



# Musical Theater 2020 Courses & Preparation

## **Singing Technique/Acting the Song (Gary Kline)**

Our class will begin each day with an exploration of how to strengthen each individual's vocal instrument and progress these techniques into song. Singing and Acting, usually studied separately, are combined into this class. We will utilize simple, yet challenging vocal exercises that are designed to release the physical tensions produced while singing. The class will progress to applying those techniques into truthful story-telling, discovering the individual human event contained in the song lyric, with passion and clarity. Our goal will be to sing a beautiful audition cut of each song while remaining fully engaged and in the moment.

### PREPARATION/MATERIALS:

Students should have their music book with the repertoire that they currently sing as well as one or two new songs that they'd like to work on.

## **Musical Theater (John Simpkins)**

This class will explore techniques and tools for acting a song. Rooted in the choices an actor makes about dramatic circumstance, we will explore the most powerful way your circumstance can work for you in the audition process. Included in this process will be a strengthening of the way an actor can bring a personal circumstance into each song to distinguish you as the most unique and specific artist possible. We will work on all styles of music (including pop/rock and other non-MT songs) and discuss the differences between them as they relate to the circumstance process and the audition room. Audition room etiquette will also be covered.

### PREPARATION/MATERIALS:

Please prepare two contrasting songs that you would be excited to work on. Have your audition book as well so we have a variety of material you already know – we will work on short songs and various cut lengths appropriate to the audition room. We will also work on any newly assigned material from the ArtsBridge faculty.



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## **Acting: Storytelling and technique (Cameron Knight)**

This class focuses on how to make decisions that are grounded in the actor's experience and supported by the text. We will explore cold readings or scenes and monologues to prepare the actor for the audition and callback process. The focus of the class to explore our acting from the outside, in first.

### **Objectives and Goals:**

- To create a relationship with the "blank spot on the wall."
- To create an arc in any material.
- To create repeatable, truthful performances.

### PREPARATION/MATERIALS:

A notebook or a document on your computer/phone to take notes.

## **Audition Techniques (Ingrid Sonnichsen)**

In this class you will learn proper audition technique and audition etiquette. We will select and rehearse audition material from contemporary plays that will prepare you for the upcoming auditions for college and university theatre programs. We will investigate what makes a good audition, your mind set when you audition, and why some pieces work and others do not.

### PREPARATION/MATERIALS:

Students should have two contemporary monologues memorized that they can use (material that they would use in an audition). Students should also bring three monologues they are interested in working on - around 1:30 in length (these do NOT need to be memorized). Please have hard copies of all your monologues as well.

## **Ace Your Audition – Video and Live (Vicky Bussert)**

This class will examine every facet of audition technique whether you're taping your prescreen or auditioning live in the room. We will examine the skills you already have, from your professionalism, your ability to pick repertoire which best represents you, your song preparation and how you present the material. We will expand and enhance those skills to help you approach every audition with skill, technique, control, and confidence.



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## PREPARATION/MATERIALS

Students should plan to sing the pieces assigned the previous week; it would be helpful to have their audition book available for additional exploration.

### **Prep your Rep: Private Coaching (David Pepin)**

The one thing you have total control over in your college auditions is the command and preparation of your repertoire. The coaching will be used to enhance your current rep and to learn the new material you receive from the other MT faculty. In addition to a complete mastery of notes, rhythm and lyrics, we will also focus on marking cuts, creating a perfect “book” and communicating with the pianist. It will culminate in bringing those rudiments to life in perfectly crafted, beautifully phrased and truthfully acted audition cuts. Each student will have one coaching during the two-week intensive.

## PREPARATION/MATERIALS:

No specific preparation required.

### **Dance (Byron Easley)**

We will begin to train the body as an instrument of creative expression by way of exercises building strength, form and flexibility, while developing intricate body isolations. The class will explore elements of ballet, jazz, modern and African dance.

## PREPARATION/MATERIALS

Leotards, tights, bike shorts, tee shirts and/or other athletic wear are all acceptable. Clothing must be form-fitting so the body form and line can be seen as well as allow freedom of movement. Dance belt supporters for men. Soft soled jazz shoes if you have them. Ladies must wear dance/athletic briefs under high cut shorts. Hair must be pulled back away from the face in a ponytail or bun.

Find an open floor space to take class free of furniture and clutter (approximately 6' x 6', if possible).