



Musical Theater 2 - 2021 Courses & Preparation

**Please note the preparation instructions for each class; you will be asked to prepare specific types of songs/monologues for each class. It's fine if some of your material overlaps (i.e. using a song for more than one class), as long as the song satisfies the requirement for both classes.*

Not Just Notes on a Page... (Rick Edinger)

Exploring the intersection of vocal technique, style, and the inherent drama in musical structure and shape.

As musical theatre performers, it is easy to compartmentalize our skill sets of singing, acting, and dance. In this course, we will explore the *synthesis* of vocal technique & musicianship with dramatic intent & performance. Character development will be enhanced by an examination of dramatic context in which a musical event is placed, as well as the structural and tonal shapes of songs & accompaniment. We will explore how music and text work symbiotically to create truthful and honest storytelling. We will learn how to make *integrated* dramatic choices that align with musical structure using theoretical analysis, a variety of vocal techniques, and style-specific performance practices.

PREPARATION/MATERIALS

- Please prepare two songs contrasting in style (i.e. musical comedy, Golden Age, Traditional MT, Contemporary MT, Pop/Rock song, etc.). You may prepare the full song but be prepared to make a 32-bar cut of the song (approximately: 60-75 seconds). Songs should be memorized for our work in class.
- Please have accompaniment tracks for your songs/cuts. If additional cuts are made to your materials during the course, we will work together to re-record your piano track; however, you must have a track to work with at the start of the program. If you are having trouble finding accompaniment tracks for the start of the program, please reach out to us.
- We'll ask you to submit PDFs of your sheet music before the start of the program. We'll let you know exactly how and when to submit your sheet music as we get closer to the start of the program.



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Finding YOU in Your Monologue (Heather Benton)

Investigating the collision of YOU and the character in your monologue, discovering how to take a deep dive into the given circumstances of a dramatic text and to create bridges between yourself and the character.

A terrific monologue creates a space for both YOU & the character to coexist simultaneously. This course will explore monologue material that meets you where you are & invites you to dive into the world of the play courageously to meet the character & the given circumstances. Through dramatic analysis, improvisation and an authentic connection to self, students will learn to pursue objectives and actions and create personal bridges to connect their unique selves to the material. How to craft a clear and specific moment before, tracing & navigating the arc of the character through the monologue with dynamic choices, boldness and vulnerability will be deeply explored.

PREPARATION/MATERIALS

- Please prepare TWO contrasting monologues from contemporary plays. Monologues should be from full length plays (*no monologues from musicals, monologue books or films, please*). Choose material that SPEAKS to you, that you're PASSIONATE about and WANT TO EXPLORE! Choose characters that are age appropriate (*teens - 20s*).
- Please read the ENTIRE play and use the information in the text about the given circumstances to prepare your monologues.
- All monologues must be fully memorized and prepared to present by the first day of classes.
- Monologues should be 90 seconds - 2 minutes (*maximum*)

What Does Your Song Do? Do It. (Ashton Byrum)

Practical tools for creating active performances in Musical Theater.

As actors who sing, we tell stories musically, but that doesn't mean we lose the dramatic details of our performance. We will explore characterization by defining Relationships, Conflict and Tactics. We will learn how to tell vibrant stories by concentrating on the journey of the song, and work on physical embodiment and vocal style as additional tools for transformation that further enhance our work.



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- Please prepare two contrasting songs. We will likely cut them down to 32 bars – or roughly a minute or so. At least one song should be from the Musical Theatre canon – the other can also be from a musical or contemporary commercial music. There should be a contrast in character and tone, as well. (Don't play the same role in both!). As you're selecting choices, remember that the best songs contain lyrics with active storytelling where the character is pursuing something - singing the song because there is something they want and something in the way.
- Songs should be memorized for our work in class.
- Please have accompaniment tracks for your songs/cuts. If additional cuts are made to your materials during the course, we will work together to re-record your piano track; however, you must have a track to work with at the start of the program. If you are having trouble finding accompaniment tracks for the start of the program, please reach out to us.
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Private Voice Lessons (Michael Hanley/Catherine Walker)

Students will receive private voice lessons to address vocal technique, working on new material and individualized instruction. Each student will have one lesson with Michael Hanley and one lesson with Catherine Walker.

PREPARATION/MATERIALS:

No specific preparation required.

Musical Theater Lectures (Michael Hanley/Catherine Walker)

In this course you will learn the basics of vocal anatomy, discuss effective practice strategies, and work through a wide variety of styles and techniques for musical theatre singing.

PREPARATION/MATERIALS:

No specific preparation required.



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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).