

## **Regulations for All Examinations**

**1** Teachers and candidates should refer to the 'General Notes and Regulations' printed in each individual subject area throughout the specifications.

**2** The submission of an entry is accepted as evidence that the candidate agrees to the regulations laid down in the specifications.

**3** Candidates may enter for more than one subject at one examination session, but must state this on the entry form. Candidates may not enter for more than one grade or diploma in the same subject at one examination session unless written permission is obtained from the Head of Examinations. Candidates may not enter for the same grade in both solo and duologue examinations. Candidates may not enter for more than one group examination of the same subject and grade.

**4** Candidates must be in attendance and ready for their examination at least fifteen minutes prior to the stated time of the examination.

**5** The Academy reserves the right to decline or cancel any entry and return the fee. The Academy does not guarantee to examine at any Centre where the number of candidates is insufficient to warrant it. Fees will be returned in such cases.

**6** The Academy reserves the right not to examine a candidate if they have a possibly contagious illness, such as chicken pox.

**7** The Academy cannot guarantee to grant requests for specific dates and times, although every effort will be made to do so.

**8** No unauthorised person will be allowed to be present during any examination.

**9** The Academy reserves the right to return entries received after the closing date.

**10** Examination appointments vacated by candidates who are sick, or those withdrawing for other reasons, cannot be taken by other candidates.

**11** Should a candidate be prevented from attending an examination after their entry has been processed, LAMDA should receive notice in writing, detailing the circumstances and enclosing the report form, within ten working days of the examination date. Under circumstances such as illness, injury or recent bereavement, the Academy will consider refunding half the fee in the form of a Transfer Credit Voucher (TCV). Transfer Credit Vouchers are non-transferable and valid for one year only. For re-entry, candidates must complete an entry form, enclosing their voucher and fee balance.

**12** Fees cannot be returned except under regulations 8 or 13.

**13** The Academy issues medals in materials other than precious metal. The words 'Bronze', 'Silver', and 'Gold' are used by the Academy purely as an academic standard for the medal examinations. The Academy reserves the right to change the style and presentation of all awards.

**14** The decisions of the awarding body (LAMDA) are final.

# Solo/Duo Examinations

## 1 Syllabus Introduction

### 1.1 Purpose of the Qualification

LAMDA examinations in *Musical Theatre for the Actor/Singer* are designed to develop the skills necessary to communicate the dramatic content of musical text over a range of musical styles/categories. The emphasis is on performance and presentation rather than on the study of musical theatre as a whole.

These examinations also provide candidates with the opportunity to develop skills which support the delivery of dramatic text and devised performance. For this reason, these examinations complement *Graded Examinations in Drama: Acting* and *Graded Examinations in Drama: Devised Performance*.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Knowledge of the performance process.

### 1.2 Broad Objectives of the Qualification

#### 1 *Interpretative skills*

Candidates are required:

- To explore style, form, character, subtext and context in order to realise the specific demands of the scene and/or song.
- To create a credible sense of reality by focusing on the immediacy of the situation.

#### 2 *Technical skills*

Candidates are required to build skills in:

- Voice, diction, movement, setting and staging
- Musicality: pitch, rhythm and phrasing.

#### 3 *Knowledge of the performance process*

Candidates are required:

- To understand character, situation, staging, context, subtext and musical style.

### 1.3 Structure

The specification is divided into four distinct levels, in line with the National Qualifications Framework.

Entry Level                      Entry

Level 1 Foundation    Grades 1, 2, 3

Level 2 Intermediate    Grades 4, 5

Level 3 Advanced Grade 6 – Bronze Medal, Grade 7 – Silver Medal, Grade 8 – Gold Medal

*Graded Examinations in Musical Theatre for the Actor/Singer* are offered in the following formats:

- *Solo* (one candidate) – where the candidate performs alone
- *Duo* (two candidates) – where candidates perform all songs/scenes collaboratively

Learning outcomes and assessment criteria are set at each level, covering a range of grades (e.g. Level 1 covers Grades 1, 2 and 3). However, there is a qualitative difference in outcome between individual grades within each level. This is because:

- The repertoire chosen by the candidate should increase in technical difficulty as the grades progress
- The knowledge required for the set discussion increases in technical difficulty as the grades progress.

### 1.4 Duration of Examinations

Entry Level	Level 1: Grades 1, 2 & 3	Level 2: Grades 4 & 5	Level 3: Grades 6	Level 3: Grades 7 & 8
Solo -10 minutes Duo-15 minutes	Solo-15 minutes Duo-20 minutes	Solo-20 minutes Duo-25 minutes	Solo-20 minutes Duo-25 minutes	Solo-25 minutes Duo-30 minutes

### 1.5 General Notes and Regulations for This Subject

- 1 Both candidates in a *Duo* examination must be entered at the same grade level.
- 2 Candidates may not enter for both *Solo* and *Duo* examinations at the same grade level in the one examination session.
- 3 Candidates may not enter for both *Solo* and *Duo* examinations at different grade levels in the one examination session.

- 4** *Duo* partners may not interchange with other candidates. Substitution will only be allowed under exceptional circumstances.
- 5** Songs/scenes may be presented in the order of the candidate's choice.
- 6** Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 7** Costumes and hand props are permitted, if appropriate, but must be kept to a minimum; however, they will not be assessed specifically and the candidate will not be awarded any extra marks for their inclusion.
- 8** Any time taken for changes and the setting or striking of props must be included in the time of the scene.
- 9** The examiner reserves the right to halt songs/scenes that exceed the stipulated time allowance.
- 10** Hairstyles must not obscure the face and shoes must not hinder movement. Suitable shoes must be worn for all scenes unless the character portrayed is barefoot. Nudity is not permitted.
- 11** Candidates must bring legible copies of the libretti for the examiner.
- 12** Copies of the songs must adhere to copyright laws.
- 13** Candidates must write the title and character (if applicable) at the top of the Examination Report prior to entering the examination room.
- 14** Candidates must not present the same song/scene for more than one examination.
- 15** Songs and/or libretti which are directly addressed to an audience must not be focused solely on the examiner; however the examiner should be included in the wider imagined audience.
- 16** Although the use of accent/dialect is not compulsory, the style and intent of the librettist/ composer should be taken into consideration in the interpretation of a role.
- 17** *Duo* candidates will be assessed through open discussion with both candidates in the Knowledge section of each examination.
- 18** The key of a song may be transposed to accommodate the vocal range of the candidate.
- 19** It is the responsibility of the candidate to provide an accompanist necessary to support their performance. The accompanist will only remain in the room for the portion of the examination for which s/he is required. A piano, electronic keyboard, guitar or other appropriate instrument may be used to accompany the pieces, but it is the responsibility of the candidate to provide the instrument or make prior arrangements with the centre organiser. If necessary, a page-turner will also be permitted in the examination room. However, they will only remain in the room for the portion of the exam for which s/he is required. The candidate's teacher may not be the accompanist or page-turner.

- 20** Where a candidate wishes to use a recorded accompaniment, playback equipment of good sound quality must be provided and operated by a technician. If a technician is used, they will only remain in the room for the portion of the examination for which s/he is required.
- 21** Electronic sound enhancement is not permitted, including the use of microphones. Please refer to *Repertoire Guidelines and Regulations* listed at each Level.

## **1.6 Target Groups**

LAMDA Examinations are open to all candidates regardless of age. Whilst candidates of all ages may enter, it is unlikely that candidates below the age of 14 years will possess the maturity for success at Grades 6, 7 and 8.

## **1.7 Health and Safety**

Candidates must take responsibility for their own health and safety when working towards an examination in Musical Theatre for the Actor/Singer and should:

- Organise a personal physical and vocal warm up and cool down
- Wear appropriate clothing and footwear that allow for ease of movement
- Develop a physicality that does not overly tense the body or restrict the larynx, even in character transformations
- Support breath and release tone without force
- Sing in a comfortable register
- Avoid 'belting' unless they have received vocal training on the technique
- Avoid singing if there is any discomfort in the throat
- Seek specialist medical attention if discomfort persists when singing and/or a husky tone develops.

## 2 Entry Level

### 2.1 Learning Outcomes

#### *Interpretation:*

Candidates should be able to:

- Memorise words and music
- Make sense of the song

#### *Technique:*

Candidates should be able to:

- Communicate with sufficient audibility for the performance space
- Communicate with sufficient clarity in order to be understood
- Sing within a comfortable range and in tune
- Reveal an awareness of the performance space in relation to the song, using movement where appropriate

#### *Knowledge:*

Candidates should be able to explain the reason for their choice of song and define the meaning of individual words or phrases.

### 2.2 Amplification of the Learning Outcomes

*Audibility* – utilising sufficient breath and resonance so that the sound can be heard by the examiner

*Clarity* – articulating sufficiently, without losing the sense or flow of the song, in order to be understood by the examiner

*Performance Space* – the area in which the candidate performs

### 2.3 Level Description

Candidates will typically be able to show that they understand the meaning of what they are singing and speaking. They will perform from memory, audibly and clearly, with some confidence, and a sense of enthusiasm and enjoyment. Their use of the performance space will be appropriate to the material.

### 2.4 Repertoire Guidelines and Regulations

1 Solo candidates must select one song of their own choice.

2 Duo candidates must select one song of their own choice.

- 3 Candidates may sing a traditional, original or 'action' song.
- 4 The song in Solo and Duo examinations must be a minimum of two minutes and no more than three minutes in performance time.
- 5 The content of the song must be simple and accessible, conveying meaning clearly and unambiguously.
- 6 Movement and Dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 7 The song must be sung in English.
- 8 A copy of the libretto must be provided for the examiner and must adhere to copyright laws.

## 2.5 Total Time Allowance

Solo – 10 minutes

Duo – 15 minutes

## 2.6 Examination Content

### Entry

#### 1 Interpretation and Technique:

The candidate(s) must perform a traditional, original or 'action' song from memory of their own choice. This may be accompanied or unaccompanied. Please refer to *Repertoire Guidelines and Regulations*.

#### 2 Knowledge:

The candidate(s) will have a short discussion with the examiner. Questions will be based on the following:

- The reason for their choice of song
- The meaning of individual words or phrases within the song.

## 2.7 Marking Scheme

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
<i>Total</i>	100
Pass 50 Merit 65 Distinction	80

### 3 Level 1: Foundation

#### 3.1 Learning Outcomes

*Interpretation:*

Candidates should be able to:

- Reveal an understanding of the situation within the song
- Focus and engage with the material
- Clarify meaning and convey mood.

*Technique:*

Candidates should be able to:

- Communicate with appropriate audibility for the space
- Utilise tongue and lip muscularity
- Utilise the performance space in response to the song, incorporating movement where appropriate
- Convey the melody and rhythm of the song.

*Knowledge:*

Candidates should be able to describe the general content, meaning and mood within their chosen material.

#### 3.2 Amplification of the Learning Outcomes

*An understanding of situation* – revealing the world of the songs and the physical aspects of where the scene takes place

*Focusing and engaging* – concentrating energy and involvement

*Meaning* – clarifying the sense behind the words of the song

*Mood* – conveying the feelings and the emotions behind the words of the song

*Audibility* – utilising sufficient breath and resonance appropriate to the needs of the song and the acoustics of the performance space

*Tongue and lip muscularity* – utilising sufficient pressure in the tongue and lips in order to articulate consonant sounds crisply

*Performance space* – the area in which the candidate performs

*Movement* – a physical response which may include dance

*Melody* – a series of musical notes which create a tune

*Rhythm* – the recurrence of stress at regular intervals, which can be arranged in a variety of patterns, making a distinctive contribution to the style of the material e.g. march rhythm, waltz rhythm, tango rhythm.

### **3.3 Level Description**

Candidates will typically be able to apply their knowledge, understanding and skills to produce a thoughtful interpretation, based on creative engagement with the material and careful preparation. They will sing from memory, audibly and clearly with a sense of spontaneity. Their apt use of body and space will complement their vocal performance.

### **3.4 Repertoire Guidelines and Regulations**

- 1 *Solo* candidates must select two songs of their own choice.
- 2 *Duo* candidates must select two duets of their own choice.
- 3 The selected songs may be traditional, original or taken from a film.
- 4 The selected songs must differ in theme, setting, type of character or mood enabling candidates to display some contrast.
- 5 The content of the selected songs must offer some opportunity for interpretative choices.
- 6 The selected songs in *Solo* and *Duo* examinations must be a minimum of two minutes and no more than three minutes in performance time.
- 7 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 8 All songs must be sung in English.
- 9 Cuts are permitted but candidates must ensure coherence i.e. the emotional and intellectual fluency of the song must be maintained.
- 10 Copies of the libretti must be provided for the examiner and must adhere to copyright laws.

### **3.5 Total Time Allowance for Each Grade**

Solo – 15 minutes

Duo – 20 minutes

### **3.6 Examination Content**

#### **3.6.1 Grade 1**

- 1 Interpretation and Technique

The candidate(s) must perform a song from memory which tells a story. This may be accompanied or unaccompanied. The title and librettist/composer must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

## **2 Interpretation and Technique**

The candidate(s) must perform a song of their own choice from memory. This may be accompanied or unaccompanied. The title and librettist/composer must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

## **3 Knowledge**

The candidate(s) will be asked to share the story and describe the mood within the selected songs. The candidate must be able to discuss any of the following questions:

- What is the story within your song?
- What does the character look like?
- What is the character feeling in this scene?
- Is there any mood change?

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for the previous grade.

### **3.6.2 Grade 2**

#### **1 Interpretation and Technique**

The candidate(s) must perform a song from memory which celebrates a special moment. This may be accompanied or unaccompanied. The title and librettist/composer must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

#### **2 Interpretation and Technique**

The candidate(s) must perform a song of their own choice from memory. This may be accompanied or unaccompanied. The title and librettist/composer must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

#### **3 Knowledge**

The candidate(s) must be able to describe the mood, content and contrast between selections. The candidate must be able to discuss any of the following questions:

- Describe your special moment (First song).
- Where is the character?
- To whom is the character singing?

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for previous grades.

### **3.6.3 Grade 3**

#### **1 Interpretation and Technique**

The candidate(s) must perform a song from memory which tells a story. This may be accompanied or unaccompanied. The title and librettist/composer must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

## **2 Interpretation and Technique**

The candidate(s) must perform a song from memory which celebrates a special moment. This may be accompanied or unaccompanied. The title and librettist/composer must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*

## **3 Knowledge**

The candidate(s) must be able to describe the mood, content and contrast between selections. The candidate must be able to discuss any of the following questions:

- What is the story within your song?
- Describe your special moment.
- Identify the contrasts between your two songs.

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for previous grades.

### **3.7 Marking Scheme**

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
<i>Total</i>	100
Pass 50 Merit 65 Distinction 80	

## 4 Level 2: Intermediate

### 4.1 Learning Outcomes

#### *Interpretation:*

Candidates should be able to:

- Create believable characters with a progression of mood and thought
- Create a detailed world around characters
- Create a relationship with other characters, real or imaginary, when and where appropriate
- Engage with the imaginary.

#### *Technique:*

Candidates should be able to:

- Sustain the thought and vocal power through to the end of the spoken and sung phrase
- Sustain muscular use of articulative organs, appropriate to the demands of the spoken and sung texts
- Express character through the whole body
- Utilise the performance space, appropriate to character and situation, incorporating movement where appropriate.

#### *Knowledge:*

Candidates should be able to describe character and discuss staging within their chosen material.

### 4.2 Amplification of the Learning Outcomes

*Believable characters* – transforming into a true-to-life character, as indicated by the song

*Progression of mood and thought* – revealing changes in the way the character thinks or feels throughout the song

*The world of the character* – creating a sense of the place and/or period in which the character lives

*Relationships with other characters* – revealing how the character thinks and feels about other people in the musical scene, whether real or imaginary: reacting to other character's words, actions or attitudes

*Engaging with the imaginary* – involvement with the character, situation and world of the musical scene

*Sustaining thought and power* – keeping the breath supported, and sound and thought focused until the end of the musical phrase so that the voice does not fade away

*Musical Phrasing* – the shape and structure of a musical line which transforms individual notes into a complete musical thought or idea

*Articulative organs* – movable – lips, tongue, soft palate; immovable – teeth, tooth ridge, hard palate

*Performance space* – the area in which the candidate performs

*Movement* – a physical response which may include dance

### **4.3 Level Description**

Candidates will typically be able to support their intentions in performance by demonstrating a sound understanding of the material, leading to an imaginative interpretation in which there is reasonably consistent application of developing technical skills. Presentation will be audible and intelligible with vocal variation through which shades of mood, meaning and contrasts are communicated. Effective preparation and study will be evident, leading to a secure performance with a sense of spontaneity. Use of voice, body and space will be effectively combined to communicate the text and the music, and engage the audience.

### **4.4 Repertoire Guidelines and Regulations**

- 1 *Solo* candidates must select two songs of their own choice.
- 2 *Duo* candidates must select two duets of their own choice.
- 3 The selected songs may be taken from published works of musical theatre or from a film.
- 4 The selected songs must differ in theme, setting, type of character and mood enabling candidates to display some contrast.
- 5 The content of the selected songs must offer opportunities for a variety of approaches and interpretative choices.
- 6 The selected songs and scenes in *Solo* and *Duo* examinations must be a minimum of three minutes and no more than four minutes in performance time.
- 7 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 8 All songs must be sung in English.
- 9 Cuts are permitted but candidates must ensure coherence i.e. the emotional and intellectual fluency of the song must be maintained.
- 10 Copies of the libretto must be provided for the examiner and adhere to copyright laws.

## 4.5 Total Time Allowance for Each Grade

Solo – 20 minutes

Duo – 25 minutes

## 4.6 Examination Content

### 4.6.1 Grade 4

#### 1 Interpretation and Technique

The candidate(s) must present a short piece of published or devised text in character which leads into the performance of a *song in character*. The song must be performed from memory and be accompanied. The title, librettist/composer, character and situation must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

#### 2 Interpretation and Technique

The candidate(s) must perform a song of their own choice from memory from musical theatre or from a film and be accompanied. The title, librettist/composer, character and situation must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

#### 3 Knowledge

The candidate(s) will have a short discussion with the examiner. The candidate may be asked any of the following questions:

- How did you choose or develop your spoken text?
- Describe your characters.
- How do you feel the text informed or set the scene for your first song?
- Why did the characters move the way they did?
- How did you decide on your staging?

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for previous grades.

### 4.6.2 Grade 5

#### 1 Interpretation and Technique

The candidate(s) must present a short piece of published or devised text in character which leads into the performance of a *song in character*. The song must be performed from memory and be accompanied. The title, librettist/composer, character and situation must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

#### 2 Interpretation and Technique

The candidate(s) must present a short piece of published or devised text in character which leads into the performance of a *ballad*\*. The ballad must be performed from memory and be accompanied. The title, librettist/composer, character and situation must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

\* A ballad is a moment within a musical when a character reflects upon personal feelings: a soliloquy in song.

### **3 Knowledge**

The candidate(s) will have a short discussion with the examiner. The candidate may be asked any of the following questions:

- What is a ballad?
- What does it mean to perform a song in character?
- Identify the working stage areas. (upstage, downstage, stage left, stage right).

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for previous grades.

## **4.7 Marking Scheme**

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
<i>Total</i>	100
Pass 50 Merit 65 Distinction 80	

## 5 Level 3: Advanced

### 5.1 Learning Outcomes

*Interpretation:*

Candidates should be able to:

- Create and inhabit character
- Communicate text, subtext and context within the scene and the song
- Play character objectives
- Sustain imaginative engagement.

*Technique:*

Candidates should be able to demonstrate practical ability in:

- Physical and vocal freedom
- Physical and vocal flexibility for different musical styles/categories
- Vocal agility
- Physical and vocal characterisation

*Knowledge:*

Candidates should be able to discuss:

- Breathing, voice production, resonance
- Song styles/categories
- Acting through song

### 5.2 Amplification of the Learning Outcomes

*Creating and inhabiting character* – transforming into another person, as indicated by the clues given within the sung and spoken text: creating a sense of spontaneity as if the character's thoughts and emotions are being expressed for the very first time

*Communicating text, subtext and context* – communicating the meaning of the text (the thoughts spoken/sung by the character); communicating the meaning of the subtext (the unspoken thoughts of the character); ensuring that this communication is appropriate to the situation and the world of the chosen material

*Playing objectives* – clarifying what the character wants, desires or needs through each spoken or sung line and any musical interludes e.g. to plead, to coax, to wheedle, to threaten, to blackmail, to entice (depending on the clues given within the text and music)

*Sustaining imaginative engagement* – maintaining involvement with the character, situation and world of the spoken and sung text

*Physical and vocal freedom* – releasing physically and vocally in order to relax into the performance; utilising effective breath support and free vocal tone in order to project the performance

*Physical and vocal flexibility* – realising the physical and vocal demands of the chosen material according to the type and style of the spoken and sung text

*Vocal agility* – moving with precision through the vocal range

*Physical and vocal characterisation* – transforming physically and vocally into another person, as indicated by the clues given within the spoken and sung text

*Acting through song* – bringing the character to life through the sequences of thought and melodic phrasing created by the lyricist and composer

### **5.3 Level Description**

Candidates will typically be able to integrate their knowledge and skills, consciously demonstrating a mature understanding of the material. There will be a sense of ownership and self-awareness resulting in a sensitive interpretation. Presentation will be grounded in thorough and relevant preparation. Candidates will combine physical and vocal flexibility to support the musical text and engage the audience wholeheartedly.

### **5.4 Repertoire Guidelines and Regulations**

*Grade 6 – Bronze Medal* Solo and Duo candidates must select a song in one of the musical theatre styles/categories on either List A or List B. The second song may be of the candidate's own choice, taken from any published work of musical theatre, film or screenplay. All songs must be accompanied.

*Grade 7 – Silver Medal* Solo and Duo candidates must select a song in one of the musical theatre styles/categories on List A and a second song from one of the styles/categories on List B. The third song may be of the candidate's own choice, taken from any published work of musical theatre, film or screenplay. All songs must be accompanied.

*Grade 8 – Gold Medal* Solo and Duo candidates must select a song in one of the musical theatre styles/categories on List A and a second song from one of the styles/categories on List B. The third song may be of the candidate's own choice, taken from any published work of musical theatre, a film or screenplay. All songs must be accompanied.

#### **List A**

Operetta  
Music Hall/Vaudeville  
Book musical  
Concept musical

#### **List B**

Torch song/Ballad  
Patter song/Comic song  
Jazz/Blues  
Pop/Rock

Please refer to the glossary at the end of this specification for definitions of these styles/categories.

- 1 The selected songs must differ in style or theme, setting, character and mood enabling the candidate to display range and ability.

- 2 The selected songs must enable candidates to engage with complex emotions and universal themes.
- 3 The content of the selected songs must be technically appropriate for the level.
- 4 The selected songs and scenes in both *Solo* and *Duo* examinations must be a minimum of three minutes and no more than four minutes in performance time.
- 5 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 6 All songs must be sung in English.
- 7 Cuts are permitted but candidates must ensure coherence i.e. the emotional and intellectual fluency of the song must be maintained.
- 8 Copies of the libretti must be provided for the examiner and adhere to copyright laws.

## 5.5 Total Time Allowance for Each Grade

### Grade 6 – Bronze Medal

Solo – 20 minutes

Duologue – 25 minutes

### Grade 7 – Silver Medal

Solo – 25 minutes

Duologue – 30 minutes

### Grade 8 – Gold Medal

Solo – 25 minutes

Duologue – 30 minutes

## 5.6 Examination Content

### 5.6.1 Grade 6 – Bronze Medal

#### 1 Interpretation and Technique

The candidate(s) must perform a song from memory, which has been selected from one of the musical theatre styles/categories on either List A or List B. Please refer to *Repertoire Guidelines and Regulations*. Prior to the song, the candidate(s) must present, in character, a short piece of published or devised text which leads naturally into the context of the song. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

#### 2 Interpretation and Technique

The candidate(s) must perform a song of their own choice from memory, taken from any published work of musical theatre, film or screenplay. Please refer to *Repertoire Guidelines and Regulations*. Prior to the song, the candidate(s) must present, in character, a short piece of published or devised text which leads naturally into the context

of the song. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

### **3 Knowledge**

The candidate(s) will have a short discussion with the examiner. The candidate must be able to discuss any of the following questions:

- Identify the theatre style/category of your chosen song.
- Explain the contrast between the two songs in character, situation and mood.
- Describe the technical requirements of breathing, voice production and resonance to support your voice in song.
- Understand how the requirements change in the performances of your spoken and sung text.

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for previous grades.

## **5.6.2 Grade 7 – Silver Medal**

### **1 Interpretation and Technique**

The candidate(s) must perform a song from memory, which has been selected from one of the musical theatre styles/categories on List A. Please refer to *Repertoire Guidelines and Regulations*. Prior to the song, the candidate(s) must present, in character, a short piece of published or devised text which leads naturally into the context of the song. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

### **2 Interpretation and Technique**

The candidate(s) must perform a song from memory, which has been selected from one of the musical theatre styles/categories on List B. Please refer to *Repertoire Guidelines and Regulations*. Prior to the song, the candidate(s) must present, in character, a short piece of published or devised text which leads naturally into the context of the song. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

### **3 Interpretation and Technique**

The candidate(s) must perform the words of a song from memory, spoken as a dramatic monologue. The words must not be taken from a song performed by the candidate(s) for other elements of this examination but may be taken from any published work of musical theatre, film or screenplay. Please refer to *Repertoire Guidelines and Regulations*. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

### **4 Knowledge**

The candidate(s) will have a short discussion with the examiner. The candidate must be able to discuss any of the following questions:

- Explain the theatre style / category of your first 2 chosen songs on List A and List B.
- Explain the text, subtext and context of your chosen pieces.
- Explain how you created and developed the character of your dramatic monologue.

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for previous grades.

### **5.6.3 Grade 8 – Gold Medal**

#### **1 Interpretation and Technique**

The candidate(s) must perform a song from memory, which has been selected from one of the musical theatre styles/categories on List A. Please refer to *Repertoire Guidelines and Regulations*. Prior to the song, the candidate(s) must present, in character, a short piece of published or devised text which leads naturally into the context of the song. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

#### **2 Interpretation and Technique**

The candidate(s) must perform a song from memory, which has been selected from one of the musical theatre styles/categories on List B. Please refer to *Repertoire Guidelines and Regulations*. Prior to the song, the candidate(s) must present, in character, a short piece of published or devised text which leads naturally into the context of the song. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

#### **3 Interpretation and Technique**

The candidate(s) must perform the words of a song from memory, spoken as a dramatic monologue. The words must not be taken from a song performed by the candidate(s) for other elements of this examination but may be taken from any published work of musical theatre, film or screenplay. Please refer to *Repertoire Guidelines and Regulations*. Prior to the performance, the candidate must present a brief introduction of no more than 30 seconds, announcing the song, title, librettist, character and situation.

#### **4 Knowledge**

The candidate(s) will have a short discussion with the examiner. The candidate must be able to discuss any of the following questions:

- What is meant by *Acting Through Song*?
- Describe the process you followed to develop your chosen scenes.
- Describe the styles of your scenes with reference to any background research.
- Explain what additional skills were needed to create and perform your dramatic monologue.

The candidate(s) must be prepared to discuss with the examiner any aspect of 'knowledge' specified for previous grades.

## 5.7 Marking Scheme

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
<i>Total</i>	100
Pass 50 Merit 65 Distinction 80	

### Graded Examinations in Drama: Musical Theatre for the Actor/Singer - Assessment Criteria

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

\* Please refer to the specific requirements for each Grade.

ENTRY LEVEL Entry	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
<b>Distinction 80+</b>	<ul style="list-style-type: none"> <li>• Has memorised the words and music to create a fluent performance</li> <li>• Shares the specific sense of the song</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Communicates with sufficient audibility for the performance space</li> <li>• Communicates with sufficient clarity for the chosen material</li> <li>• Sings within a comfortable range and in tune</li> <li>• Reveals a good awareness of the performance space informed by the chosen material</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Responds in detail with knowledge and understanding to all questions about the chosen material</li> </ul> <p style="text-align: right;">16-20</p>
<b>Merit 65-79</b>	<ul style="list-style-type: none"> <li>• Has memorised the words and music accurately</li> <li>• Shares the sense of the song</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Communicates with sufficient audibility for the performance space most of the time</li> <li>• Communicates with sufficient clarity most of the time</li> <li>• Sings within a comfortable range and in tune most of the time</li> <li>• Reveals an awareness of the performance space in relation to the chosen material</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Responds with knowledge and understanding to most questions about the chosen material</li> </ul> <p style="text-align: right;">13-15</p>
<b>Pass 50-64</b>	<ul style="list-style-type: none"> <li>• Has memorised the words and music fairly accurately</li> <li>• Makes sense of the song</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Communicates with sufficient audibility for the performance space some of the time</li> <li>• Communicates with sufficient clarity some of the time</li> <li>• Sings within a comfortable range and in tune some of the time</li> <li>• Reveals some awareness of the performance space</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Responds with knowledge and understanding to some questions about the chosen material</li> </ul> <p style="text-align: right;">10-12</p>
<b>Below Pass 0-49</b>	<ul style="list-style-type: none"> <li>• Has not memorised the words and/or music sufficiently</li> <li>• Demonstrates limited understanding of the song</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Demonstrates insufficient audibility for the performance space</li> <li>• Demonstrates insufficient clarity</li> <li>• Sings out of a comfortable range and/or tune</li> <li>• Unaware of the performance space</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Responds with limited knowledge and understanding to questions about the chosen material</li> </ul> <p style="text-align: right;">0-9</p>

### Graded Examinations in Drama: Musical Theatre for the Actor/Singer - Assessment Criteria

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

LEVEL 1 Grades 1, 2 & 3	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
<b>Distinction 80+</b>	<ul style="list-style-type: none"> <li>• Reveals a confident understanding of situation and story</li> <li>• Focuses and engages with the material wholeheartedly</li> <li>• Shares meaning and mood with a detailed understanding</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Communicates with appropriate audibility for the performance space</li> <li>• Sustains tongue and lip muscularity</li> <li>• Utilises the performance space very well</li> <li>• Conveys the melody and rhythm of the song</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Responds in detail with knowledge and understanding to all questions about the chosen material</li> </ul> <p style="text-align: right;">16-20</p>
<b>Merit 65-79</b>	<ul style="list-style-type: none"> <li>• Reveals an awareness of situation and story</li> <li>• Focuses and engages with the material most of the time</li> <li>• Shares meaning and conveys mood</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Communicates with appropriate audibility for the performance space most of the time</li> <li>• Demonstrates tongue and lip muscularity most of the time</li> <li>• Utilises the performance space well</li> <li>• Conveys the melody and rhythm of the song most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Responds with knowledge and understanding to most questions about the chosen material</li> </ul> <p style="text-align: right;">13-15</p>
<b>Pass 50-64</b>	<ul style="list-style-type: none"> <li>• Reveals a basic awareness of situation and story</li> <li>• Focuses and engages with the material some of the time</li> <li>• Reveals some meaning and mood</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Communicates with appropriate audibility for the performance space some of the time</li> <li>• Utilises some basic tongue and lip muscularity</li> <li>• Utilises the performance space satisfactorily</li> <li>• Conveys the melody and rhythm of the song some of the time</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Responds with knowledge and understanding to some questions about the chosen material</li> </ul> <p style="text-align: right;">10-12</p>
<b>Below Pass 0-49</b>	<ul style="list-style-type: none"> <li>• Reveals insufficient understanding of situation and story</li> <li>• Demonstrates limited focus and engagement with the material</li> <li>• Limits feeling and generalises mood</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Utilises insufficient audibility for the performance space</li> <li>• Utilises insufficient tongue and lip muscularity</li> <li>• Limits use of the performance space</li> <li>• Does not convey the melody and rhythm of the song</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Responds with limited knowledge and understanding to questions about the chosen material</li> </ul> <p style="text-align: right;">0-9</p>

### Graded Examinations in Drama: Musical Theatre for the Actor/Singer - Assessment Criteria

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

LEVEL 2 Grades 4 & 5	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
<b>Distinction</b> 80+	<ul style="list-style-type: none"> <li>Clarifies the specific details of the world surrounding the character(s)</li> <li>Clarifies specific relationships with other characters, real or imaginary, when and where appropriate</li> <li>Conveys a progression of mood and thought</li> <li>Reveals the drama moment-by-moment, as if for the very first time</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>Sustains thoughts and vocal power through to the ends of all phrases</li> <li>Sustains tongue and lip muscularity, appropriate to the spoken and sung texts</li> <li>Expresses character through the whole body</li> <li>Utilises the performance space very well, appropriate to character and situation</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>Responds in detail with knowledge and understanding to all questions about character and staging</li> </ul> <p style="text-align: right;">16-20</p>
<b>Merit</b> 65-79	<ul style="list-style-type: none"> <li>Communicates the world surrounding the character(s)</li> <li>Conveys relationships with other characters, real or imaginary, when and where appropriate</li> <li>Indicates a progression of mood and thought</li> <li>Engages with the imaginary most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>Sustains thoughts through to the ends of most phrases</li> <li>Demonstrates tongue and lip muscularity, appropriate to the spoken and sung texts</li> <li>Expresses character through most of the body</li> <li>Utilises the performance space, appropriate to character and situation, most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>Responds with knowledge and understanding to most questions about character and staging</li> </ul> <p style="text-align: right;">13-15</p>
<b>Pass</b> 50-64	<ul style="list-style-type: none"> <li>Reveals some understanding of the world surrounding the character(s)</li> <li>Reveals some awareness of other characters in the space, real or imaginary, when and where appropriate</li> <li>Reveals some awareness of mood and thought progression</li> <li>Engages with the imaginary some of the time</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>Sustains thoughts through to the ends of some phrases</li> <li>Utilises some basic tongue and lip muscularity, appropriate to the spoken and sung texts</li> <li>Expresses character through some of the body</li> <li>Utilises the performance space, appropriate to character and situation, some of the time</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>Responds with knowledge and understanding to some questions about character and staging</li> </ul> <p style="text-align: right;">10-12</p>
<b>Below Pass</b> 0-49	<ul style="list-style-type: none"> <li>Reveals a limited understanding of the world surrounding the character(s)</li> <li>Reveals a limited understanding of character and relationships</li> <li>Demonstrates limited development of mood and thought</li> <li>Demonstrates limited engagement with the imaginary</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>Does not sustain thoughts through to the ends of phrases</li> <li>Utilises insufficient tongue and lip muscularity</li> <li>Demonstrates insufficient physicalisation of character</li> <li>Utilises the performance space inappropriately for character and situation</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>Responds with limited knowledge and understanding to questions about character and staging</li> </ul> <p style="text-align: right;">0-9</p>

### Graded Examinations in Drama: Musical Theatre for the Actor/Singer - Assessment Criteria

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

<b>LEVEL 3</b> Grades 6, 7 & 8	<b>INTERPRETATION</b> (40 marks)	<b>TECHNIQUE</b> (40 marks)	<b>KNOWLEDGE</b> (20 marks)
<b>Distinction</b> <b>80+</b>	<ul style="list-style-type: none"> <li>• Reveals an in-depth analysis of character</li> <li>• Clarifies text, subtext and context</li> <li>• Communicates character intention and objective consistently</li> <li>• Creates a believable, three-dimensional performance</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Sustains a supported and free vocal tone</li> <li>• Demonstrates consistent vocal and physical flexibility in response to the musical style</li> <li>• Demonstrates vocal agility in response to the musical style</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Responds in detail with knowledge and understanding to all questions about voice theory, song styles or acting through song, depending on the grade level</li> </ul> <p style="text-align: right;">16-20</p>
<b>Merit</b> <b>65-79</b>	<ul style="list-style-type: none"> <li>• Reveals appropriate analysis of character</li> <li>• Communicates text, subtext and context</li> <li>• Communicates character intention and objective most of the time</li> <li>• Creates a believable performance</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Utilises a supported and free vocal tone most of the time</li> <li>• Demonstrates vocal and physical flexibility in response to the musical style</li> <li>• Demonstrates vocal agility most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Responds with knowledge and understanding to most questions about voice theory, song styles or acting through song, depending on the grade level</li> </ul> <p style="text-align: right;">13-15</p>
<b>Pass</b> <b>50-64</b>	<ul style="list-style-type: none"> <li>• Reveals some analysis of character</li> <li>• Communicates a basic sense of text, subtext and context</li> <li>• Communicates character intention and objective some of the time</li> <li>• Creates moments of believability</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Demonstrates some vocal freedom</li> <li>• Demonstrates some vocal and physical flexibility in response to the musical style</li> <li>• Demonstrates vocal agility some of the time</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Responds with knowledge and understanding to some questions about voice theory, song styles or acting through song, depending on the grade level</li> </ul> <p style="text-align: right;">10-12</p>
<b>Below Pass</b> <b>0-49</b>	<ul style="list-style-type: none"> <li>• Reveals insufficient character analysis</li> <li>• Reveals insufficient understanding of text, subtext and context</li> <li>• Demonstrates character intention and objective insufficiently</li> <li>• Has not created moments of believability</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Demonstrates insufficient vocal freedom</li> <li>• Demonstrates insufficient vocal and physical flexibility</li> <li>• Demonstrates insufficient vocal agility</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Responds with limited knowledge and understanding to questions about voice theory, song styles or acting through song, depending on the grade level</li> </ul> <p style="text-align: right;">0-9</p>

# Group Examinations

## 7 Syllabus Introduction

### 7.1 Purpose of the Examinations

LAMDA Examinations in *Musical Theatre for the Actor/Singer* are designed to develop the skills necessary to communicate the dramatic content of musical text in an ensemble. The emphasis is on performance and presentation rather than on the study of musical theatre as a whole.

Candidates who prepare themselves appropriately will develop:

**1** Interpretative skills

**2** Technical skills

**3** Interactive skills

These examinations offer candidates the opportunity of sharing responsibility for the performance and therefore the group, not the individual candidate, is assessed. This means that the specification format does not include 'Learning Outcomes' or 'Level Descriptions' as are given in the Solo/Duo examinations for individual candidates to assess the skills, knowledge and understanding of the individual. Group Examinations are open to all individuals regardless of age.

### 7.2 Broad Objectives of the Qualification

#### **1** *Interpretative skills*

Candidates are required:

- To explore style, form, character, subtext and context in order to realise the specific demands of the musical scene
- To create a credible sense of reality by focusing on the immediacy of the situation.

#### **2** *Technical skills*

Candidates are required:

- To communicate audibly and clearly as a group in order to convey the material appropriately
- To stage the performance according to the demands of the material
- To build skills in musicality: pitch, rhythm and phrasing.

#### **3** *Interactive skills*

Candidates are required:

- To create relationships between characters
- To share responsibility for the performance in order to communicate as an ensemble.

### 7.3 Structure

The specification is divided into four distinct levels.

Entry Level	Entry
Level 1 Foundation	Grades 1, 2, 3
Level 2 Intermediate	Grades 4, 5
Level 3 Advanced	Grades 6, 7, 8

### 7.4 Duration of Examinations

Entry Level	Level 1: Grades 1,2 & 3	Level 2: Grades 4 & 5	Level 3: Grades 6, 7 & 8
10 minutes	15 minutes	20 minutes	25 minutes

### 7.5 General Notes and Regulations for This Subject

- 1 The group must consist of a minimum of three candidates.
- 2 Candidates may not enter for more than one group examination of the same subject at the same grade.
- 3 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 4 Costumes and hand props are permitted, if appropriate, but must be kept to a minimum; however, they will not be assessed specifically and the candidate will not be awarded any extra marks for their inclusion.
- 5 Any time taken for changes and the setting or striking of props must be included in the time of the scene.
- 6 The examiner reserves the right to halt musical scenes that exceed the stipulated time allowance.
- 7 Hairstyles must not obscure the face and shoes must not hinder movement. Suitable shoes must be worn for all scenes unless the character portrayed is barefoot. Nudity is not permitted.
- 8 Candidates must bring legible copies of the libretti for the examiner.
- 9 Copies of the songs must adhere to copyright laws.
- 10 Candidates must not present the same song/scene for more than one examination.

- 11 Songs and/or libretti which are directly addressed to an audience must not be focused solely on the examiner; however the examiner should be included in the wider imagined audience.
- 12 Although the use of accent/dialect is not compulsory, the style and intent of the librettist/composer should be taken into consideration in the interpretation of a role.
- 13 The key of a song may be transposed to accommodate the vocal range of a candidate(s).
- 14 It is the responsibility of the group to provide an accompanist necessary to support their performance. The accompanist will only remain in the room for the portion of the examination for which s/he is required. A piano, electronic keyboard, guitar or other appropriate instrument may be used to accompany the pieces, but it is the responsibility of the group to provide the instrument or make prior arrangements with the centre organiser. If necessary, a page-turner will also be permitted in the examination room. However, they will only remain in the room for the portion of the exam for which s/he is required. The candidate's teacher(s) may not be the accompanist or page-turner.
- 15 Where a candidate wishes to use a recorded accompaniment, playback equipment of good sound quality must be provided and operated by a technician. If a technician is used, they will only remain in the room for the portion of the examination for which s/he is required.
- 16 The group will receive a written examination report: there will be no oral feedback after the performance.
- 17 Candidates must write the title of the scene and list the songs (if applicable) at the top of the Examination Report prior to entering the examination room.

Please refer to *Repertoire Guidelines and Regulations* listed at each Level.

## 7.6 Health and Safety

Candidates must take responsibility for their own health and safety when working towards these examinations and should:

- Organise a personal and vocal warm up and cool down
- Wear appropriate clothing and footwear that allow for ease of movement
- Develop a physicality that does not overly tense the body or restrict the larynx, even in character transformations
- Support breath and release tone without force
- Sing in a comfortable register
- Avoid 'belting' unless they have received vocal training on the technique
- Avoid singing if there is any discomfort in the throat
- Seek specialist medical attention if discomfort persists when singing and/or a husky tone develops.

## 8 Entry Level

### 8.1 Repertoire Guidelines and Regulations

- 1 The selected musical scene must be a minimum of four minutes and no more than five minutes in length.
- 2 The musical scene may be original or taken from a published work of musical theatre, or from a film or screenplay.
- 3 The content of the song(s) must be simple and accessible, conveying meaning clearly and unambiguously.
- 4 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 5 The musical scene must be sung in English.
- 6 Cuts are permitted but candidates must ensure coherence i.e. the emotional and intellectual fluency of the song must be maintained.
- 7 A copy of the libretto must be provided for the examiner and adhere to copyright laws.

### 8.2 Total Time Allowance

10 minutes

### 8.3 Examination Content

#### Entry

The group must perform a musical scene from memory of their own choice. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

### 8.4 Marking Scheme

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
<i>Total</i>	100

Pass 50 Merit 65 Distinction 80

## 9 Level 1: Foundation

### 9.1 Repertoire Guidelines and Regulations

- 1 The selected scene must be a minimum of **five** minutes and no more than **ten** minutes in length.
- 2 The musical scene may be original or taken from a published work of musical theatre, or from a film or screenplay.
- 3 The content of the selected songs must offer some opportunity for interpretative choices.
- 4 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 5 The musical scene must be sung in English.
- 6 Cuts are permitted but candidates must ensure coherence i.e. the emotional and intellectual fluency of the song must be maintained.
- 7 A copy of the libretto must be provided for the examiner and adhere to copyright laws.

### 9.2 Total Time Allowance for Each Grade

15 minutes

### 9.3 Examination Content

#### 9.3.1 Grade 1

The group must perform one musical scene from memory of their own choice. This must include ONE song. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

#### 9.3.2 Grade 2

The group must perform one musical scene from memory of their own choice. This must include TWO songs, at least one of which must be sung by the full chorus. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

#### 9.3.3 Grade 3

The group must perform one musical scene from memory of their own choice. This must include TWO contrasting songs, at least one of which must be sung by the full chorus. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

### 9.4 Marking Scheme

*Interpretation* 40

<i>Technique</i>	40
<i>Interaction</i>	20
<i>Total</i>	100

Pass 50 Merit 65 Distinction 80

## 10 Level 2: Intermediate

### 10.1 Repertoire Guidelines and Regulations

- 1 The selected musical scene, or sequence of musical scenes from the same musical, must be a minimum of **ten** minutes and no more than **fifteen** minutes in length.
- 2 The musical scene may be original or taken from a published work of musical theatre, or from a film or screenplay.
- 3 The content of the selected songs must offer opportunities for a variety of approaches and interpretative choices.
- 4 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 5 The musical scene must be sung in English.
- 6 Cuts are permitted but candidates must ensure coherence i.e. the emotional and intellectual fluency of the song must be maintained.
- 7 Copies of the libretti must be provided for the examiner and adhere to copyright laws.

### 10.2 Total Time Allowance for Each Grade

20 minutes

### 10.3 Examination Content

#### 10.3.1 Grade 4

The group must perform from memory a musical scene, or sequence of scenes from the same musical, of their own choice. This must include THREE songs, or sections from songs, and enough dialogue to develop character and situation. At least one of the songs must be sung by the full chorus. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

#### 10.3.2 Grade 5

The group must perform from memory a musical scene, or sequence of scenes from the same musical, of their own choice. This must include THREE songs, or sections from songs, and enough dialogue to develop character and situation. Two of the songs must be contrasting and at least one must be sung by the full chorus. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

### 10.4 Marking Scheme

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
<i>Total</i>	100
Pass 50 Merit 65 Distinction 80	

## 11 Level 3: Advanced

### 11.1 Repertoire Guidelines and Regulations

- 1 The selected musical scene, sequence of musical scenes from the same musical or programme of musical scenes, must be a minimum of **fifteen** minutes and no more than **twenty** minutes in length.
- 2 The musical scene(s) may be taken from a published work of musical theatre or from a film or screenplay.
- 3 The content of the selected songs must enable candidates to engage with complex emotions and universal themes.
- 4 The content of the selected songs must be technically appropriate for this level.
- 5 Movement and dance may be incorporated where appropriate and relevant to enhance the overall performance.
- 6 The musical scene must be sung in English.
- 7 Cuts are permitted but candidates must ensure coherence i.e. the emotional and intellectual fluency of the song must be maintained.
- 8 Copies of the libretti must be provided for the examiner and adhere to copyright laws.

### 11.2 Total Time Allowance for Each Grade

25 minutes

### 11.3 Examination Content

#### 11.3.1 Grade 6

The group must perform from memory a musical scene, or sequence of scenes of their own choice which must include a balance between song, movement and dialogue. They must sing **FOUR** songs, or sections from songs, at least two of which must be sung by the full chorus. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

#### 11.3.2 Grade 7

The group must perform from memory a musical scene, or sequence of scenes of their own choice. This must include a balance between song, movement and dialogue and cover a range of styles and emotions. They must sing **FOUR** songs, or sections from songs, at least two of which must be sung by the full chorus. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

#### 11.3.3 Grade 8

The group must perform from memory a musical scene, or a sequence of scenes of their own choice. This must include a balance between song, movement and dialogue and display contrasting styles and characterisations. They must sing FOUR songs or sections from songs. The musical, composer and librettist must be announced prior to the performance. The group must provide their own accompaniment. Please refer to *Repertoire Guidelines and Regulations*.

#### **11.4 Marking Scheme**

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
<i>Total</i>	100
Pass 50 Merit 65 Distinction 80	

### Group Musical Theatre for the Actor/Singer Examinations - Assessment Criteria, All Grades

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

These criteria are applied to the group's performance as a whole, not the work of individual candidates

ALL LEVELS	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	INTERACTION (20 marks)
<b>Distinction 80+</b>	<ul style="list-style-type: none"> <li>• Shares the specific sense of the song(s)</li> <li>• Conveys a strong sense of feeling and mood</li> <li>• Reveals a confident understanding of style, form, character, subtext and context</li> <li>• Focuses and engages with the material wholeheartedly</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Communicates with appropriate audibility for the performance space</li> <li>• Communicates with sufficient clarity for the chosen material</li> <li>• Utilises the performance space very well, appropriate to the chosen material                             <ul style="list-style-type: none"> <li>○ Conveys the melody and rhythm of the song(s)</li> </ul> </li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>• Listens, engages and interacts as a group</li> <li>• Functions as an ensemble</li> <li>• Utilises appropriate group rhythm and timing</li> <li>• Creates specific relationships between characters</li> </ul> <p style="text-align: right;">16-20</p>
<b>Merit 65-79</b>	<ul style="list-style-type: none"> <li>• Shares the sense of the song(s)</li> <li>• Conveys feeling and mood</li> <li>• Reveals an understanding of style, form, character, subtext and context</li> <li>• Focuses and engages with the material most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Communicates with appropriate audibility for the performance space most of the time</li> <li>• Communicates with sufficient clarity most of the time</li> <li>• Utilises the performance space well</li> <li>• Conveys the melody and rhythm of the song(s) most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>• Listens and interacts as a group</li> <li>• Functions as an ensemble most of the time</li> <li>• Utilises appropriate group rhythm and timing most of the time</li> <li>• Creates relationships between characters</li> </ul> <p style="text-align: right;">13-15</p>
<b>Pass 50-64</b>	<ul style="list-style-type: none"> <li>• Makes sense of the song(s)</li> <li>• Conveys some feeling and mood</li> <li>• Reveals a basic understanding of style, form, character, subtext and context</li> <li>• Focuses and engages with the material some of the time</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Communicates with appropriate audibility for the performance space some of the time</li> <li>• Communicates with sufficient clarity some of the time</li> <li>• Utilises the performance space satisfactorily</li> <li>• Conveys the melody and rhythm of the song(s) some of the time</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Listens as a group</li> <li>• Functions as an ensemble some of the time</li> <li>• Utilises appropriate group rhythm and timing some of the time</li> <li>• Reveals an awareness of relationships between characters</li> </ul> <p style="text-align: right;">10-12</p>
<b>Below Pass 0-49</b>	<ul style="list-style-type: none"> <li>• Has not memorised the words and/or music sufficiently</li> <li>• Limits feeling and generalises mood</li> <li>• Demonstrates a limited understanding of style, form, character, subtext and context</li> <li>• Demonstrates limited focus and engagement</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Demonstrates insufficient audibility for the performance space</li> <li>• Demonstrates insufficient clarity</li> <li>• Limits use of the performance space</li> <li>• Does not convey the melody and rhythm of the song(s)</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Unable to listen or interact as a group</li> <li>• Unable to operate as an ensemble</li> <li>• Breaks group rhythm</li> <li>• Reveals a limited understanding of relationships between characters</li> </ul> <p style="text-align: right;">0-9</p>

## 13 Glossary of Musical Theatre Styles/Categories

### **Operetta**

Sung material that concentrates on the lighter elements of opera, such as subject and style, and includes spoken dialogue. Music(al) theatre can be traced back to light comic operas originating in France, Germany, Vienna and England.

### **Music Hall**

Light-hearted sung material relating directly to the performances given by Victorian and Edwardian artistes.

### **Vaudeville**

A popular 'song-and-dance' routine associated with America, the Edwardian and Victorian Variety period and Pantomime that also employs a satirical lyric.

### **Book Musical**

A musical that has a narrative journey and is usually based upon a book, screenplay or historical event.

### **Concept Musical**

A musical that is based around an idea and challenges the usual order of a narrative structure; often experimental in nature.

### **Ballad**

A moment within a musical when a character reflects upon personal feelings: a soliloquy in song.

### **Torch Song**

A sentimental love song where the singer is usually expressing disappointment in love. It originates from the phrase 'carrying a torch' for a lover who does not respond in a similar manner.

### **Patter Song**

A song that employs tongue-twisting lyrics sung at great speed.

### **Comic Song**

A song which has a humorous effect.

### **Jazz**

Music of black American origin, characterised by syncopation and improvisation, which emerged at the beginning of the twentieth century.

### **Blues**

Melancholic music of black American folk origin, typically in a twelve-bar sequence.

### **Pop**

A combination of the traditional 'rhythm and blues' and 'country and western' styles, which originated in the 1950s.

### **Rock**

Music that is similar to 'pop' but usually has a heavier beat.

### **Acting Through Song**

Bringing the character to life through the sequences of thought and melodic phrasing created by the lyricist and composer.