



LAMDA Examinations

Teacher Support Material Graded Examinations in Musical Theatre: Solo/Duo

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Notice to Reader

This document has been written to support teachers and learners who are preparing for LAMDA Graded Examinations in Musical Theatre: Solo/Duo. It is to be used in conjunction with the LAMDA Graded Examinations in Musical Theatre: Solo/Duo syllabus specification, **valid from 1 January 2016.**

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LAMDA Graded Examinations in Musical Theatre: Solo/Duo

Examination Structure

This qualification is available at four levels, in line with the Regulated Qualifications Framework:

Entry Level (Entry 3)

Level 1: Grades 1, 2 and 3

Level 2: Grades 4 and 5

Level 3: Grade 6 (Bronze Medal), Grade 7 (Silver Medal) and Grade 8 (Gold Medal)

LAMDA examinations in Musical Theatre are offered in the following formats: Solo (one learner) where the learner performs alone; Duo (two learners) where the learners perform all songs together.

Please note that for Duologue examinations, learners cannot change partners in the middle of the examination.

Health and Safety

The learner(s) must take responsibility for their own health and safety when working towards a Solo/Duo Musical Theatre examination. They should:

- organise a personal physical and vocal warm up and cool down
- wear appropriate clothing and footwear that allows for ease of movement
- develop a physicality that does not overly tense the body or restrict the larynx, even in character transformations
- support breath and release tone without force
- sing in a comfortable register
- avoid belting unless they have received vocal training on the technique
- avoid singing if there is any discomfort in the throat
- seek specialist medical attention if discomfort persists when singing and/or a husky tone develops.

Accompaniment

All songs for LAMDA Solo/Duo Musical Theatre examinations must be accompanied. Accompaniment may be live or recorded.

Live accompaniment – a piano, electric keyboard, guitar or other appropriate instrument may be used to accompany the pieces. It is the responsibility of the learner(s) to provide the instrument required for use in the examination, or to make prior arrangements with the centre organiser. It is also the responsibility of the learner(s) to provide an accompanist to support their performance. The accompanist must only remain in the room for the portion of the examination for which s/he is required.

Recorded accompaniment – if recorded accompaniment is used, the learner(s) must provide their own technical equipment for use in the examination. A technician is permitted to be present in the room to operate the equipment. The technician must only remain in the room for the portion of the examination for which s/he is required. Backing tracks which include

any vocal performance, including backing vocals, are not permitted. Where possible, the technician should not be the learner's LAMDA teacher or parent/guardian. At public centres, the learner and technician should enter the examination room together.

Backing tracks can be sourced from a range of places. Spotify and iTunes offer a wide range of choices – when searching for a track simply type the name of the song/musical you're looking for followed by the word 'karaoke', 'backing track' or 'instrumental', for example *No Good Deed Wicked Backing Track*. Most tracks should not cost more than £1. Please note that it is your responsibility to adhere to copyright laws when downloading material. Some other useful sites for sourcing backing tracks are as follows:

www.musicroom.com

www.pianotrax.com

www.musicaltheatrebackingtracks.co.uk

www.pianotracksformusicals.com

www.ameritz.co.uk

www.karaoke-version.co.uk – this site also offers you the chance to change the key of the song you are buying. This may be at an extra cost.

If you are struggling to find a backing track, [http:// www.online-md.co.uk](http://www.online-md.co.uk) offers a service where you can scan and email (or post) the score of your music to them and they will record a piano version for you which they will then email to you. This can then be burned to a CD or put onto an iPod. This costs around £8.50 per song, depending on the length.

Score music can be bought from:

www.amazon.co.uk

www.musicnotes.co.uk

www.sheetmusicdirect.com

www.musicroom.com

www.onlinesheetmusic.com

Some of these websites allow you to purchase the sheet music and have it posted out to you, and some allow you to purchase the music online which you can then print from your computer. Please note that you may be charged by the website for each score you print out.

Most major towns and cities will have a music shop selling a selection of printed sheet music, anthologies and musical scores. Music shops can also order sheet music for you. Leading stores provide online services, such as Chappell's Music Store or Foyle's Music Department, who will post printed copies of scores out to you.

Please note that only a few minutes are allocated within the examination to the setting up of equipment required for both live and recorded accompaniment.

Costume

There is no specific dress code for LAMDA Solo/Duo Musical Theatre examinations. Full costume is not permitted, but long practice skirts which help to indicate/suggest period may be worn together with small costume items such as scarves, hats, shawls, gloves or canes. Clothing and footwear should be suitable for the work presented and comfortable where

possible, allowing freedom of movement. The learner(s) should not go barefoot unless the part demands it. Nudity is not permitted.

Props/Staging

Hand props are permitted but must be kept to a minimum so as to not overburden the learner(s). Stage sets should not be overly complicated as only a small amount of time is available in the examination for setting up scenes.

Use of the Performance Space

The learner(s) should try to avoid playing in profile for too long, especially in duo examinations, as this masks facial expression.

The learner(s) should try not to place themselves too near the examiner's table for the duration of the song as this limits their overall use of the performance space.

Focus and Eye Contact

The learner(s) should ensure that they perform their song(s) with appropriate focus and eye contact.

When performing a song that is a direct address to audience, the learner(s) should focus on the imagined wider audience of which the examiner is a part, and not directly on the examiner.

When performing a duet, both learners should be focussed within the world of their characters and, for each individual, on their duo partner where appropriate, as the other character in the song.

When a solo learner performs a solo song with an unseen character present, their focus should be within the world of their character and on the unseen character where appropriate.

When a solo learner performs a solo song that is not a direct address to audience and doesn't have an unseen character present, the learner's focus should be within the world of their character. Where the learner should focus specifically within the world of their character will depend on what the learner feels is appropriate for the song.

Selecting Songs: General Notes

All songs must be performed in English and presented in a clearly defined dramatic context.

All songs must be accompanied. Accompaniment may be live or recorded.

The learner(s) must only play one character in their selected song(s). Where the sung lines of other characters are omitted, you must ensure coherence so that the emotional fluency of the song is maintained.

Songs which are a direct address to audience should not be focussed solely on the examiner. The examiner should be included in a wider imagined audience.

In duo examinations, you should ensure that the chosen song(s) are shared equally between both learners and that there is some degree of interaction between them, giving them both the opportunity to develop the characters they portray.

Cuts or edits are permitted, providing the coherence, fluency and dramatic development of the song is maintained. Please note that you are not permitted to add your own lyrics to a song.

The learner(s) should bring legible copies of the lyrics for all songs into the examination for the examiner. This is for prompting purposes, if it is required.

Selecting Songs: Entry Level

For Entry Level Solo/Duo Musical Theatre examinations the learner(s) must perform from memory **one** song of their own choice.

The song must be selected from a published work of musical theatre or from a film musical.

The content of the song should be simple and accessible, conveying meaning clearly and unambiguously and within the emotional understanding of the learner(s). The melody of the song should be simple and well within the vocal range of the learner(s). Dance may be incorporated where appropriate and relevant to enhance the overall performance.

Selecting Songs: Level 1 (Grades 1, 2 and 3)

For Level 1 Solo/Duo Musical Theatre examinations the learner(s) must perform **two** songs of their own choice from memory.

Both songs must be taken from a published work of musical theatre or from a film musical.

The selected songs should differ in theme, setting, type of character and/or mood, enabling the learner(s) to display some contrast. The content of the two songs should offer some opportunity for interpretative choices within the emotional understanding of the learner(s). The melodic line of the songs should offer some challenge but remain within the vocal range of the learner(s). Dance may be incorporated where appropriate and relevant to enhance the overall performance.

Selecting Songs: Level 2 (Grades 4 and 5)

For Level 2 Solo/Duo Musical Theatre examinations the learner(s) must perform from memory **two** sung songs and **one** song spoken as a monologue/duologue.

Both songs and the spoken monologue/duologue are own choice and must be taken from a published work of musical theatre or from a film musical.

The selected songs should differ in theme, setting, type of character and/or mood, enabling the learner(s) to display some contrast. The content of the selected songs should offer opportunities for a variety of approaches and interpretative choices. Dance may be incorporated where appropriate and relevant to enhance the overall performance.

Suggested repertoire for Level 2 examinations (spoken monologue/duologue):

A lot of the songs from the musical *Into the Woods* make excellent choices for songs spoken as monologues or duologues. For example, 'Giants in the Sky' and 'Moments in the Woods'. Songs from the following musicals also transfer well into drama:

- *Ghost the Musical*
- *Gypsy*
- *Fame*
- *The King and I*
- *Calamity Jane*
- *Urinetown*
- *The Book of Mormon*
- *Blood Brothers*
- *Seussical*
- *Avenue Q*
- *My Fair Lady*
- *Merrily We Roll Along*
- *High Society*

For more information on how to select a song to perform as a monologue or duologue, please refer to the section 'Spoken Monologue/Duologue (Grades 4 and 5)' on page 19.

Please note this list is not exhaustive and are only suggested repertoire for Level 2 Solo/Duo Musical Theatre examinations. The abilities, vocal range, emotional understanding and past experience of the learner(s) should always be taken into consideration before making a decision on repertoire selection. It should also be noted that it is a requirement in the Knowledge section at Level 2 to discuss the musicals or film musicals from which the chosen songs have been taken. The content, themes and main characters of the musicals or film musicals should therefore be considered suitable for the learner(s) in question before making a final decision.

Selecting Songs: Level 3 (Grades 6, 7 and 8)

For **Grade 6** the learner(s) must perform **three** songs of their own choice from memory: one song written before 1980, one song written in or after 1980, and one song written during any period. Each song must be taken from a published work of musical theatre or from a film musical.

For **Grade 7** the learner(s) must perform **three** songs of their own choice from memory: one song written before 1960, one song written during the period 1960 to 1980, and one song written after 1980. Each song must be taken from a published work of musical theatre or from a film musical.

For **Grade 8** the learner(s) must perform **three** songs of their own choice from memory: one song written during the period 1880 to 1949, one song written during the period 1950 to 1980, and one song written after 1980. Each song must be taken from a published work of musical theatre or from a film musical.

The selected songs should differ in theme, setting, type of character and/or mood, enabling the learner(s) to display some contrast. They should enable the learner(s) to engage with complex emotions and universal themes. The content of the songs should be technically

appropriate for the level. Dance may be incorporated where appropriate and relevant to enhance the overall performance.

Selecting Songs: Useful Sources

It is a good idea, when selecting own choice songs, to put together a portfolio of songs that you can use over time with different learners and at different grades. To put together a portfolio of songs, you should consider the following:

- progression between grades
- suitability for different age groups
- variety and balance of characters, for example boys, girls, duets, solos
- variety of situations
- vocal range
- appropriate length
- appropriate use of language
- variety of period
- equal balance and contrast between characters in duets
- variety of tempos and music genres
- available accompaniment.

You should assist your learner(s) in choosing songs that are appropriate for their ability and for the level/grade of examination being taken. Chosen songs must also meet the repertoire requirements of the grade, as detailed in the syllabus. Songs sung by children in musicals or film musicals will provide a useful guide for finding suitable repertoire for younger voices. However, it is worth noting that in animated films the singers are often trained mature singers. Learners may be drawn to these songs but they can be quite technically difficult and could be over-ambitious for younger singers.

Suggested books:

Singer's Musical Theatre Anthology, published by Hal Leonard – this is a series of books and each has a collection of songs from the musical stage, categorised by voice type.

So You Want to Tread the Boards, by Jennifer Reischel, published by JR Books – this has a very useful song list giving an indication of suitable vocal range, musical style and age appropriate advice.

Thank You: That's All We Need for Today, by Mary Hammond – this book includes a CD with vocal warm ups and a list of audition songs for male and female voices.

Published or Devised Text (Grades 4 to 8)

For Grade 4 Solo/Duo Musical Theatre examinations, for Song 1 **or** Song 2, the learner(s) must present a short piece of published or devised text **in character** which leads naturally into the performance of the song.

For Grade 5 Solo/Duo Musical Theatre examinations, for Song 1 **and** Song 2, the learner(s) must present a short piece of published or devised text **in character** which leads naturally into the performance of each song.

For Grade 6, 7 and 8 Solo/Duo Musical Theatre examinations, for Song 1, Song 2 **and** Song 3, the learner(s) must present a short piece of published or devised text **in character** which leads naturally into the performance of each song.

The published or devised text must be a minimum of 30 seconds and no more than one minute in length and must be included in the overall performance time of the song(s).

As detailed in the syllabus, the text may be devised by the learner(s) or taken from a published text. It should enhance the overall performance of the song, giving the imagined audience some insight into why the character is singing, thereby setting the mood of the piece.

If you would like to use published text, some musicals or film musicals will have dialogue within the script that can be used for this element of the exam. Alternatively, you could find suitable text by looking at other songs within the same musical or film musical, especially those sung by the same character, to see if they have any lyrics that could be spoken as dialogue. If you choose to use published text, please note it is permitted to edit it so that it is the right length, as long as the sense of the words is maintained.

If you cannot find any suitable text within the musical or film musical from which the chosen song has been taken, you can devise your own text. If you choose to do this, consider how to seat the character by asking the learner questions in role, for example 'how are you feeling right now?' Then write the answer down.

The published or devised text should inform the imagined audience of the character's situation and provide a context for the listener that enables them to appreciate the circumstances and emotions within the song. The text should move seamlessly into the music of the song – try to avoid a long pause between the end of the spoken text and the start of the music. For example, the text could be spoken over the musical introduction to the song. If the learner is adopting an accent this should be sustained from speech into song.

Spoken Monologue/Duologue (Grades 4 and 5)

For Grade 4 and Grade 5 Solo/Duo Musical Theatre examinations, the learner(s) must perform from memory the words of a song of their own choice spoken as a monologue/duologue. The song must be taken from a published work of musical theatre or from a film musical.

The most important element of choosing a song to perform as a monologue or duologue is to find a song with lyrics that are not repetitive and that tell a story. Always avoid choosing a song that has a repetitive chorus (such as the song 'Mamma Mia') as this is very difficult to speak believably as dialogue. Look for songs that change their tempo or rhythm pattern, as this will help the learner(s) to avoid using a linear rhythm when speaking the words. Songs written by Stephen Sondheim work well as spoken monologues/duologues, as many of them tell stories without seeming repetitive or linear.

To prepare for this element of the examination, the learner(s) should begin by writing down the lyrics of their chosen song in prose, as a monologue or duologue. They should study the grammar and change it to suit how they wish to tell the story. Encourage the learner(s) to experiment with the mood and layout of the song, to find an interpretation that suits them.

Remember, this is an acting exercise. The aim of the spoken monologue/duologue is to convey the meaning of the text by removing the original rhythm and musical phrasing of the song.

Grade 6 Knowledge: The Musical Style to Which Each Song Belongs

For the Knowledge section of Grade 6 Solo/Duo Musical Theatre examinations, the learner(s) must give a description of the musical style to which each of their songs belongs

There are many resources online and in books which offer detailed definitions of a variety of musical theatre styles which we would encourage teachers and learners to access. As a starting point, we have created a glossary of some Musical Theatre styles:

Operetta

Sung material that concentrates on the lighter elements of opera, such as subject and style, and includes spoken dialogue. Musical theatre can be traced back to light comic operas originating in France, Germany, Vienna and England.

Music Hall

Light-hearted sung material relating directly to the performances given by Victorian and Edwardian artistes.

Vaudeville

A popular song and dance routine associated with America, the Edwardian and Victorian Variety period and Pantomime, which also employs a satirical lyric.

Book Musical

A musical that has a narrative journey and is usually based upon a book, screenplay or historical event.

Concept Musical

A musical that is based around an idea and challenges the usual order of a narrative structure; often experimental in nature

Juke Box Musical

A musical that uses previously released popular songs as a musical score; the songs often have a common connection with a musician or group, either written by them or for them for example Mama Mia and We Will Rock You

These definitions should only be used as an initial starting point for the learners preparation for the examination and wider reading and research is encouraged.

Grade 7 Knowledge: The Work and Influence of the Composer, Librettist or Lyricist

For the Knowledge section of Grade 7 Solo/Duo Musical Theatre examinations, the learner(s) must discuss the work and influence of **one** of the composers, librettists or lyricists of their chosen songs (selected by the learner).

Discussion about the chosen composer, librettist or lyricist should focus on the nature of their work, their influence on musical theatre and the learner's personal response to it, rather than on memorised lists of biographical facts and dates. Answers should be analytical rather than factual. When the learner is researching their chosen composer, librettist or lyricist, they should consider the following questions:

- Is there something that springs to mind when they hear their name?
- Is there a piece of work that is synonymous with their name? Did it define them or hinder them?
- What is their influence on musical theatre?
- Who inspired them?
- Do they have a definitive style of work, or a theme that they prefer to show?
- Do they write to entertain or educate their audience?
- Have they inspired other composers, librettists or lyricists? If so, who?
- What legacy do they have today?
- Where is the future of their work?
- Why has the learner chosen to sing the work of this particular composer, librettist or lyricist for their examination?

It will help if the learner(s) have a general knowledge of the composer's, librettist's or lyricist's biography, as it usually gives an insight into the inspiration for their work. For example, is their work based on their life or on events that happened to them? Are their characters based on people they knew? The learner(s) should also aim to know one or two other works by the same composer, librettist or lyricist, in addition to the musical/film musical they have chosen for their examination, to inform their answer.

Grade 8 Knowledge: Selecting a Practitioner

For the Knowledge section of Grade 8 Solo/Duo Musical Theatre examinations, the learner(s) must discuss the influences on musical theatre of **one** of the following practitioners: George Gershwin, Gilbert and Sullivan, Gillian Lynne, Cameron Mackintosh, Hal Prince, Tim Rice, Rodgers and Hammerstein, Stephen Sondheim or Andrew Lloyd Webber. The following précis are not exhaustive but you may find them useful:

George Gershwin

- George Gershwin was from New York. He was born on 26 September 1898 and died on 11 July 1937.
- He was a composer and pianist and covered both classical and popular genres, in film and musical theatre, alongside his older brother Ira Gershwin. He is renowned for manipulating forms of music into his own unique style, popularising jazz music and combining it with other forms of music such as classical, opera and commercial forms. He said: "True music must reflect the thoughts and aspirations of the people and time. My people are American. My time is today."
- He first came into contact with theatrical life in the Yiddish Theatre district, running errands for the performers and appearing as an extra in productions. He discovered a love for music at the age of ten when watching a friend's violin recital. Gershwin then took up the piano. After trying several teachers and self-instruction through listening and attempting to learn, he finally found success with the teacher Charles Hambitzer, who was the pianist for the Beethoven Symphony Orchestra. Following Hambitzer's death, he studied with classical composer Rubin Goldmark and avant-garde composer and theorist Henry Cowell.

- His first job was as a song-plugger at the age of 15, playing and promoting new music, and his first big song success was with 'Swanee' in 1919. Broadway singer Al Jolson heard Gershwin perform 'Swanee' at a party and decided to put it into one of his shows.
- He made a short foray into vaudeville before meeting songwriter William Daly. They collaborated on Broadway musicals *Piccadilly to Broadway*, *For Goodness Sake* and *Our Nell*.
- He then began a successful collaboration with his brother on various classics, such as *Oh, Kay!* (written for his lover Kay Swift), *Strike up the Band*, *Show Girl* and *Girl Crazy* which included hits such as 'Embraceable You' and 'I Got Rhythm'.
- In 1924 he wrote one of his most famous classical pieces, *Rhapsody in Blue*. He attempted to study classical music in Paris but the tutors rejected him, saying it would ruin his jazz-influenced style. Maurice Ravel's rejection letter to Gershwin told him: 'Why become a second-rate Ravel when you're already a first-rate Gershwin?' Whilst in Paris, Gershwin wrote *An American in Paris*. Its first performance at Carnegie Hall in 1928 received mixed reviews but it quickly became part of the standard repertoire in Europe and the United States. Growing tired of the Parisian musical scene, Gershwin returned to the United States.
- In 1929, he was contracted to work for the Fox Film Corporation but became despondent when many of his scores were rejected. It would be seven years before he worked in Hollywood again.
- His most famous work is often considered to be 1935's *Porgy and Bess*. It crossed the barriers between opera and musical theatre, with a strong influence of African American music. It was a box office failure on its release in the middle of the Great Depression but has since been recognised as one of the most influential compositions of the 20th Century.
- Gershwin died on 11 July 1937 at the age of 38, of a brain tumour. He had become ill in 1937, complaining of blinding headaches, and he began to suffer coordination problems and blackouts during performances. Increased mood swings and inability to eat properly caused friends to suspect a mental illness, for which he was tested and sent home with the diagnosis of 'likely hysteria'. He fell into a coma and the tumour was diagnosed. Although surgery was quickly attempted, Gershwin did not recover.
- He received his sole Academy Award nomination for 'They Can't Take That Away From Me' from the 1937 Fred Astaire and Ginger Rogers film *Shall We Dance*. It was posthumous, as Gershwin died two months after the film's release.

Gilbert and Sullivan

W S Gilbert (Lyricist)

- William Schwenck Gilbert was born in London in 1836.
- He was interested in theatre from an early age and completed his education at King's College, London. From 1857-1866 he attempted careers as a government clerk and barrister. These abortive attempts may have influenced his later tendency in his lyrics

to satirise the incompetence in public office of people unsuited to their roles. His relationship with both parents was strained, and his father and mother subsequently separated. This resulted in an emotional detachment from whatever happened to him, as well as an ability to see situations through the eyes of an onlooker. In 1867 Gilbert married Lucy Turner.

- From 1861, he began to write plays and burlesques (*Uncle Baby*, *Dulcamara!*, *Hush-A-Bye, Baby*) and contribute articles (*The Bab Ballads*) to the recently established satirical journal *Fun*. He also wrote the lyrics for six comic operas with composer Edward German. These early works show a complete sense of the absurd, an ability to tell a bizarre story in a deadpan way and a topsy-turvy style in which the source of humour is the logical working out of an initial ridiculous premise. Humour also derives from the seriousness with which the most comic characters take themselves and their office.

Arthur Sullivan (Composer)

- Arthur Sullivan was born in London in 1842. He was born into a musical family. By the age of eight, he could play most orchestral instruments. While still at school he composed anthems and hymns. He later studied at The Royal Academy of Music and at The Leipzig Conservatory, Germany.
- Early major orchestral works included symphonies, suites, string quartets, concertos and overtures. Compositions for the voice included cantatas, oratorios, popular songs, ballads and hymns, including *Onward Christian Soldiers*.
- It was for his lighter works in song that he achieved the greatest recognition, such as comic operas *Cox and Box* (1866) and *La Contrabandista* (1867), both written with lyricist F C Burnand.

Gilbert and Sullivan's Collaboration

- Gilbert and Sullivan were introduced in 1871 when they were commissioned to write the first of their comic operas, *Thespis*. It was a hastily written and relatively unsuccessful spoof of the gods on Mount Olympus. However, it brought the pair to the attention of Richard D'Oyly Carte, a famous impresario and producer. They did not see each other again for four years until Carte asked them to create a one-act 35-minute musical, *Trial by Jury*, which was an instant hit in 1875.
- *Trial By Jury* was the beginning of a 15 year collaboration and the first of the *Savoy Operas*, so called because in 1881 Carte built the Savoy Theatre in London specifically to house them.
- Twelve more comic operas followed:
 - *The Sorcerer* (1877)
 - *H M S Pinafore* (1878)
 - *Pirates of Penzance* (1879)
 - *Patience* (1881)
 - *Iolanthe* (1882)
 - *Princess Ida* (1884)
 - *The Mikado* (1885)

- *Ruddigore* (1887)
 - *The Yeomen of the Guard* (1888)
 - *The Gondoliers* (1889)
 - *Utopia Limited* (1893)
 - *The Grand Duke* (1896)
- Some were successes, some less so. By far the most popular appeared during a dearth of inspiration for both men, *The Mikado*. This period in their relationship is portrayed in the 1999 film *Topsy-Turvy*.
 - The two men famously did not get on and were constantly in creative conflict with one another. This rose to a height following *The Gondoliers* in what became known as 'The Carpet Quarrel' (caused by the cost of a new carpet for the Savoy Theatre lobby). Neither would allow the merits of their work to be subjugated by the other. Gilbert was confrontational and Sullivan avoided conflict. Artistic differences occurred when Gilbert's topsy-turvy plots became too unrealistic for Sullivan's desire for realism. Also, Sullivan frequently courted the patronage of the very people in society that Gilbert so mercilessly satirised in his libretti. Sullivan frequently claimed that their output was not artistically satisfying to him. Finally, Gilbert withdrew the copyright to all his libretti following *The Gondoliers*, so that none of his work could be enjoyed in public again. In late 1891, an uneasy truce between the pair allowed for two final collaborations. After this, the pair never worked together again and Sullivan died in 1900 without having been reconciled to his erstwhile partner. Both continued to write but their independent work never enjoyed the same recognition. Carte died in 1901 and Gilbert in 1911. All three had been knighted during their careers and had achieved unparalleled theatrical and musical success.

Main Characteristics of Gilbert's Libretti

- Unqualified men in high public office, due mainly to accident of birth – satire on class distinctions (Lord Chancellor - *Iolanthe*).
- The *comic little man* role, often playing the role of the onlooker and highlighting the ridiculousness of the situation in the speedy 'patter' songs (Koko - *The Mikado* - "I've got a little list").
- The older woman often made to look frustrated and stupid, sung by a contralto.
- A humorous spoof of a topical situation or a British institution, made to look absurd, without the characters ever realising it.
- The course of true love between the heroic tenor and his soprano love interest never running smoothly, often due to one or both being in disguise.
- The classic bass-baritone villain of the piece, who always gets his just deserts.

Main Characteristics of Sullivan's Music

- His perfect understanding of the voice of every orchestral instrument.
- Unpretentious, simple melodies.

- Regular and unadventurous harmonies and rhythms.
- Melodies and rhythms in complete alliance with the words (for example, the speedy patter songs) creating perfect harmony between words, character and music.

Gillian Lynne

- Gillian Lynne is an award winning dancer and choreographer, and is also recognised as an actress and ballet dancer. She is possibly best known for her choreography of two of Andrew Lloyd Webber's most successful shows, *Cats* (1981) and *The Phantom of the Opera* (1986). Lynne has directed over 60 productions both on the West End and Broadway, and she has worked on many feature films and hundreds of television productions in role.
- She was born Gillian Barbara Pyrke in 1926 in Bromley, Kent. Although she was an outgoing child and showed great enthusiasm for dance as a young girl, it was a doctor who first encouraged her parents to allow her passion to be taken more seriously. Being an underachiever at school, she was taken to the doctor regarding her fidgeting and lack of focus. The doctor took Lynne's mother outside to talk privately, leaving the radio on. It was here that Lynne's mother was able to see her daughter as a dancer, while she danced along to the radio completely unaware of being watched. Soon after this Lynne's mother enrolled her in dance school.
- Lynne joined the Sadler's Wells Ballet Company during World War II after being spotted by Ninette de Valois. At the time she was dancing for Molly Lake's Company at the People's Palace. On the night of her 20th birthday Lynne found out about her first major solo. It was for *Sleeping Beauty* at the Royal Opera House. During her time with Sadler's Wells her roles included the Black Queen in *Checkmate* by de Valois and Queen of the Wilis in *Giselle*. She also danced in *Swan Lake*.
- Lynne left the Sadler's Wells Ballet in 1951 and was an instant success as the dancer at the London Palladium. She subsequently moved on to the West End where she performed as Claudine in *Can Can* (1954) amongst other roles. Her career also moved into film and television, including work for the BBC on projects such as *Peter and The Wolf* (1959) and *A Midsummer Night's Dream* (1958).
- It is her work as a choreographer and director that has made Lynne a recognised name throughout musical theatre. Despite having numerous credits for productions such as *The Match Girls* (1966) at the Globe Theatre, *Love On the Dole* (1970) at the Nottingham Playhouse and a UK tour of *My Fair Lady* (1978), it is for her work on Andrew Lloyd Webbers' *Cats* and *Phantom of The Opera* that she is perhaps best known.
- Her work as choreographer and associate director on *Cats* was ground-breaking. The fusion of jazz and ballet, teamed with Lloyd Webber's score, resulted in a multi-award-winning show that would become the third longest-running show in Broadway history. Many subsequent productions have been overseen by Lynne herself.
- Lynne worked with Lloyd Webber again five years later on *The Phantom of the Opera*. This time she was responsible for the choreography and musical staging. As with *Cats*, Lynne's relationship with the show would far surpass the original

production. 25 years later she choreographed the 25th anniversary performance at the Royal Albert Hall. In 2006 she also choreographed the 90-minute Las Vegas production of *The Phantom of the Opera*.

- She has also worked for the Royal Shakespeare Company on their 2000 production of *The Secret Garden*. This transferred to the Aldwych Theatre in the West End after a successful run in Stratford.
- After *The Secret Garden*, the next major commercial production for Lynne came in 2002, when she choreographed *Chitty Chitty Bang Bang* with Keith Rosenberg. It played in London and later on Broadway to great commercial success. *Chitty Chitty Bang Bang* would be the show that took her back to the Palladium, 50 years after being the star dancer there.
- Lynne's work on television is also prolific, if less known. Most notably she was choreographer and director for *The Muppet Show*. Alongside all her professional work, she is a Patron for Laine Theatre Arts.

Cameron Mackintosh

- Cameron Mackintosh hails from Enfield in England. He was born on 17 October 1946.
- His passion for the theatre began at the age of eight when he visited a matinee production of Julian Slade's *Salad Days* with his aunt.
- He began his theatrical career as a stagehand at the Theatre Royal Drury Lane, before working as a stage manager on several productions. He began producing small tours before becoming a London-based producer in the 1970s.
- His breakthrough production was of Andrew Lloyd Webber's *Cats* in 1981, which became a huge hit on both sides of the Atlantic. This success allowed him to approach Schönberg and Boublil about turning their concert album *Les Misérables* into a stage musical. It opened in 1985 and is still running today, making it the world's longest-running musical production. He teamed up again with Schönberg and Boublil to produce *Miss Saigon*. Mackintosh has produced more musicals than any other person in history, including three of the longest-running musicals of all time, *Les Misérables*, *The Phantom of the Opera* and *Cats*.
- Mackintosh is highly regarded within musical theatre for many reasons. He has a passion for taking musicals on successful tours beyond the West End and Broadway. He has also worked tirelessly to make musicals the most successful form of entertainment within theatre. When he collaborated with the BBC to find musical stars, notably for his production of *Oliver!*, attention surrounding the search created an unprecedented demand for the production. It was reported in January 2009 that *Oliver!* was the fastest-selling show in West End history, with £15 million of pre-opening sales.
- Mackintosh was knighted in 1996 for services to musical theatre.
- On 27 January 2014, Mackintosh was the first British producer to be inducted into Broadway's prestigious American Theatre Hall of Fame.

- He is a strong supporter of technical theatre and the upkeep of existing theatres. He recently announced that he is putting £25,000 into a new fund designed to help small London theatres in need of repair and improvements. He runs the Delfont Foundation, which aims to promote and develop theatrical, musical and dramatic arts. The charity also contributes to relieving suffering from and promoting research into the causes and treatment of AIDS and cancer, providing medical research, relief for the homeless and the poverty stricken, and conservation of nature in the UK.
- Mackintosh's Delfont Mackintosh group owns eight London theatres: the Gielgud Theatre, Noël Coward Theatre, Prince Edward Theatre, Prince of Wales Theatre, Queen's Theatre, Victoria Palace Theatre and Wyndham's Theatre.

Hal Prince

- In his review of *Follies*, Jack Kroll from Newsweek wrote: 'How many theatre people in this country have the talent, taste, inventiveness, resourcefulness and high professional standards of Prince?'
- Hal Prince is an award winning director and producer whose career has spanned six decades. He has received more Tony awards than any other individual, including eight for directing, eight for producing the year's Best Musical, two as Best Producer of a Musical, and three special awards. His long list of theatrical credits includes the commercial successes *West Side Story* (1957), *Fiddler on the Roof* (1964), *Cabaret* (1966), *Evita* (1979) and *The Phantom of the Opera* (1986). But for many it was his collaborations with lyricist/composer Stephen Sondheim that puts Hal Prince as one of the most influential and successful figures in contemporary musical theatre.
- Born in 1928 in New York City, Prince was adopted by Milton Prince and Blanche Stern. His parents took him to see shows on Broadway from an early age, which had a huge influence on what would be his career.
- He studied at the University of Pennsylvania and initially aspired to become a playwright. It was at university that he started to write, direct and perform in plays for the Penn Players, a student drama group. After graduating he decided to try his luck at breaking into the world of theatre.
- Although nowadays Prince is known worldwide as a producer and director, in his early career he started in stage management. It was during his time as stage manager on Leonard Bernstein's *Wonderful Town* (1953) that Prince joined a partnership that would change the direction of his career.
- Robert Griffith, who was the principal stage manager and assistant director on *Wonderful Town*, and Prince decided to become producing partners. This partnership resulted in *The Pajama Game* (1954), which would be Prince's first taste of the Tony awards. The show won three awards, including Best Musical.
- Despite the success of *The Pajama Game*, Prince only truly found his footing as a director in 1966. It was the original Broadway production of *Cabaret* that changed the course of Prince's directing career. Although he produced shows such as *A Funny Thing Happened On the Way to the Forum* and *Fiddler On The Roof* and co-producing shows including *West Side Story*, he has not made an impact as a

director. After *Cabaret* came *Company* (1970), which would be the first of Prince's many collaborations with Sondheim. They would go on to work on a number of shows together including *Follies*, *A Little Night Music* and *Sweeney Todd*. These are all early examples of the newly developed 'concept musical', which did not focus on the narrative plot, but was instead built around themes and ideas. Prince and Sondheim had developed musical theatre in a way that had not been seen since the early 1940s with Rodgers and Hammerstein and the book musical. Despite being an award-winning collaboration, Prince and Sondheim would part ways in 1979 after *Merrily We Roll Along* did not create the same commercial success as previous shows.

- With one collaboration ending, another started for Prince, this time with Andrew Lloyd Webber. Prince directed the original productions of *Evita* (1979), *Whistle Down The Wind* (1996) and *The Phantom of the Opera* (1986), which can still be seen in the West End and on Broadway today, once again proving Prince's talent for directing award-winning commercial successes.
- Hal Prince has been involved with some of the world's most loved musicals. In an interview for the book *Harold Prince: From Pajama Game to Phantom of the Opera*, Sondheim said: 'He's the best around by far. He has a sense of the function of music in a show... He takes it seriously and is more daring, imaginative and endlessly creative. He likes to take chances. He has a sense of dignity of the musical theatre and thinks it's the highest form of theatre and I happen to agree with him.'

Tim Rice

- Tim Rice was born in Buckinghamshire in 1944. He was educated privately and started work as an articled clerk for a London law firm. He later attended the Sorbonne in Paris.
- Having decided not to pursue a career in law, Tim joined EMI records as a management trainee and subsequently, the Norrie Paramor Organisation as a personal assistant. It was during this time that Tim wrote to Desmond Elliot, the head of Arlington Books with an idea for a book about pop history. Elliot was more interested in the fact that Tim was an aspiring lyricist, and introduced him to aspiring composer Andrew Lloyd Webber in April 1965.
- Their first joint project was a musical about Dr Barnardo called *The Likes of Us*. However, the project was never produced on stage until 2005 for a special concert performance at Sydmonton.
- It was a friend of Lloyd Webber's father, Alan Doggett, who then requested the pair to write a piece for the end of term concert of the school where he was choirmaster, Colet Court. Originally intended to keep the boys amused and the parents interested, *Joseph and the Amazing Technicolor Dreamcoat* was a 20-minute cantata, which led to revisions, new stagings and a record deal with Decca. It is still performed in schools worldwide, and became a full-length staged musical theatre show, performed in London's West End, on Broadway and on tour.
- Their next project together was *Jesus Christ Superstar*, which would bring them world fame and recognition. Rice had long wanted to write a religious musical in which Judas Iscariot was the leading role. The result was a depiction of the last days

of Jesus's life seen through the eyes of Judas. In 1970, the whole concept, including the staged crucifixion, was too controversial, so the concept album was introduced to the public first. 'Superstar' and 'I Don't Know How to Love Him' became huge hits as singles and this virtually guaranteed the success of the show, in spite of many protests by Christian groups. The show paved the way for Stephen Schwartz's subsequent *Godspell*.

- This was followed by another of Rice's ideas: a musical about the life of Eva Peron, wife of the 1950s Argentine dictator Juan Peron. *Evita* was once more tried out on the public by means of an album and the release of singles such as 'Oh What a Circus' and 'Don't Cry For Me Argentina' in 1975. This approach lodged the idea in the public imagination to such an extent that the subsequent stage show in 1978 was an instant hit and continues to play all round the globe. It was made into a film in 1996, for which Rice and Lloyd Webber penned a new song 'You Must Love Me', which won an Oscar in 1997.
- This collaboration marked the end of the partnership between Rice and Lloyd Webber, who had by now moved on to *Cats*.
- For Rice, this period was one of excitement and innovation, working with different composers on a range of projects. For the stage there was:
 - *Blondel* (1983) with composer Stephen Oliver – about the return of Richard I from the crusades
 - *Chess* (1984) with composers Bjorn Ulvaeus and Benny Andersson from ABBA – about cold war politics between the USSR and the United States. This was another concept album released in advance and featured hit singles such as 'I Know Him So Well' and 'One Night in Bangkok'
 - *Tycoon* (1992) with composer Michel Berger – an adaptation in English of the French *Starmania*
 - *Beauty and the Beast* (1994) – with nine songs added to the Ashman/Menken original film score for its transfer to stage
 - *Heathcliff* (1996) with composer John Farrar – based on *Wuthering Heights* and starring Cliff Richard
 - *The Lion King* (1997) with composer Elton John – based on the 1994 animated film, and producing the hit songs 'Can You Feel the Love Tonight' and 'Circle of Life'
 - *King David* (1997) with composer Alan Menken
 - *Aida* (2000) with composer Elton John – based on the Verdi opera
 - *From Here to Eternity* (2013) with composer Stuart Bryson – based on the 1953 film
 - Rice collaborated further with Lloyd Webber on the 1986 one-off performance of *Cricket*, staged for the Queen at Windsor Castle, as well as the 2005 staging of *The Likes of Us* and *The Wizard of Oz* in 2011, for which he wrote six new songs
 - Film scores include *Aladdin*, *Octopussy*, *The Lion King* and *The Road to Eldorado*
 - He has also written countless solo songs for David Essex, Sarah Brightman, Placido Domingo, Freddie Mercury, Elaine Paige, Elvis Presley and Michael Crawford

- Undoubtedly, Rice will be mostly remembered for his worldwide successes with Andrew Lloyd Webber, much to his chagrin, given his prolific output with other composers. The sheer variety of subject matter covered by his work and the emotional connection his lyrics have with melody and character have lodged him in the public imagination and in the annals of musical theatre history. He has also produced, performed and appeared regularly on television. His association with Disney has ensured him a Disney Legend Award in 2002. He has also won 12 Ivor Novello awards, 3 Tony's, and 3 Oscars. He was inducted into the Songwriters Hall of Fame in 1999 and knighted by the Queen in 1994.

Rodgers and Hammerstein

- Richard Rodgers was born in New York on 28 June 1902, and died on 30 December 1979.
- Oscar Hammerstein II was born in New York on 12 July 1895 and died on 23 August 1960.
- Rodgers composed more than 900 songs and 43 Broadway musicals. He was the first person to win the four 'big' awards – an Emmy, a Grammy, an Oscar and a Tony (known collectively as an EGOT) – and also a Pulitzer Prize. He began playing the piano aged six, and studied at Columbia (now Julliard) where Hammerstein also studied.
- Hammerstein was a lyricist, playwright and theatre producer, co-writing 850 songs. His father was a theatre manager and producer who was against his son going into the arts. After his father's death, Hammerstein performed in his first play and then quit law school to pursue theatre. He won eight Academy Awards and two Tony Awards.
- With Rodgers as a composer and Hammerstein a lyricist, together they wrote some of the most successful musicals of all time.
- Independently they were both successful before their collaborations. Hammerstein worked with Jerome Kern on *Showboat* and *Sweet Adeline* in the late 1920s. Rodgers had previously collaborated with Lorenz Hart on several successful musicals including *Pal Joey* and *Babes in Arms* in the 1930s and 1940s. Hart's fall into alcoholism prompted Rodgers to ask Hammerstein if he would work with him.
- Their first collaboration was *Oklahoma*. It marked a dramatic change in musicals, as song and dance was now essential to the whole genre, conveying mood, plot and character. It was also one of the first musicals of the time not to be written with a specific performer in mind and the cast in the opening production were unknowns.
- *Carousel* followed the success of *Oklahoma*, and was considered revolutionary because of its tragic plot about an antihero. *Carousel* also relied heavily on song and dance to communicate the story, with a pivotal ballet scene. *State Fair* followed, which was the only time they collaborated specifically for film. It won them an Oscar for the song 'It Might As Well Be Spring'. Other classics included *South Pacific*, *The King and I*, *Cinderella*, *Flower Drum Song* and *The Sound of Music*. Hammerstein died in August 1960, before *The Sound of Music* became a film. Rodgers wrote two

new songs for the film ('I Have Confidence' and 'Something Good') and also wrote the lyrics.

- Their musicals are considered revolutionary. Many musicals before theirs were considered whimsical or farcical. Rodgers and Hammerstein's pieces were character-driven, mature and tragic, and did not always have a happy ending. They touched on taboo subjects such as racism, domestic violence, sexism, and classism. The music, song and dances were considered just as important as the dramatic text, if not more important. They did not write 'star vehicles', preferring to write and then cast. Typically their pieces cast a strong baritone male lead and light soprano female lead, and a supporting lead tenor and alto.
- The song writing duo made the bulk of their \$235 million in combined earnings from the sale of the Rodgers & Hammerstein Organisation and the rights to music they wrote together in 2009 to Imagem Music Group, an investment arm of a huge Netherlands-based pension fund. Independently they continue to make money from the independent work they still own.
- Together, their shows (and film versions) won thirty-four Tony Awards, fifteen Academy Awards, a Pulitzer Prize and two Grammy Awards.

Stephen Sondheim

- Stephen Sondheim was born in New York on 22 March 1930.
- His interest in theatre began when he saw *Very Warm for May* at the age of nine. He had a strained relationship with his family. His father abandoned his mother when Sondheim was ten, and he subsequently lived with his mother. They had a very bitter relationship and Sondheim later claimed that his mother was psychologically abusive. He did not attend her funeral.
- Oscar Hammerstein, whose son was friends with Sondheim, was a huge influence. Sondheim referred to Hammerstein as a surrogate father who developed his love of musical theatre. Sondheim met Hal Prince at the opening of *South Pacific*, and Prince would go on to direct many of his shows. He gave a piece he had written, 'By George', to Hammerstein to critique, claiming it was the work of a friend. Seeing through the charade, Hammerstein said it was the worst thing he had ever seen, but then spent the rest of the day telling him why. Sondheim said he learnt more about song writing and musical theatre in that afternoon than most people learn in a lifetime.
- Sondheim's big break came when he wrote the lyrics for *West Side Story*, although he later said that he was dissatisfied with some of the lyrics because they did not suit the characters. There was also a dispute about the percentage of the writing credits, as Sondheim is also believed to have written some of the music. He was therefore reluctant to become the lyricist for the next project offered, *Gypsy*. Upon the advice of Hammerstein he took the job.
- The first musical that Sondheim wrote both lyrics and music for was *A Funny Thing Happened On the Way to the Forum*. The score was not very well received. Although it won several Tony awards, Sondheim did not receive a nomination.

- Sondheim once teamed up with Richard Rodgers (of Rodgers and Hammerstein), a partnership which suffered from many problems. Sondheim claims it was the one project he regretted, but it pushed him to decide he would only work on projects where he could write both the lyrics and the music. For his next projects he teamed up with producer/director Hal Prince on *Company*, *Follies* and *A Little Night Music*. He showed his diversity in his next major production, *Sweeney Todd*, which had a grotesque storyline and an operatic score. *Merrily We Roll Along* was more traditional but closed after only 16 performances. This greatly affected Sondheim and he considered leaving musical theatre altogether for film.
- He went on to collaborate with James Lapine. Their first show, *Sunday in the Park with George*, won them the Pulitzer Prize for Drama. *Into the Woods* followed and then *Passion*, which was the shortest-running show to win a Tony award, with only 280 performances.
- Sondheim has also worked on film scores. He won an Academy Award for 'Sooner or Later', performed by Madonna in the film *Dick Tracy*.
- Inspired by his mentor Oscar Hammerstein, Sondheim mentored the grandson of Richard Rodgers, as well as Jonathan Larson, who went on to write *Rent*. He founded Young Playwrights Inc. in 1981 to introduce young people to writing for the theatre and also established the Stephen Sondheim Society to provide information about his work. He contributes to many grants and funds to promote theatre and education in the arts.
- Like Hammerstein, Sondheim is known for writing plots that do not necessarily have a happy ending with darker themes and very intricate melodies and scores. Whilst his work has not always been commercially successful, performers consider it particularly challenging to perform, and it is highly regarded for its difficult and dramatic nature. He himself believes that theatre today is quick and fast and not necessarily appreciative of his style: 'What works now are musicals that are easy to take; audiences don't want to be challenged'.
- The Stephen Sondheim Theatre (formerly the Henry Miller Theatre) on Broadway was opened in 2010 to celebrate his 80th birthday.
- He has received an Academy Award, eight Grammys, a Pulitzer Prize and eight Tony's (more than any other composer).

Andrew Lloyd Webber

- Andrew Lloyd Webber hails from Kensington in England. He was born on 22 March 1948.
- Lloyd Webber's father was a composer and organist, and his mother played the violin and piano. He began writing music at a young age and went on to study music at Oxford, before dropping out to study at the Royal College of Music so that he could pursue his interest in musical theatre.

- He collaborated with Tim Rice on *Joseph and the Amazing Technicolor Dreamcoat* in 1968, which was a commission for the Colet Court Preparatory School. The show started as a small cantata and gained recognition in *The Times*. After the success of *Jesus Christ Superstar* in 1970, which began its life as a concept album, Lloyd Webber was able to establish *Joseph* as a full musical in the West End.
- Lloyd Webber began work on a comedy version of *Jeeves and Wooster* with Tim Rice, who eventually pulled out of the collaboration. Alan Ayckbourn replaced Rice, but the project was not a success.
- Success came in the 1970s with *Evita*, another concept album turned into a musical. The 1980s saw *Cats* and *Starlight Express* achieve success on both sides of the Atlantic. In 1986 *The Phantom of the Opera* premiered and became his most successful musical. He wrote the part of Christine for his then wife, Sarah Brightman.
- *Sunset Boulevard* followed in 1993. It had the largest advance in Broadway history but did not recoup its investment.
- Lloyd Webber lent his talents to other musical productions, including a range of BBC productions involving nationwide searches to find stars for the performances. Some of these included *The Sound of Music*, *Oliver!* and *The Wizard of Oz*, which he rewrote with Tim Rice.
- Amongst other contributions to wider music genres, he also wrote the 2009 UK entry for Eurovision, which placed fifth.
- His current project is a musical adaptation of the film *School of Rock*.
- He has been accused of plagiarism throughout his career, based on many similarities between classical music and some of his compositions. Lloyd Webber has never publicly spoken about these cases, although some have been taken to court, but the courts have always ruled in Lloyd Webber's favour.
- Lloyd Webber was knighted in 1992 and then created a life peer in 1997.
- His company, the Really Useful Group, is one of the largest theatre operators in London. Producers in several parts of the UK have staged productions, including national tours, of the Lloyd Webber musicals under licence from the Really Useful Group. Lloyd Webber is also the president of the Arts Educational Schools London, a performing arts school located in Chiswick, West London.
- The Andrew Lloyd Webber Foundation supports the arts, culture and heritage for the public benefit. It offers scholarships to ten musical theatre students per year, supports Grade 1 and 2 buildings at risk in England, purchases art and supports projects in the arts.