

PROGRAMME EXAMPLES FOR MUSICAL THEATRE

GRADE 6



At Grade 6, candidates are asked to perform their first two songs as a continuous programme and 3 minutes to deliver the lyrics of one of those songs as a monologue set in a different environment. The characters and styles can differ, but energy should be sustained between songs to demonstrate stamina. Acting, movement and singing skills should be integrated, and the scene into song task should develop character and story. The maximum performance time is 8 minutes for two acting through song tasks and 4 minutes for the scene into song task.

TOP TIPS

- ▶ Guide candidates with exercises to sustain focus, both in terms of technical skills and character. This will help them to maintain their energy to develop continuous programmes.
- ▶ Encourage candidates to work in a range of styles and moods.
- ▶ Remind candidates to watch or read the entire work that a song or piece comes from, but also encourage them to bring their own thoughts to the interpretation. Songs can be sung by any gender.
- ▶ Competence in integrating movement and vocals should now be evident. Some complexities within the choreography should be embedded in the movement, intricate steps with the character and lyrics upheld. Pirouettes for example, followed by a jump or connecting steps with strong or lyrical arms, are elements that can be developed and presented as suited to the style of the material.

All pieces are available in published versions. A variety are available online and in the [Trinity Anthology](#).

EXAMPLE PROGRAMME 1

This programme shows the examiner contrast in character, genre and musical style. There are considerable opportunities to use dynamic vocal and movement/dance skills to reflect the different meanings in the material.

WHAT

Acting through song – continuous programme of two songs

1. 'America' from *West Side Story* (Leonard Bernstein and Johnny Green)
2. 'It Means Beautiful' from *Everybody's Talking About Jamie* (Dan Gillespie Sells and Tom MacRae)

WHY

'America' is a stylised song that can include integrated movement, followed by the change in tone and sentiment of the second song which sensitively explores friendship.

Scene into song

The lyrics to 'First Letter Home' delivered as monologue into 'Capped Teeth and Caesar Salad' from *Song and Dance* (Andrew Lloyd Webber)

First line: 'Mum, I've got a lot to tell you' to 'You can't imagine Sheldon Bloom unless you know L.A.'

The scene into song is about a young woman exploring America, falling in love, but having her dreams dashed.

Connection to the Lyrics

The lyrics of ONE of the songs from tasks 1-2 performed as a monologue set in a different environment.

'It Means Beautiful' from *Everybody's Talking*

The candidate could imagine giving a talk in a school assembly to their peer group. This would give an opportunity to explore arriving on the podium, communicating with an imagined larger audience, and exploring how the character might feel in front of so many people.

EXAMPLE PROGRAMME 2

This programme shows the examiner a variety of periods, characters and musical styles. The material provides opportunities to highlight imaginative engagement with the material and an integration of vocal and physical movement/dance skills.

WHAT

Acting through song – continuous programme of two songs

1. 'Michael in the Bathroom' from *Be More Chill* (Joe Tracz)
2. 'Proud of your boy' from *Aladdin* (Alan Menken and Howard Ashman)

WHY

The first song includes storytelling with some rhythmic changes, and the candidate can show good vocal dynamics and control. The second song can demonstrate a different vocal quality – a traditional ballad of yearning and positivity.

Scene into song

Barnum's monologue from *The Greatest Showman* (Jenny Bicks and Bill Condon) into 'There's no Business like Showbusiness' from *Annie Get Your Gun* (Irving Berlin)

First line: 'You're right! I don't need a stuffed lion, I need a real lion!' to 'What do you say, Tom?'

The scene into song features a larger than life character, full of optimism who celebrates the power of entertainment, followed by a song from 70 years earlier on the same theme.

Connection to the Lyrics

The lyrics of ONE of the songs from tasks 1-2 performed as a monologue set in a different environment.

'Proud of your boy' from *Aladdin* (Alan Menken and Howard Ashman)

The candidate could imagine the environment as an icy mountain in which Aladdin felt lost. Sustaining the character but responding to the challenging surroundings and cold weather should reveal new meanings or nuances within the lyrics.

EXAMPLE PROGRAMME 3

This programme shows the examiner contrast in genre, tone and style. Similar themes are approached from completely different angles and by very different characters, providing opportunities to present a range of integrated vocal and movement/dance skills.

WHAT

Acting through song – continuous programme of two songs

1. 'Pulled' from *The Addams Family* (Andrew Lippa)
2. 'Breathe' from *In the Heights* (Lin-Manuel Miranda)

WHY

The first song is humorous, and is about the realisation of love. It requires good breath control and articulation in the up-tempo section. 'Breathe' has a lilting waltz-tempo and is about the comfort of returning to a familiar place.

Scene into song

Self-written monologue to contextualise 'The Life I Never Led' from *Sister Act* (Alan Menken and Glenn Slater)

The scene into song gives the candidate an opportunity to creatively explore the character of Sister Mary Robert who in this song considers the choices she made when joining the convent.

Connection to the Lyrics

The lyrics of ONE of the songs from tasks 1-2 performed as a monologue set in a different environment.

'Breathe' from *In the Heights*

Breathe is sung on the streets of Upper Manhattan in its original setting. Moving the setting into the future following an apocalypse, the character could explore this unfamiliar place, trying to find a connection with the place in which she had grown up.

PREPARE TO PERFORM

COMBINE ACTING, SONG AND
MOVEMENT THROUGH PERFORMANCE

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