosophy</b> – Air of unpredictability, <b>Mine</b> – Dark, depressing, sad, sentimental.	
Vowels and consonants and their importance in communicating the lyric.	<b>Opera</b> - keeping voice forward through the articulation of consonants. Placement of vowels for example the exaggerated aww and sound in <i>'want'</i> . <b>His Name</b> – placement of vowels –details the character's excitement as she delves deeper into her fantasy. Clear articulation of consonants as she proudly states her lover's highbrow interests. <b>Philosophy</b> – Phrases are conversational tone, but keep words energised and articulate, especially word endings. <b>Lifeboat</b> – Articulation of harsh repeated consonants e.g <i>"cold, clammy and crowded"</i> . <b>Mine</b> –Whisper at the beginning of the song to illustrate the vulnerability of the character As the song moves forward, the character expresses herself with abandon, as the placement of the vowels <i>'gone'</i> <i>'used'</i> <i>'mine'</i> .	
Characterisation and character intentions	<b>Opera</b> –convince the audience of musical prowess. Shedding old self to become a new person. <b>His Name</b> – The character details how she communicates with others through written letters. Fallen for him through the words he has written to her. <b>Lifeboat</b> –communicates fears that she is barely holding herself together to express her inner suicidal thoughts through moments of tense confessions and cathartic outbursts. <b>Philosophy</b> –Various images created in performances show the character changing her mind. <b>Mine</b> –She explores losing one's sense of self. Throughout the performance, we see the character defeated and despairing, but she still has determination.	
Choices made in performance.	<b>Opera</b> - exaggerated movements, use of props such as feather boa. Dialogue at the start helps set the scene and assists with telling the character's story. <b>His Name</b> - The body language and movement light, excited and giddy nature of a character in love. moves with ease as she describes the feelings, <b>Lifeboat</b> - Movement and facial expressions throughout the piece identified the character's slowly bubbling anger and desperation. Begins seated and still and changes suddenly with more expressive gestures, returning to stillness as the piece ends; nothing in her life has changed. <b>Philosophy</b> – Dialogue and pace are specific approaches to each philosophy with the use of comedic timing. The character explores more new philosophies at a more rapid pace as we move through performance. <b>Mine</b> - a minimal movement to reflect a sentimental ballad. Greater attention was paid to facial expressions and tone to express a variety of deep	

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	emotions throughout the performance.
Musical observations	<p><b>Opera</b> –voice forward through support and placement.</p> <p><b>His Name</b> – Towards the end of the song, <b>ad lib</b> and <b>colla voce</b> on the final notes – the character is happy as she confesses her romantic feelings for the mystery man.</p> <p><b>Lifeboat</b> – <b>The</b> character's sense of limitation in her own life. Dynamics begin with <b>mp (mezzo piano)</b> and change to sudden loud rock until eventually returning to a gentle, repeated melody. Arguably the most striking musical feature of this piece.</p> <p><b>Philosophy</b> – The <b>swing tempo</b> captures the playfulness of Sally Brown. Phrases are short – adding to the conversational nature of the piece. The <b>rests</b> indicated by <b>punctuated vamp</b> keep the piece energised as it moves through with a bouncy 'stride time'.</p> <p><b>Mine</b> – Common <b>pop music features</b> such as returning chorus, lyrics and melody. At the end of the song, the music is <b>marked freely</b>, allowing the performer to show their interpretation of the character's climatic release of her frustrations.</p>



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**I Want to Sing in Opera**

This song is from the musical hall era, allowing me more creativity in devising a character and storyline for this performance. This had an impact on the dramatic skills and performance choices that I employed. For example, regarding vocal skills, I chose to switch between accents and styles of singing (conversational Cockney accent to receive pronunciation with a focus on techniques

**I Don't Know His Name**

The dramatic and vocal skills were chosen to support this character's telling of her love story. I felt it essential to include the letters as props in the piece, as there is such an emphasis placed on the words between the character and her beau. The movements in the performance were chosen to be smooth, bright and delicate. When looking at vocal skills, I used a general American accent to set the scene for the performance. The tone at the piece's beginning begins more conversational as the character shares her secret correspondence with her work colleague. Still, the tone becomes more open and expressive, and she becomes more enraptured in her romantic fantasy.

**Acting the Lyric**

I made different vocal and dramatic choices to show how repeated lyrics can find different meanings when analysed from a spoken viewpoint. When performing this as a spoken piece, I was mindful to emphasise different words as they would be spoken more naturally. I did this by writing out the lyrics by hand and highlighting in one colour the lyrics that have emphasis when the piece is sung and then another colour to highlight where I would place emphasis when speaking the piece. Analysing the lyrics in this way helped to create a deeper understanding of the story being told through the lyrics and what exactly the character was trying to communicate through this piece. Despite never meeting this man, it highlighted her confidence in this being a true love connection.

**Lifeboat**

The vocal and dramatic skills used to support this performance were an American accent. The first section required reserved quietness to change to abrupt loudness in the rock section. The returning quiet section indicates a return to a vulnerable state. The piece is emotive; I paid close attention to the specific lyrics. Regarding dramatic skills, the dialogue I chose at the outset of the performance helps to draw the audience into this teenager's world and shows her negative

**My New Philosophy**

Performance was influenced by the cartoon character Sally Brown. I chose an American accent with a nasal quality to create a child-like voice. I wanted the body language to be child-like, energetic and with a sense of innocence and distractibility. The song is broken up into sections of spoken libretto. This song is energetic and bouncy. The challenging part of this performance was performing with lots of movement, rapidly creating short, snappy lines and keeping technique healthy.

**She Used to Be Mine**

Sentimental ballad. regarding dramatic skills, I chose to be tired, defeated, and slow movement to illustrate this character's position in her life. The facial expressions reflected the lyrics –moments of sadness as she remembers her life with anger and despair. The chosen dialogue sets the scene and points to the place in the story where this scene occurs. The most challenging part of this performance was controlling and allowing this song to build. When preparing this song, I paid close attention to breathing to fuel the power behind the lyrics and to

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**DipLCM: Exemplar Programme Note for a single song 'Maria' from West Side Story**

Maria  
The most beautiful sound I've ever  
heard Maria, Maria, Maria, Maria  
All the beautiful sounds of the world in a single  
word Maria, Maria, Maria, Maria,  
Maria, Maria, Maria!  
I've just met a girl named Maria  
And suddenly, that name will never be the same  
to me Maria!  
I've just kissed a girl named Maria  
And suddenly, I've found  
How wonderful a sound  
can be! Maria!  
Say it loud, and there's music  
playing Say it soft, and it's  
almost like praying Maria  
I'll never stop saying  
Maria!  
Maria!  
Maria!  
Maria!  
Maria!  
Maria!  
Maria! Maria! Maria!  
Maria!  
Say it loud, and there's music  
playing Say it soft, and it's  
almost like praying Maria  
I'll never stop saying  
Maria!  
The most beautiful sound I ever heard  
Maria

This song is more about the name 'Maria' rather than about a girl called Maria. This allowed me to express the imagery and the colour in words without getting bogged down in character and an actual dramatic situation. The situation is simple: by meeting the person with this name, it is the name that attracts me to the person, and by the end of the song, both are as one. The journey of the song is from hearing the word name and liking the person, and the two combined make an impact upon me, like a shiver down the spine feeling. The song's opening allows me to speak and sing and not know how to manage my vocal apparatus, so it becomes a perfect musical theatre song with its interaction between spoken and sung text. The repetition of each 'Maria' is to feel the word differently. So I experimented with materials and textures to see if they made any difference: velvet, cotton, gauze, hessian, paper, cellophane, and different leaves off trees. I then imagined how these felt and captured each expression in some way in my voice. This was difficult, and I often didn't succeed, but I knew I needed to make a difference. I realised that when it wasn't different, it was a moment of thought as to why not, so the impact was considerable. This work gave me the context

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#### Why contemporary musical theatre songs as set repertoire in Grade 6?

The new musical theatre syllabus celebrates the curation of new writing from composers currently working in the industry, such as John Cameron (orchestrations for *Les Misérables*) and the work of young composers currently working in musical theatre in the UK and New York supported by Musical Theatre Networks and other appropriate and important bodies that encourage and sponsor the world of musical theatre.

Studying at this grade with contemporary musical theatre allows candidates and teachers to explore how to create the character, establish context for performance, and offer an innovative, highly creative way of working relevant for future development. This firmly places our syllabus in the 21st century and moves candidates away from the more established commercial musical theatre they are all too familiar with, enabling students to engage, explore, and develop vital skills. It also supports the philosophy of this new syllabus, emphasising creating original and unique performances.

Grade 6 will challenge us all as it explores contemporary repertoire unheard of in the commercial market. This new material and approach to learning produce a creative environment where pure imagination and creativity come into play because there is no previous performance upon which to draw – a unique and refreshing experience. Each song has a backing track to support the rehearsal work. Following the performance of the lyric as a monologue, the exciting adventure of investigating the song will take place.

#### Why speak/act the lyric?

The 2023 Musical Theatre syllabus offers nothing ‘new’ in approach to performing. Still, it now requires the performer to interrogate the text they sing in detail and present the lyric as a monologue before putting the finishing touches by adding the music and presenting the song for examination. The following ideas should be considered as part of the above work:

- the need to understand the power of spoken and sung text
- the ability to act through song and to tell a story
- an engagement with the personal realisation of the text in a performance
- identify differing narratives in each song at each grade
- understand how to communicate the definition and physicality of character in each song
- find a unique and personal way of responding to the performance space
- use the repertoire to explore and celebrate diversity
- focus on personal interpretation and responses to the song lyric rather than previous performances of iconic status.

#### How can a lyric be an acting monologue – too much repetition?

By studying the lyric as an acting monologue, the performer can easily ascertain whether the song is suited to their emotional needs and strengths. At the first stage of the study, this is an excellent gauge of what is suited to each performer and allows both tutor and student to engage in dialogue about the opportunities that the lyric and the song offer the actual final performance submission. By studying the entire lyric, you will engage with the complete story from beginning to end, and there may be one phrase that troubles you. Often when this is sung, it is overlooked, but when spoken, it cannot be overlooked by the fact that it exists and it has to be heard.

#### 1. A simple exercise to get you started on the lyric as a monologue:

- Write the lyric in full, as continuous prose with no punctuation marks.
- Create your version as you speak it aloud.
- Compare it with the original version in the Musical Theatre Handbook.
- Why do you think there are differences?
- Probably because you speak like yourself but not like the song’s character.

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- The character sees the work and feels the words in different patterns.
- It is your job to discover the differences and understand why they are written like that.
- You are playing that character.

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#### Is the acting more important than the singing?

Please find below a series of bullet points that might address specific opinions regarding this question:

- Musical theatre requires characters to express emotions of contrasting nature and sometimes to create sounds that are not always beautiful to communicate the lyric effectively and truthfully.
- A song needs to be as near the spoken voice as possible, and honestly, nobody thinks that a nasal 'twang' is a beautiful sound.
- To experience the full range of what musical theatre offers, you must tread carefully through a wide range of repertoire.
- Musical theatre is not always about beautiful singing.
- Musical Theatre is about communicating the truth through spoken and sung voices.
- Singing is only part of the work and offers the performers a way of communicating, but it can become too controlling when communicating text to an audience.
- Acting and singing as classifications of the art form indicate at least an equal footing in the assessment.
- Finally, to indicate exactly what is expected of each performance at each grade, study the assessment criteria for each component at each grade (See the 2023 syllabus for details).

#### What should the performer consider regarding the use of repetition in the lyric:

- As a performer, you need to contact the meaning of each word and speak to them simultaneously.
- This means a greater connection with text than just singing the words to the music.
- Look out for repetitive lyrics and why.
- understand that there are two ways to have or speak the same thought.
- Consider speaking the repeated lyric, like crossing the road at the same junction to work daily.
- We cross the road at the same time and place daily, but the circumstances will always differ.
- One day, lots of traffic; the next day, none; the following day, a cyclist...
- So, it is with the lyric of a song. We repeat a thought, but the circumstance has probably changed because we are repeating it!
- The important aspect of this work is the discussion between the tutor and performer as to why the line is repeated. This will also be of some interest in the actual performance - even if it remains the same.
- At least the performer understands that the intention is the same. Repetition is reinforcement.
- Consider Thatcher's "Education, education, education..." Each word was spoken with even more drive than the first.
- Macbeth says, "Tomorrow, and tomorrow, and tomorrow..." Why does he repeat these words? There is purpose in repetition. This is the same in musical theatre.
- Think about Annie in the song when she sings: Tomorrow, tomorrow, I love ya Tomorrow... How does she feel about each repetition of tomorrow?
- "This little light of mine" repeats itself three times (Step 2 repertoire). Surely the thought can be different and even more determined or contradictory as the performer decides how they feel about the explored situation.

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#### Should songs be spoken and sung in natural accents

Basically this will be an artistic and aesthetic decision and must relate to the needs of the lyric and the interpretation of the material. We are aware that the musical 'Six' is British yet on Broadway is covered by American accents. "Come from Away" is essentially a Canadian musical and "Dear Evan Hansen" American. There clearly is no rhyme or reason for some decisions regarding the accents of performers.

However, the individual voice and accent is a joy to behold and should be celebrated as part of the process of learning to use the performative voice. Some would challenge this premise but as the 21<sup>st</sup> century develops more musicals are written and students will engage in performing new works and it is essential that in the first stages of that work the individual nature of the voice should be heard so you will endeavour to bring as much of yourself to the work as possible including your voice and its natural accent. So often speaking the text with the intimate voice is to offer the opportunity for the phrasing and the vocabulary to become effective and truthful.

Following the natural voice work 'received pronunciation' is essential for all performers is perhaps the next most important accent to study with musicals such as 'Phantom of the Opera', 'My Fair Lady' and the 'King and I' to be considered.

The 'General American' that performers so often use as a 'go to' when performing repertoire from musicals such as 'Rent', 'Book of Mormon', 'Miss Saigon', 'Les Misérables' and 'Hamilton' need a lot of work and study of the detail.

So often this accent is approximate and is not constant and therefore is inadequate and inaccurate in finite detail and only offers a proximity of the accent required for the song and the lyric to be effectively communicated. All too often the accent moves from one area of America to another and often falls into the ocean of an unrecognizable dialect.

#### Accents that should also be considered in the work of a musical theatre performer

A potential list of additional accents that might be useful for study are as follows:

- New York: 'Guys and Dolls', 'Bugsy Malone'
- Cockney: 'Mary Poppins', 'Me and My Girl', 'Sweeney Todd'
- Southern American: 'Footloose', 'Oklahoma'
- Liverpool: 'Blood Brothers'
- Irish: 'Once'
- German: 'Cabaret', 'Sound of Music'

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#### Example: Consider the lyric 'Another Hundred People'

Marta sings this from the musical 'Company'. What should we do when rehearsing this song? Speak the repeated line only once or realise why it needs to be said over and over again? We must find out why this phrase is repeated repeatedly in both speaking and singing. Why is it not a challenge to repeat a single phrase sung with a melody but a completely different situation when spoken by words alone? This surely doesn't make sense. There is always a reason why we repeat ourselves, and our duty as performers is to discover or find a reason that justifies the repeated thought. What is being communicated in this part of the song? The repetition of 'off of' is also interesting and cannot be realised effectively until spoken as part of a speech.

Another hundred people just got off of the train  
And came up from the ground  
While another hundred people just got off of the bus  
And are looking around  
At another hundred people who got off of  
the plane And are looking at us  
Who got off of the  
train And the plane,  
and the bus Maybe  
yesterday

And another hundred people just got off  
of the train. And another hundred people  
just got off of the train. And another  
hundred people just got off of the train.  
And another hundred people just got off  
of the train. And another hundred people  
just got off of the train

#### Will digital versions of the handbook be made available?

Due to licensing laws and restrictions, we cannot offer this service.

#### Why has certain repertoire moved to a different grade?

As detailed above regarding 'appropriate repertoire', the 2023 Syllabus has reconsidered the set lists regarding the lyric's narrative and emotional content rather than the vocal score's complexity. On occasion, this might have had an impact on a certain musical theatre number. It is hoped that not too many songs that fit into this category will cause confusion or concern to the candidates.

#### What has happened to the freedom of choice in the musical theatre syllabus?

Freedom of choice is sometimes difficult to handle when considering standards and graded qualifications. However, on the part of the new syllabus, I think you will find that every aspect of the syllabus has a complete set of assessment criteria which will meet the demands of the subject itself and any additional bodies of interest. The option to have a set repertoire list is that each grade has a standard of competence that has to be achieved by all candidates and a means by which all can then offer a contrasting choice of repertoire that reflects a similar level of complexity and maturity.

#### What does the phrase "What is the song about?" mean?

When studied carefully, each song lyric will begin to tell a short story or **narrative** about a way of feeling about self, someone else, or a situation. The lyric might be **didactic** and so offer advice to the listener. It may be subjective if the song aims to connect directly with the audience. Finally, if the lyric attempts to persuade, excite or involve the audience about how the character sees the world, the song is **communicative**. Often there will be a sense of structure that shapes the story being told. A starting point or an impetus for the song to begin. A reason why the idea develops and a potential resolution to the thought. These are

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the four main categories for a lyric to be considered in a musical. So, what the song is about is what you discover as you study the lyrics and make your assumptions about the song. For example, Maria in West Side Story is not a song about a girl but the name itself. The song takes on a different meaning by discovering or agreeing to this.



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#### What does the phrase “What is the narrative context?” mean?

This requires the candidate to say what they think the entire musical is about briefly. You should know something about the storyline, the characters, and why they behave the way they do in the musical. The setting and situation would also be relevant in most cases. Overall, it is more about the story in general.

#### What does the phrase “What is the dramatic context?” mean?

Although each performer is encouraged to bring as much of themselves to the song and create personal human conditions regarding the song, it would always be wise as part of the research to study the original context of the song, **WHO** it is sung by in the musical, **WHY** that character sings it, and **WHEN** it is sung in terms of what position it holds in the overall story being told. **WHERE** does the song appear in the musical for example, Is the song an ‘eleven a clock number’ or an ‘I want’ number? Overall, it is more about the actual details regarding the performed song in the musical.

#### What will I learn about performance from taking these musical theatre qualifications?

In preparing for each graded assessment, you will

- develop acting and singing techniques that will enhance and enable you to develop qualities recognised in the various complex characters to be presented in a set of contrasting musical theatre numbers
- develop an understanding of specific circumstances for each song which will create a truthful performance
- become familiar with both music and text
- develop a clearer understanding of the story to be told
- begin to make strong acting choices in your performance
- inevitably communicate a compelling story

#### What personal benefits are there in studying this musical theatre syllabus?

This syllabus facilitates the learner’s understanding of essential elements to perform a song for musical theatre successfully. Knowing how the text and music work together to tell a story is essential to communicate the narrative and objective of the moment. Exploring the songs’ lyrics and associated acting techniques will inevitably lead you to a truthful performance.

#### Why the need for a change in approach?

Examination boards must declare their standards to match the comparative standards of alternative institutions. This gives candidates the most comprehensive opportunity to decide which approach to follow. London College of Music Examinations has decided that it is essential to encourage a broader audience to the art of musical theatre, and by encouraging the traditional attention to the lyric as an acting performance as part of the identified performance process, LCME wishes to encourage actors and singers who can communicate through their voice the truth of the written word and offer an opportunity to candidates to explore a musical theatre pathway as a relevant aspect of their journey that encourages diversity, equality, inclusion plus the unique and authentic thinking in terms of the context in which the song is to be performed. Although LCME is proud to boast many performers in the professional world of musical theatre, it is still a fact that only some performers will ever be privileged to sing the song of their choice on the professional stage for whatever reason. However, nothing stops our students from enjoying the fruits of musical theatre in their imaginative and creative environment.

#### There isn’t an appropriate repertoire for an adult candidate taking Steps 1 and 2.

The syllabus is naturally structured in terms of a progressive maturation process. LCM has decided to choose the material that focuses on the lyric’s content rather than the melody’s complexity. However, LCM has also considered the opportunities for mature students to study the earlier levels of qualification. It is respectfully suggested that with care, and teacher guidance, there are many ways of approaching a lyric to make it suitable to the

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performer's nature and personality. In addition to Nursery Rhymes, Sea Shanties, Folk Tunes, Traditional songs, and an original Lullaby were written especially for the more mature performer.

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#### What does 'contrasting' mean regarding one's own choice?

A musical's most significant essential contrast is whether the song is **diegetic** or **non-diegetic**.

- **Diegetic**, where the character knows they are singing/performing to others, e.g. 'Cabaret' the film.
- **Non-diegetic**, where the character does not know they are singing, e.g. 'Sunset Boulevard'.

This contrast alone would offer the performer an ideal basis upon which to base a contrast in choice of material and content. Many candidates aim to contrast periods of composition in terms of decades and general categories. Still, the songs chosen for performance retain a single mode of expression, such as the ballad. So the programme needs more contrast and variety despite the different forms of musical considered. One of the most important points to remember when performing either lyric or song is that you have to live in the moment and understand the changes of thought as the lyric progresses. The consideration of subtext is essential and so it is your duty to express the emotions that lie behind the character's words. Just because you sing the same words in a song does not mean you feel the same way about the situation – your thoughts must change to provide interest for the audience and development of character. Consider how the lyrics of a song such as 'empty chairs at empty tables' might change depending on your circumstances.

However, many other opportunities exist to offer valid contrasts in musical theatre in genres, song types and categories. Please find various opportunities to demonstrate contrasts in 'Genres', 'Types of Song' and 'Functional songs' listed below:

Genres	Type of Song	Functional Songs
Book Musical	"I am"	The opening number – Act
Revue	song "I	One Exposition songs
Musical	Want"	Prologue
Jukebox	song "I	Production
Musical	Wish"	number
Chamber	song	Narrative song
Musical	"Change of Mind"	Conflict songs
Concept	song "Reward"	Commentary
Musical	song Legitimate	songs
Rock/Pop	song Character	Summary
Musical	song	songs
Autobiographical	Belt number	"Charm" song
Musical Non-	Contemporary	Cameo songs
Autobiographical	number	Parody songs
Musical	Pop/Rock	Plot song
Musical of	number	Interval
Film Golden	Up-tempo	number
age Musical	number	Musical metaphors
African American	Comedy	The opening number – Act
Musical Ballad	number	Two "eleven o'clock"
Operas	Emotional	number Showstopper
Burlesque	song	Finale
Spectacular, e.g.	Reflective	
Ziegfield Follies	song Inner	
Mega-Musical	monologue	
Meta-Musical	Didactic song	
Music	Patter song	
Theatre	Ballad	
Musical	Jazz	
Comedies	Ballad	
Vaudeville	Reflective ballad	
Musical Adaptation		

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<p>Operettas Opera Musical Spoof Spin-offs from TV Dance Musical Through-composed Musical Plays with songs</p>		
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#### What are Guided Hours (GH) and Total Qualification Time (TQT)?

These are requirements attached to the accredited graded qualifications and prescribed by Ofqual as a minimum number of hours appropriate to prepare for these qualifications. The following table provides examples of what activities might count towards both GL (hours) and TQT:

Examples of Types of Activity	GLH	TQT
Acting through the song process and research	√	√
Assessment by tutor	√	
Devising work		√
Dialogue between tutor and student about the performance texts	√	√
Dress and technical rehearsal/s	√	√
Duo work		√
Final performance	√	√
Improvisation work	√	√
Movement classes	√	√
Performance-based learning led by a tutor/director or specialist coach	√	√
Preparing and Writing up Programme Notes	√	√
Rehearsal work	√	√
Research - listening		√
Research - reading		√
Self-assessment		√
Self-reflection		√
Sight reading sessions	√	√
Theatre games	√	√
Understanding a lyric	√	√
Video work and assessment		√
Voice work	√	√
Warm-up exercises	√	√
Watching and evaluating the performance work of others	√	√
Working Performer's Journal		√
Working with accompaniment	√	√

It might be appropriate, but not a requirement, for the record of each individual to be kept in a working journal, which could then easily be communicated in the required programme notes at each grade. A candidate's work should recognise the total qualification time allocated to each grade and be reflected in the performance quality at the assessment time.

Click on this link: <https://lcme.uwl.ac.uk/our-exams/musical-theatre/musical-theatre>