

# PROGRAMME EXAMPLES FOR MUSICAL THEATRE

## GRADE 1



At Grade 1, candidates are developing their skills and confidence. The maximum performance time is 3 minutes for the acting through song task and 3 minutes for either the monologue or movement task.

## TOP TIPS

- ▶ Try not to overload the candidate with memorisation of complicated words, or concepts they find difficult to relate to.
- ▶ Find opportunities for expression and personal involvement or humour to ensure they can connect to, and fully understand, the material.
- ▶ Choose either the monologue or the movement task for Task 2, depending on the candidate's strengths and preferences. Songs can be sung by any gender.
- ▶ Movement can be performed as a dance break, or actions with simple choreography can be incorporated with the song. The movement should be simple but effective – strong gestures, clear physical shapes, exploring various heights or using the crescendos in the music to rise or jump to create dynamics. Choreography should not impact vocal delivery.

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 a range of skills, mood and character. The song allows for choice in creative movement and gesture to support interpretation.

### WHAT

#### Acting through song

'You're Never Fully Dressed Without a Smile'  
from *Annie* (Charles Strouse and Martin Charnin)

#### Monologue

*How to Train Your Dragon* by Cressida Cowell  
The Woodensfang. First line: 'Oh Dear! Oh Dear!  
This really couldn't be worse...'

### WHY

A cheerful song, with the opportunity for simple movement. Confident movers might use basic choreography, including simple tap. If movement is limited, imagining they are a 1940's radio presenter in a radio studio at a microphone can work well. Hand gestures and posture can be used to indicate this style.

A good contrast to the song, both in mood and character. There is dramatic tension, and young people will identify easily with the story. The character can be played by any gender.

## EXAMPLE PROGRAMME 2

This programme shows the examiner a range of skills, spatial awareness, contrasting characters and the ability to convey a story through vocal and movement skills.

| WHAT   | WHY  |
|--|--|
| <b>Acting thought song</b><br>'Little People' from <i>Les Misérables</i> (Claude-Michel Schönberg and Alain Boublil) | This is a cheeky and fun song. It has a strong rhythm that can encourage simple movement. Marching, kneeling, strong arm movements and use of space can be explored. |
| <b>Movement sequence to music</b><br>'Under the Sea' from <i>The Little Mermaid</i> (Alan Menken and Howard Ashman)  | This music provides an opportunity to use imagination to create the underwater world using either choreography or movement.  |

## EXAMPLE PROGRAMME 3

This programme shows the examiner a range of skills, character and imaginative engagement with meaning, mood and tone of the pieces.

| WHAT   | WHY   |
|--|---|
| <b>Acting through song</b><br>'Tomorrow' from <i>Bugsy Malone</i> (Paul Williams)  | This is a soulful song and some movement can be incorporated if the candidate is confident. There is an opportunity to connect with lyrics that are thoughtful and true.                      |
| <b>Monologue</b><br>Violet from <i>Charlie and the Chocolate Factory</i> (adapted by Richard R George)<br>First line: 'I'm a gum chewer normally, but...'<br>to 'At nights I just stick it on the end of the bedpost, and it's as good as ever in the mornings.' | In contrast to the mood of 'Tomorrow', this character is sassy, with a confidence beyond her years. The candidate can be encouraged to use physicality and vocal tone to build the character. |

## EXAMPLE PROGRAMME 4

This programme shows the examiner a range of skills and musicality through movement and tempo, with creative awareness of the meaning and tone of the pieces.

| WHAT   | WHY   |
|--|---|
| <b>Acting through song</b><br>'Chim Chim Cher-ee' from <i>Mary Poppins</i> (Richard M Sherman and Robert B Sherman)  | A well-known characterful song with tempo contrasts and an opportunity to integrate movement.   |
| <b>Movement sequence to music</b><br>'Colours of the Wind' from <i>Pocahontas</i> (Alan Menken and Stephen Schwartz) | There are opportunities to create the images from nature and the environments described in the lyrics through movement or dance, creating a physical narrative. |

# PREPARE TO PERFORM

COMBINE ACTING, SONG AND  
MOVEMENT THROUGH PERFORMANCE

**TRINITY**  
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