

ability of the performer. Suggestive music and choreographic content are not acceptable for a festival platform. Music with offensive lyrics is also not suitable.

Lyrical Modern work should show flowing movements that purely express the emotion of the music.

Gymnastic and acrobatic work is not allowed, and floor work should be kept to an absolute minimum.

Music: The choice of music is most important within this genre in relation to the age of the performer.

They should be able to understand the context of the lyrics or style of the instrumental in order for them to give a true interpretation of the music.

Costume: Costume choices should be relevant and appropriate for the style of music. There should be some coherence between the design, colour, embellishments and also a responsible and appropriate acknowledgement to the age of the performer and what they are wearing.

Performance: Expression should complement the style of the music as reflected in the choreography and there should be a journey in the storytelling of the dance.

### **National**

All traditional music, songs and technique appropriate to the country of choice are acceptable. Younger competitors are expected to demonstrate traditional performances. Seniors may introduce theatrical performances that are clearly based on a national tradition.

### **Song & Dance (Pre-Juniors, A & B) and Musical Theatre (C, D & E)**

The song chosen needs to be age appropriate. Generally, songs with a narrative work best, which usually come from musicals or movie musicals. Over-staging and gesturing of the song are discouraged.

The performance should have a natural heightened feel that has spontaneity. The chosen song should be in a key that suits the performer; jumping up and down the octave if a song is too high really doesn't work.

Performers should be encouraged to research the context and style of the song and use basic acting skills to tell the story, e.g. Who am I? Where am I? Why am I telling this story? What is my 'want'?

The song shouldn't be overly cut so that the text makes no sense.

Where dance is used, the dance should come as an alternative way of expressing the theme of the song, but there shouldn't be dance for dance sake. Any dance choreography doesn't have to have the kitchen sink in it and should express the content. For example, the song 'Show Off' could have split leaps in but 'On My Own' or 'Why God Why?' should not. The requirement is certainly NOT 50% dance 50% singing.

Some songs really don't merit too much dancing. The character of Eponine does not do split leaps in Les Miserables, but Billy Elliot does in Electricity. The character and story must be sustained and developed in the dance break, the audience should know more of the story and characterisation after the dance break than before.

Performances should not be copied from YouTube - individuality makes an interesting Musical Theatre performer. If the performer doesn't have the vocal skill or stamina to do a reprise at the end, perhaps they shouldn't BUT it is a really great way of finishing a number.

Breathing for dance and singing can be different, singing breath technique tops dance breathing in this discipline. Festivals, on the whole, don't mic song and dance. The more you push the voice the more out of tune you get. It is recommended to do all the singing towards the front of the stage (to help with projection; not all voices are big, loud isn't necessarily better).

On the whole American songs should be sung with an American accent - otherwise the rhymes don't work. In order to get clear end of lines, a performer could sing with American vowels and British consonants, so we get clear end of lines. Use of the punctuation of the text tells a performer when to breathe so that you don't take a breath mid-sentence or mid-thought.

Singing in a musical is because you can't express yourself anymore by saying it! This is a heightened style of theatre that needs confidence and truth at the same time. Make sure you know what you are singing about! Communication is a winner!

### **Tap**

All styles and developments in technique, including characterisation and humour, are encouraged providing the rhythms, clarity of beating and presentation of the routine is fully sustained and appropriate to the chosen musical style.