

PROGRAMME EXAMPLES FOR MUSICAL THEATRE

GRADE 7



MUSICAL THEATRE

At Grade 7, the tasks are integrated into one continuous performance. The maximum performance time is 13 minutes for a programme of THREE contrasting songs and 4 minutes to deliver the lyrics of one of those songs as a monologue set in a different environment and conveying a different emotion.

TOP TIPS

- ▶ Encourage candidates to explore and research a variety of genres in order to demonstrate range. Songs can be sung by any gender but they should suit the candidate's vocal range and technical ability.
- ▶ Guide candidates with exercises to sustain focus, both in terms of technical skills and character. This will help them maintain their energy to develop continuous programmes.
- ▶ Candidates should be familiar with the entire work that a song or piece comes from, but also be encouraged to bring their own thoughts to their interpretation.
- ▶ At this grade, candidates should sustain a continuous programme demonstrating vocal and physical aptitude. The movement must enhance the lyrics and demonstrate good technical ability, strength and lyricism as required. The candidate should use various dynamics within the performance, commanding the space and engaging the audience throughout the story in song or movement.

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 versatility and range in period, tone and musical style. There is considerable opportunity to embrace similar themes within each song, demonstrating this through integrated vocal and physical skills.

WHAT

Performance – continuous programme of three songs

1. 'A Trip to the Library' from *She Loves Me* (Joe Masteroff, Sheldon Harnick and Jerry Block) with Ilona's spoken introduction

First line: 'Ever since last night – remember what a silly confused girl I was last night' (edited to omit other dialogue)

2. 'Tonight' from *West Side Story* (Leonard Bernstein and Stephen Sondheim)

3. 'You Can't Stop the Beat' from *Hairspray* (Marc Shaiman and Scott Wittman)

WHY

This programme contains a wide range of musical styles, while maintaining a loose theme of the excitement at the beginning of a love affair, allowing the candidate to develop a through-line and character arc. *West Side Story* is technically challenging, but provides an opportunity to work on support and relaxation in the upper-range, while *Hairspray* gives a good opportunity to integrate dance. There is a mix of humour, lyricism and exuberance.

Connection to the Lyrics

The lyrics of ONE of the songs from tasks 1-3 performed as a monologue set in a different environment and conveying a different emotion.

'Tonight' from *West Side Story*

By using the lyrics of 'Tonight' the candidate could set the environment at an airport with the character dreading her first meeting with the man to whom she has been betrothed in an arranged marriage. This would not only give the candidate an opportunity to create the environment of a busy terminus, but also explore the character's inner rage or fear.

EXAMPLE PROGRAMME 2

This programme shows the examiner a range in period, character and genre. The integration of vocal and physical skills can showcase creative choices in interpretation and control in transitions from scene into song.

WHAT

Performance – continuous programme of three songs

1. 'Let Me Be Your Star' from *Smash* (Marc Shaiman and Scott Wittman)
2. 'Practically Perfect' from *Mary Poppins* stage musical (George Stiles and Anthony Drewe)
3. Roxie's monologue into 'Roxie' from *Chicago* (John Kander and Fred Ebb)

WHY

This programme includes a range in musical styles, periods and characters with a link to emerging self-confidence in all pieces, allowing the candidate to develop a narrative through-line. *Chicago* provides a good opportunity to integrate dance or movement into the performance.

Connection to the Lyrics

The lyrics of ONE of the songs from tasks 1-3 performed as a monologue set in a different environment and conveying a different emotion..

'Practically Perfect' from *Mary Poppins*

The candidate could use a new environment of a training school for magical nannies, where she is learning her magical tricks and is revising for her end of year exams, very nervous that she might fail.

EXAMPLE PROGRAMME 3

This programme shows the examiner a wide understanding of musical theatre repertoire. Skills can be integrated and interpreted creatively, responding to the variety of musical styles and range of skills employed in interpretation

WHAT

Performance – continuous programme of three songs

1. 'Nice Work If You Can Get It' from *Crazy For You* (George Gershwin)
2. Barnum monologue into 'There Is a Sucker Born Every Minute' from *Barnum* (Jim Jacobs and Warren Casey)

First line: 'Barnum's the name. PT Barnum...'

3. 'Empty Chairs and Empty Tables' from *Les Misérables* (Claude-Michel Schönberg and Alain Boublil)

WHY

This programme provides a contrast in musical styles, ranging from the relaxed jazzy Gershwin to the ebullient showmanship of Barnum and finally the melancholy of *Les Misérables*. It offers a narrative with dramatic progression and opportunities to use the space creatively.

Connection to the Lyrics

The lyrics of ONE of the songs from tasks 1-3 performed as a monologue set in a different environment and conveying a different emotion.

'Nice Work If You Can Get It' from *Crazy For You*

The original context is a song and dance number set on stage. A different environment could set the song on a moonlit beach, with the character recollecting their failed love affairs. This would give an opportunity to slow the pace, and make the delivery more intimate and wistful.

PREPARE TO PERFORM

**COMBINE ACTING, SONG AND
MOVEMENT THROUGH PERFORMANCE**

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