

PROGRAMME EXAMPLES FOR MUSICAL THEATRE

GRADE 4



At Grade 4, candidates should begin integrating movement or dance into the song tasks. The scene into song task develops the skill of moving seamlessly from dialogue into song while establishing character; a variety of options are available for selecting dialogue. The maximum performance time is 7 minutes for two acting through song tasks and 3 minutes for the scene into song task.

TOP TIPS

- ▶ Young voices are still developing, and at this level it is better to choose material that is comfortably in range. Steer candidates away from songs that require a powerful upper-belt that is beyond their technical capability. Songs can be sung by any gender.
- ▶ Ensure the candidate chooses material they understand and can relate to.
- ▶ Integrating movement with the other performance skills is the key from Grade 4 upwards – song and movement working alongside each other with assurance and purpose. Movement and stillness must be seen both as an extension of the lyrics, but also commanding and owning the space. Dance breaks should start to demonstrate skill and technique in the choreography. Turns, combination of steps and the use of the space can now be explored further with confidence, embodying the style and era of the chosen pieces.

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, period, style and meaning. The pieces can be explored creatively to integrate vocal and movement/dance skills imaginatively.

WHAT	WHY
Acting through song 'Electricity' from <i>Billy Elliot the Musical</i> (Elton John and Lee Hall)	This is a heartfelt and sincere song in which Billy talks about why dance is so important to him.
Acting through song 'Almost Nearly Perfect' from <i>Charlie and the Chocolate Factory</i> (Marc Shaiman and Scott Wittman)	This song has a cheeky and optimistic quality. A storytelling song revealing character and situation. It is full of imagery and plenty of musical variety.
Scene into song 'My Blanket and Me' from <i>You're a Good Man Charlie Brown</i> (Clark Gesner) First line: 'Got you back again.'	This scene into song is wistful and humorous. It can be done with an American accent. The lilting rhythm lends itself to the integration of movement.

EXAMPLE PROGRAMME 2

This programme shows the examiner contrast in period, character and style. The material gives considerable opportunity to showcase an integration of skills. The self-penned introduction to the up-tempo song can be creative, imaginative and exuberant.

WHAT

WHY

Acting through song

'Best Day Ever' from *SpongeBob the Musical*
(Andy Paley and Tom Kenny)

An upbeat and fun character song exploring movement and physical connection.

Acting through song

'Giants in the Sky' from *Into the Woods*
(Stephen Sondheim)

This piece is rhythmically challenging and has a strong narrative throughout. It provides an opportunity to use stillness to create atmosphere and imagery.

Scene into song

'Ease on Down the Road' from *The Wiz*
(Charlie Smalls), with a self-written introduction to contextualise it

A chance to choose one of the characters and show what they hope for once reaching Emerald City.

EXAMPLE PROGRAMME 3

This programme shows the examiner contrast in period, tone and style. Similar themes are approached from completely different angles and by quite different characters, shown through the integration of vocal and movement/dance skills.

WHAT

WHY

Acting through song

'I Have Confidence' from *The Sound of Music*
(Richard Rogers and Oscar Hammerstein II)

This song is from a classic American musical. It reveals Maria's inner thoughts as she works through her insecurity and uncertainty.

Acting through song

'Quiet' from *Matilda* (Tim Minchin)

Like 'I Have Confidence', this song is also about inner thoughts, but it explores them in a much more visceral way, revealing Matilda's extraordinary mind. This piece is musically challenging, requiring plenty of work on breath control and phrasing.

Scene into song

'Everlasting' from *Tuck Everlasting* (Chris Miller and Nathan Tysen) with a self-written introduction or an extract taken from the original children's book *Tuck Everlasting* by Natalie Babbitt, adapted to fit the character Winnie's dilemma

A song asking questions, allowing the singer to explore the character's quandary. This will demonstrate a strong open sound vocally and can incorporate some choreography/movement, allowing the candidate to move with purpose in the space.

PREPARE TO PERFORM

COMBINE ACTING, SONG AND
MOVEMENT THROUGH PERFORMANCE

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