



**The Leinster School of  
Music & Drama**

*Established 1904*

**Musical Theatre  
Grade  
Examinations  
Syllabus**

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# The Leinster School of Music & Drama

Established 1904

*"She beckoned to him with her second finger,  
like one preparing a certificate in pianoforte...  
at the Leinster School of Music."*

*Samuel Beckett*

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

## TUITION

Expert individual tuition is offered in a variety of subjects:

- Singing and Vocal Coaching
- Drama and Communication
- Keyboard
- Woodwind
- Strings

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged they are not compulsory.

## EXAMINATIONS

As a national examining body the School offers grade and diploma examinations in both music and drama. Almost 1000 teachers nationwide are teaching the School's various syllabuses and preparing students for Leinster School examinations throughout the year. Approximately 14,000 candidates are examined annually - thus the reputation of the School reaches far beyond the city in which it began almost a century ago.

## A BRIEF HISTORY

September 1904 was an important time musically for Dublin, and for the whole of Ireland. In that year The Leinster School of Music was established in Dublin by Mr Samuel Myerscough, Mus.B.Oxon., F.R.C.O. The following is an extract from The Musical Herald of July 1st 1909.

'The daily grind of teaching is the common lot of almost all professional musicians. Some, it is true, have to teach and advise as well. Happy is the man who does his full meed of teaching and is yet strong and sympathetic enough to help other teachers and their pupils who come to be heard by him. One of these doubly busy men is Mr. S. Myerscough, Mus.Bac.Oxon. A morning spent with him at the Leinster School of Music, Dublin, showed us what a large number of facets are to be seen in one setting. Like a gem, whichever way he turned, he gave a sparkle and brightness that made work light. More genuinely than Lemoine, we discovered his secret and it came in a casual remark. 'From the earliest stages,' he said, 'there must be thinking. In teaching one must take nothing for granted.'

"The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force. .... Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway." This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The school was carried on and developed in Harcourt Street by Miss May Cosgrave, her sister Joan Burke and Miss May McCarron, who spent untold hours generously giving their advice, and teaching teachers the techniques that established standards of a very high quality.

In December 1941 the Department of Education issued full accreditation to the School's Teacher's Music Diploma as qualification for teaching in secondary school.

In the 1950's due in no small part to the Secretary, Joseph O'Neill (also music critic for the Irish Independent) the school was examining 3000 candidates throughout the country and, according to the Irish Art Handbook of 1949 'has become one of the most important influences on the musical life of the country as a teaching and examining body.'

By 1984, the 80th Anniversary year, exciting developments had occurred, not the least being the schools re-location to new premises at 5, Upper Stephen Street, Dublin 8. Under the excellent guidance of the present Director, Miss Sheila Murphy, the number of students had increased to over 20,000 in over 300 centres nationwide.

In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of a variety of college facilities as well as the added benefits of new pianos of the highest quality including a full Yamaha concert Grand Piano, the incorporation of the International Yamaha Organ School, and the initiation of new courses, including brass, woodwind, Irish harp and classical guitar.

Students past and present are prominent performers both at national and international level, with appearances at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Several members of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

The Leinster School celebrated its centenary year in 2004/2005 with a number of workshops and concerts throughout the country showcasing the talent of our students and teachers alike.

### **General Information & Examination Regulations**

1. This syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from Preliminary to Diploma level.
2. Maximum marks awarded in all grades and subjects are 100. Candidates must secure 85 marks for first class honours, 80 marks for honours, 75 marks for a pass with merit, and 65 marks for a pass.
3. A medal will be awarded to candidates gaining 95 marks in the following subjects:
  - Musical Theatre Solo (from Grade 3)
  - Musical Theatre Duet (from Grade 3)
4. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiner.
5. The examiners in their marking will pay attention not only to accuracy of notes and time, but also to other areas inherent in a good performance, for example, choice of tempo, observance of marks of expression, rhythm and phrasing.
6. The examiners will make a report on work presented. This report will have the candidates' marks and a general assessment. This report will be sent to the candidates following the examination and should act as a guideline for both Teachers and Students.
7. The candidate's selection of drama, to reflect a varied and interesting programme, will be taken into account.
8. The publications listed in this syllabus are suggested editions. Alternative editions of similar standing are equally as acceptable. Any page numbers given are specific to that edition and can vary between editions and publications. The Leinster School has tried to source pieces from current publications but some texts listed may no longer be in print. If you require assistance sourcing material please contact the Griffith College Library on 01-4150490.
9. Candidates must supply copies of their selections for examiners' use. These selections must be typed or hand written. All material handed to the examiner must be tidy and legible.
10. In Own Choice selections students **may not present pieces that are included in this syllabus**.
11. The candidates and the teacher must accept the decision of the examiners regarding each candidate unconditionally.
12. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
13. Examinations are held annually at local centres throughout Ireland.
14. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1<sup>st</sup> for examinations to be held before the Christmas period, February 1<sup>st</sup> for examinations to be held before the Easter period, and March 1<sup>st</sup> for examinations to be held after the Easter period.

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15. Any school or teacher presenting at least twenty candidates for examination in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.
16. All diploma level examinations take place in The Leinster School of Music & Drama, Dublin, in June and December annually.
17. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
18. If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €3, or for a higher grade on payment of the difference in fees plus a transfer fee of €3. Candidates who have been in contact with an infectious illness must not be presented for examinations unless they are out of quarantine.
19. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light.
20. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.

## **Musical Theatre**

The following examinations in Musical Theatre have been individually designed to introduce both adults and children to as many practical aspects of Musical Theatre as possible. The aim is to develop the Candidates' understanding of Performance, Improvisation, Sight Reading etc, to develop the voice and to introduce Candidates to the different styles of Musical Theatre.

Throughout the examination Candidates will be examined on the following:

### **Presentation**

Candidates will be marked on how they address and communicate with the Examiner throughout the examination and on the standard of work presented. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All presented material should be neat and legible.

Teachers are advised that Candidates should dress in suitable clothing. The School is by no means encouraging Candidates to purchase new clothing for the examination, they merely request that Candidates clothing be clean, neat and tidy. Marks will be awarded for the use of costume only where specified, however Candidates may choose to use costume if it personally helps them in their performance. Students are reminded that the marks awarded for presentation are for the whole examination (not just the presentation section). It is presentation of self and work.

### **Performance**

Candidates must understand the content of the lyrics and where possible they must understand the overall theme of the musical it was taken from. Candidates will be expected to use suitable movement within the space provided. The Candidates should wear comfortable clothing, which allows them freedom to move about should their performance require it. Over the course of the eight grades Candidates will be expected to show a deeper understanding of characterisation and reach a higher standard of performance. The style of performance should correspond accordingly to the style of Musical each piece is chosen from i.e. Operetta, Lyric, Rock Opera etc. Although not traditional musical theatre, certain Disney songs which would demonstrate a strong sense of characterisation in performance are acceptable for junior grades. Performances will be assessed holistically to take into account how effectively the Candidate employs the skills of singing, acting and movement in the communication of their chosen pieces.

### **Breathing**

Candidates should have basic understanding of good breathing and this should be incorporated into their overall performance. The Examiner will assess if the Candidate has learned to relax and understands the basics of breathing technique used for singing i.e.: breathing without raising their shoulders, relaxed movements etc. and marks will be awarded as part of the overall performance.

### **Conversation / Discussion**

In all grades Candidates will be asked to converse with their Examiner about their selections. Candidates need to be able to communicate clearly with the Examiner and engage in conversation.

Candidates need to be able to answer questions about how they prepared their pieces for the examination as well as questions regarding the themes and context of their chosen pieces. Knowledge of characterisation, stage movement and breathing is essential at senior grades.

Marks will be awarded for the level of engagement, communication and confidence of the Candidate.

### **Notebook**

Where specified, Candidates may be required to provide the Examiner with a note book used in preparation for performance. It should demonstrate research into the style and theme of the show and general period of composition, with information on the composer and lyricist / librettist involved. The notebook should also include suggestions for costumes, sets and props required. The Candidate will then be asked to discuss rehearsal processes and their note book with the Examiner.

### **Improvisation**

In some grades it is requested that the Candidate prepare a short piece of improvisation based on their performance piece. They must prepare an improvisation which will lead into the song they sing. Improvisation should be no shorter than 30 seconds, no longer than 45 seconds. The Examiner will be marking the Candidate on their understanding of the setting of the song which includes how well they can connect seamlessly into the song, understanding of the Character, physicalising the Character and Voice Projection / focus.

### **Sight Reading**

The Candidate will be given two verses of a song 15 minutes before their exam. The song words will be printed so that it is like a drama piece or a poem, not in sheet music form. Candidates will be required to read this piece – not to sing it. The Candidate will have to evaluate the song for character and put some shape to their reading in the 15 minutes before the exam.

They are not necessarily being assessed for their reading skills – many great performers have had reading difficulties - but their skills in assessing the character without the aid of their teacher or director. The Candidate will be expected to make personal choices and decisions about the character when they perform the two verses for the Examiner. The Examiner will mark the Candidate on performance, use of space, characterisation and delivery.

### **Sight Singing**

The Candidate will be asked to sing back three bars given to them in the exam (no preparation time). The Examiner can clap the beat or use a metronome. Candidates will be expected to follow the Examiners clapped beats.

### **Redirection**

The Examiner will clearly direct the Candidate to perform again a small portion of the sight reading in an entirely different manner to the way they have performed it previously. In this section the Examiner will assess how the Candidate listens/ understands/ questions the Examiner, and to see how they follow the redirection.

### **Music Theory**

The Candidate will be shown a piece of sheet music and will be asked to explain what some of the musical directions/symbols mean. They should have a basic understanding at this level of symbols that relate only to the singer such as: Pause, Dynamics, Mood of piece i.e.: allegro.

# Grade 1

Schedule of maximum marks	
Presentation	10
Performance	50
Prepared Improvisation	20
Conversation	20

Candidate needs to be able to show confidence in their performance.

They must show a basic understanding of stage craft in their performance, they need to be aware of how they position themselves in their performance space. i.e.: their movements, facial expressions and how they relate to the audience. They must speak clearly and confidently.

## **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

## **Performance**

Candidates will be expected to perform from memory one song from any musical.

## **Prepared Improvisation**

Candidates will be expected to perform a short improvisation based on their performance piece. They must prepare an improvisation which will lead into the song they sing. Improvisation should be no shorter than 30 seconds, no longer than 45 seconds.

## **Conversation**

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g. How they rehearsed; how they found their character; do they like their character; how is their character different/similar to themselves; what is the meaning and the context of the song in the musical.

## Grade 2

Schedule of maximum marks	
Presentation	10
Performance	50
Prepared Improvisation	20
Conversation	20

In this grade the Candidate will be examined on the combination of stage craft (as examined in grade one), and character development. While the emphasis in this grade is on character development there should still be development in the Candidate's technical abilities to under pin their performance.

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

Candidates will be expected to perform from memory one song from any musical.

### **Prepared Improvisation**

Candidates will be expected to perform an improvisation based on their performance piece. They must prepare an improvisation which will lead into the song they sing. Improvisation should be no shorter than 30 seconds, no longer than 45 seconds.

### **Conversation**

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g How they rehearsed; how they found their character; do they like their character; how is their character different/similar to themselves; what is the meaning and the context of the song in the musical.

## Grade 3

Schedule of maximum marks	
Presentation	10
Performance	55
Sight Reading/Singing	15
Conversation	20

While still assessing their technical abilities which must underpin all their performances the emphasis in this grade is on the Candidate's skills as a performer/entertainer. They must be able to engage the audience with their singing performance as well as in their sight singing performance.

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

Candidates will be expected to perform from memory one song from any musical.

### **Prepared Improvisation**

Candidates will be expected to perform an improvisation based on their performance piece. They must prepare an improvisation which will lead into the song they sing. Improvisation should be no shorter than 30 seconds, no longer than 45 seconds.

### **Sight Reading & Sight Singing**

The Candidate will be given two verses of a song 15 minutes before their exam. The song words will be printed so that it is like a drama piece or a poem not in sheet music form. The Candidate will be asked to evaluate the song for character and put some shape to their reading in the 15 minutes before the exam. The candidate will then be asked to sing from sight a short piece of Grade I standard.

### **Conversation**

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g. How they rehearsed; how they found their character; do they like their character; how is their character different/similar to themselves; what is the meaning and the context of the song in the musical.

## Grade 4

Schedule of maximum marks	
Presentation	10
Performance	55
Sight Reading/Singing	15
Redirection	10
Discussion	10

In this grade, Candidates will be assessed on their ability to rehearse different characters, and in performance to move between these different characters and additionally to deal with the re-direction of a piece already well rehearsed. The sung voice should not be “nice” but should reflect the character the performer is portraying.

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

Candidates will be expected to perform from memory two songs by two contrasting characters from any musicals.

### **Sight Reading / Sight Singing**

The Candidate will be given a song to read 15 minutes before the exam. In this grade the song should be given to the Candidate in sheet music form. This time the Examiner is looking for word colour, pause, dynamics, phrasing, inflection, as well as concentrating on the characterisation. The Candidate's choices in dynamics, pause etc should be influenced by the musical directions in the sheet music.

### **Redirection**

The Examiner will clearly direct the Candidate to perform again a small portion of the sight reading, in an entirely different manner to the way they have performed it previously. The Candidate will be assessed on they listen/ understand/ question the Examiner, and to see how they perform once redirected. This does not mean that their interpretation of the song was / is in any way incorrect.

### **Discussion**

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g. Questions on the breathing process: Explain how diaphragm / rib cage work together. Questions on the combination of personal character decisions and the written decision of the writer (follows on from the practical exercise asked of them above). Compare and contrast the 2 characters, looking at difference in the approach to and the rehearsal of the 2 characters and character development. Candidates should know the meaning and the context of the songs in the musical.

Schedule of maximum marks	
Presentation	10
Performance	55
Sight Reading/Singing	15
Theory	10
Conversation	10

## Grade 5

This grade looks at the demands of musical theatre not only in song but also in script. The performer must make the seamless link from spoken performance into the sung performance of the same character. The sung voice should not be “nice” but should reflect the character the performer is portraying and yet should always be well produced so as not to damage the voice. Secondly the grade also looks at the clues that the writer gives to the performer in the written musical text (this is examined in the sight reading, theory and conversation).

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

Candidates will be expected to perform from memory two contrasting songs by two contrasting characters from any musicals, one with improvisation or script leading into the song (improvisation not to exceed 1 minute duration).

### **Sight Reading / Sight Singing**

Sheet music for a short song will be given 20 minutes before the exam. Candidate has to follow all the musical instruction e.g. codas / dynamics. The Candidate will be assessed on performance of character and words but also ability to follow the directions of the writer and combine this with their interpretation of the character.

### **Music Theory**

The Candidate will be shown a piece of sheet music and will be asked to explain what some of the musical directions/symbols mean. They should have a basic understanding at this level of symbols that relate only to the singer such as: Pause, Dynamics, Mood of piece i.e.: allegro

### **Conversation**

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g. Questions on the breathing process: Explain how diaphragm / rib cage work together. Questions on the combination of personal character decisions and the written decision of the writer (follows on from the practical exercise asked of them above). Compare and contrast the 2 characters, looking at difference in the approach to and the rehearsal of the 2 characters and character development. Candidates should know the meaning and the context of the songs in the musical.

## Grade 6

Schedule of maximum marks	
Presentation	10
Performance	55
Sight Reading/Singing	15
Theory	10
Discussion	10

The over all objective of this grade is to further performance, rehearsal and research skills. Candidates from this grade on will be expected to bring in their **research note books** into the exam with them and the Examiner can ask questions in relation to same. **Costume suggestions are required for this grade.**

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics and their research notebook to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

Candidates will be expected to perform from memory two contrasting songs by two contrasting characters from any musicals, both with improvisation or script at start or end of the song (improvisation not to exceed 1 minute duration). At this level, script from the musical can be used if suitable.

### **Sight Reading / Sight Singing**

Sheet music for a short song will be given 20 minutes before the exam. Candidate has to follow all the musical instruction e.g. codas / dynamics. The Candidate will be assessed on performance of character and words but also ability to follow the directions of the writer and combine this with their interpretation of the character.

### **Music Theory**

The Candidate will be shown a piece of sheet music and will be asked to explain what some of the musical directions/symbols mean. They should have a basic understanding at this level of symbols that relate only to the singer such as: Pause, Dynamics, Mood of piece i.e.: allegro

### **Discussion**

Candidates will be asked to provide the Examiner with the note book used in rehearsals for the characters prepared. The Candidate is the required to discuss their rehearsal process, performance and note book with their Examiner and answer questions relating to their chosen pieces e.g. how they rehearsed, how they found their character, do they like their characters and why, how is their character different/similar to them selves, what is the meaning and the context of the song in the musical etc.

Candidates will also be asked to evaluate what they did technically with their voices and bodies during their presentation to suit the situation in hand and can be asked to contrast this with the demands of a larger / smaller venue / a different audience, how would they adjust their voice and performance i.e. support, breath and focus of the voice for a large venue etc.

## Grade 7

Schedule of maximum marks	
Presentation	10
Performance	55
Sight Reading/Singing	15
Theory	10
Discussion	10

The overall objective of this grade is to give the Candidate confidence in their performance abilities and the skills to either put together a mini show case or to bring pieces of their own choosing to performance level. Candidates from this grade on will be expected to bring in their **research note books** into the exam with them and the Examiner can ask questions in relation to same. **Costume suggestions are required for this grade.**

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics and their research notebook to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

The Candidate must perform 3 songs linked together by a theme and presented as a complete performance. Two songs must be from musicals and 1 non musical song choice that the Candidate feels complements one or both of the musical pieces. All musical pieces must have improvisation or scripted introduction and the non-musical song must either be introduced by an improvisation or a conversational link explaining or demonstrating the reasons for the choice. The Candidate must also title their performance. The title should be abstract and not a category i.e. not "Disney songs".

### **Sight Reading / Sight Singing**

Sheet music for a short song will be given 20 minutes before the exam. Candidate has to follow all the musical instruction e.g. codas / dynamics. The Candidate will be assessed on performance of character and words but also ability to follow the directions of the writer and combine this with their interpretation of the character.

### **Music Theory**

The Candidate will be shown a piece of sheet music and will be asked to explain what some of the musical directions/symbols mean. They should have a basic understanding at this level of symbols that relate only to the singer such as: Pause, Dynamics, Mood of piece i.e.: allegro

### **Discussion**

Candidates will be asked to provide the Examiner with the note book used in rehearsals for the characters prepared. The Candidate is required to discuss their rehearsal process, performance and note book with their Examiner and answer questions relating to their chosen pieces e.g. How they rehearsed, how they found their character, do they like their characters and why, how is their character different/similar to them selves, what is the meaning and the context of the song in the musical etc.

Candidates will also be asked what they need to be aware of regarding the performance environment and audience as in the above grade, how did the rehearsal of this particular grade, as it demands a linked performance, differ from previous grades (if Candidate has done earlier grades) where the items were performed individually, discuss the name given to the performance, how it was derived. Did the Candidate chose the pieces first or the title and how did the programme and performance evolve from there, how is the title reflected in each piece etc.

## Grade 8

Schedule of maximum marks	
Performance	100

The aim of this grade is in that the Candidate has created a show case that would stand up to public performance and they are essentially being judged at a professional level. The performance should flow and should not be interrupted at any point. The Examiner and Candidate don't speak until the performance is entirely finished.

The Candidate should be able to clearly physically demonstrate all the theory that is required in previous grades, through their performances here.

An informal discussion with the Examiner should follow the performance. This is a chance for the Examiner to clarify any issues which arose for them during the performance. It is also a chance for the performer to be given a third eye in relation to their production and discuss the production.

### **Performance**

The Candidate must prepare a thematically linked musical theatre performance. This should include a minimum of 3 songs from musicals but a maximum of 5 songs. At least one of these pieces should include both acting and dance/movement. There should not only be a contrast in characters but also in pace and style of the songs / items chosen. The performance should also include linking improvisation / mime / introductions / song etc. where necessary to give a balanced production. Make-up, costume and props are greatly encouraged at this grade.

# Duets

# Grade 1

Schedule of maximum marks	
Presentation	10
Performance	70
Discussion	20

Presentation	10
Performance	70
Discussion	20

## Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

## Performance

Candidates are required to present one duet performance from any musical. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. The candidates are required to introduce their song, character, themselves and the author to the examiner. Both candidates must speak.

## Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. Both candidates will be expected to contribute equally.

# Grade 2

Schedule of maximum marks	
Presentation	10
Performance	70
Discussion	20

Presentation	10
Performance	70
Discussion	20

## Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

## Performance

Candidates are required to present one duet performance from any musical. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. The Candidates are required to introduce their song, character, themselves and the author to the examiner. Both Candidates must speak.

## Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. Both candidates will be expected to contribute equally.

## Grade 3

Schedule of maximum marks	
Presentation	10
Performance	70
Discussion	20

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

Candidates are required to present one duet performance from any musical and with an introduction in character into the song. The introduction can be part of the script leading into song, a mime, or a prepared improvisation. The characters need not necessarily interact in this introduction but both performers must have a role to play. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. The candidates are required to introduce their song, character, themselves and the author to the examiner. Both candidates must speak.

### **Discussion**

The Examiner will discuss the Candidates preparation individually and as a team for the exam. What difficulties did the Candidates encounter during their preparation and how did they overcome them as a team? Both candidates will be expected to contribute equally.

## Grade 4

Schedule of maximum marks	
Presentation	10
Performance	60
Improvisation	10
Discussion	20

### **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### **Performance**

Candidates are required to present two contrasting duets from any musical. At least one piece must have an introduction, which can be script, improvisation, mime etc. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. Both Candidates must speak.

### **Improvisation**

The Candidates will be asked to perform a character improvisation. The Examiner will give a situation based on one of the performances, i.e. where the characters met for the first time / meet after 10 years apart / where are they, how do they relate to each other etc.

### **Discussion**

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The Candidates may also be asked questions relating to staging, rehearsal and research. Both candidates will be expected to contribute equally.

## Grade 5

Schedule of maximum marks	
Presentation	10
Performance	60
Sight Reading	10
Discussion	20

### Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

### Performance

(A) Candidates are required to present one duet performance from any musical

AND

(B)(i) Perform a second duet sung by the same characters from the same show, or  
(ii) Each Candidate must perform a solo song sung by their original character.

The chosen songs must be performed in the same order as they appear in the show. This grade is a study of characterisation where the Candidates must choose and study one character to base their entire performance on. In this way the importance of character development through performance is highlighted, as well as interaction with other characters. It also looks at the duet as a means of discovering new aspects of a character, seeing how they relate to other people and circumstances etc.

### Sight Reading

The Candidates will be given a piece in the form of a song / sheet music and will be required to perform it in the form of spoken text, paying attention to the dynamics and directions of the sheet music i.e. crescendo, pauses, beats etc.

### Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The discussion will also cover the points made above as well as questions on staging, space, rehearsal process etc.

# Grade 6

Schedule of maximum marks	
Presentation	10
Performance	60
Sight Reading	10
Discussion	20

## **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

## **Performance**

Candidates are required to perform two contrasting duets from any musical. One must have an introduction into the piece, and the other piece must have lead out. These can be script, improvisation, mime etc. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. Both Candidates must speak.

## **Sight Reading**

The Candidates will be given a duet with sheet music 20 minutes before the exam. They will be required to perform it in the form of spoken text, paying attention to the dynamics and directions of the sheet music i.e. crescendo, pauses, beats etc. The chosen sheet music should not have a section where both performers speak different text at the same time.

## **Discussion**

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The discussion will also cover questions on staging, space, rehearsal process, as well as technique such as breathing, posture etc. Candidates may also be required to answer questions on how they adapt their voice and physicality for their performance space and for the audience they are performing to. How does this affect their performance? How does working as a team impact on their rehearsal process and performance?

# Grade 7

Schedule of maximum marks	
Presentation	10
Performance	60
Redirection	10
Discussion	20

## **Presentation**

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

## **Performance**

- (A) Candidates are required to perform two contrasting duets from any musical. One must have an introduction into the piece, and the other piece must have lead out. These can be script, improvisation, mime etc. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc.

AND

- (B) Each Candidate must perform a solo song which they feel compliments, or has relevance to, one of the characters they played. This song can be any style of music i.e. non-musical, pop, modern etc.

## **Redirection**

The Examiner will redirect one of the duet performances. They will ask the Candidates to change their approach to the piece or some aspect of their performance. This is to determine how they work together as a team, on the spot and under pressure, and also how they cope both individually and as a team with redirection.

## **Discussion**

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The discussion can also cover topics discussed in previous grades as well as how each Candidate picked their individual songs, how they felt these songs were relevant to their characters.

## Grade 8

Schedule of maximum marks	
Performance	100

### **Performance**

Candidates are required to give a 25 minute performance, which must include five pieces, three of which must be duets. This leaves the candidate the option to perform solo songs if they wish.

The performance must flow and must not be interrupted until it is entirely over. It is to be examined as a piece of professional theatre.

Candidates must include spoken text, script, acting, movement etc. where they feel it compliments the performance.

An informal off the book discussion may take place after the exam. This should be more like a feedback session where the examiner can ask certain questions to clarify any queries he/she has and also gives him/her and the Candidates the opportunity to have an honest discussion which will hopefully stand to the candidates performances in the future.

## **List of Musicals**

### **Junior Scores**

Mary Poppins – Junior  
Wizard of Oz – Junior  
Joseph – Junior  
Grease – Junior  
Oliver – Junior  
Aladdin - Junior  
Honk – Junior

Fiddler - Junior  
Godspell - Junior  
Guys & Dolls - Junior  
Into the Woods - Junior  
The Music Man - Junior  
Annie – Junior  
Bugsy Malone – Junior

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- Avenue Q
  - Annie, Aladdin, Aspects of Love, Anything Goes, Annie Get Your Gun, A Chorus Line, A Grand Night for Singing, A Funny Thing Happened on the Way to the Forum, Aida, The Arcadians.
  - Brigadoon, Babes in Arms, Blood Brothers.
  - Chess, Carousel, Cabaret, Calamity Jane, Call me Madam, Camelot, Chicago, Company.
  - Desert Song, Dames at Sea.
  - Evita
  - Fiddler on the Roof, Finians Rainbow.
  - Godspell, Grease, Guys & Dolls, Gigi, Girl Crazy, Goodbye Girl, Gypsy.
  - Hello Dolly, Hairspray, Hair, Honk, Hot Mikado, How to succeed in business without really trying, The Hired Man.
  - Into the Woods.
  - Jekyll & Hyde, Jesus Christ Superstar, The Jazz Singer.
  - Kismet, Kiss Me Kate, Kiss of the Spider Woman, The King & I.
  - Les Mis, Lady Be Good, Little Women, Little Shop of Horrors.
  - Mama Mia, My Fair Lady, Mack & Mable, Me & My Girl, Man of La Mancha, Miss Saigon, The Most Happy Fella.
  - Oklahoma, On your Toes.
  - Phantom, Pippin, Pirate Queen.
  - Rent, Rocky Horror Show.
  - Salad Days, Sweeney Todd, Sweet Charity, Scarlet Pimpernel, Singing in the Rain, Showboat, Sound of Music, South Pacific.
  - Thoroughly Modern Millie.

The Leinster School of Music & Drama  
Musical Theatre Syllabus

- Victor/Victoria
- Witches of Eastwick, Wicked, The Wiz, The Wizard of Oz, The Wedding Singer.
- Zorba.