



Musical Theater 2023 Courses & Preparation

On the First Day:

Our mission this summer is very simple: to prepare the students as best as we can for what lies ahead – whether one, two, or three years away – the college admissions and audition process. There is no other summer program that we are aware of that does what we are doing, so this is a very exciting opportunity for both the students and the faculty. Our faculty is made up of professors from programs around the country, and we are thrilled about this unique chance for the students.

On the first day, you will be performing a mock audition for the faculty – the “Initial Assessments”. We ask that you follow the guidelines below when preparing your pieces. Please prepare for this day as you would a college audition. Follow the instructions and show us your best work.

**Dress how you would for an audition. Bring headshots with resumes stapled or printed on the back – 3-5 headshots/resumes for the duration of the program.

Please prepare the following:

Please prepare ONE monologue of your choice:

- Monologue must be memorized
- Monologue should not exceed one minute

Please prepare ONE song of your choice:

- Song must be memorized
- Song should not exceed one minute
- Bring music for pianist in a binder with non-glare page protectors (no lead sheets, no taped accompaniment)

Please wear proper attire for your dance assessments. Please refer to the dance attire listed in the course descriptions below.



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For Your Classes:

Vocalizing/Personalizing Lyrics/Song Repertoire (Gary Kline)

Our Class will include Vocalizing Scales and Arpeggios, practicing specific warm-up “patterns” for the Voice. Singing and acting, usually studied separately, will then be combined by utilizing and maintaining the application of vocal techniques into truthful storytelling. Specifically, we will use the “Interrogation”, and “Story Into Song” exercises for a deeper dive into the event found in the Song. A primary goal will be to release your individual humanity into your repertoire by personalizing the events contained in the song lyric with passion and clarity. Additionally, choice of repertoire with cuts specifically suited toward college auditions will also be explored.

PREPARATION/MATERIALS:

Students should have their music book with the repertoire that they currently sing and at least one new song they would like to explore in class.

Acting the Song (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 through Technique (Catherine Weidner)

This class puts into practice the basic tools of script analysis to uncover specific, nuanced, imaginative acting choices that are fully supported by the text. Using a few samples to engage everyone, and then turning the lens onto the text of individual monologues, we will work moment-to-moment to achieve truthful behavior in imaginary circumstances.

Objectives and Goals:

- To foster a learning environment where we collaborate with others, sharing different ideas, and treating everyone with respect;
- To approach a script or section of text openly and with curiosity;
- To apply tools of text analysis to preparation of material (plays and musicals);
- To develop a practice for enhancing focus and sparking imagination within material;
- To create believable, in-the-moment performances that are sustainable.

PREPARATION/MATERIALS:

- A section in your journal/notebook or a document on your computer/phone to take notes and make observations.
- A pencil.
- A prepared/memorized monologue (contemporary, 1 minute) of your choosing, and **a physical/paper copy of the text of that monologue** (so you can mark it up!).

Vocal Technique (Melissa Foster)

Walking into your audition feeling great about your songs is essential to a successful audition. In order to do that, you'll have to feel rock solid about your vocal technique.

Through group work and individual coaching, we'll work on your audition repertoire- focusing on breathing, support, a free clear tone, diction, word stress, resonance, registration, and those darn high notes. Our goal will be to increase your confidence and help you progress towards the solidification of your unique vocal sound.



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Course Objectives:

- Learn how to approach practicing in an efficient, systematic, and effective manner
- Work to improve your understanding of vocal technique – proper breathing; consistent support; free, clear tone; accurate diction and free articulation; musical interpretation - and its application in a live performance
- Learning some new skills to create a healthy, sustainable, flexible, confident, and authentic instrument that you serve, and that serves you
- To understand how the voice functions, and to lay the groundwork of a musical independence (autonomy, knowledge, practice regimen, musicianship proficiency)

PREPARATION/MATERIALS:

Please bring 2 song cuts that you might want to use for college auditions.

Audition Techniques (Quin Gordon)

The audition is an opportunity to share your work and uncover your artistic sensibilities of who you are and the artist you are growing. It is an opportunity to “live truthfully in imaginary circumstance”. Your preparation, ability to be present, choice of material, play, openness to adjustments, are all opportunities we will explore. We will consider the scaffolding that you can put in place that allows you to do your best work as often as possible.

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.

Private Coaching (Mike Stapleton)

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



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culminate in bringing those rudiments to life in perfectly crafted, beautifully phrased and truthfully acted audition cuts.

PREPARATION/MATERIALS:

No specific preparation required.

Musical Theater 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:

Proper Attire for your Ballet and Musical Theater Dance classes:

Dancewear – form fitting for lines of the instrument (body) to be seen and optimal movement free from restriction or obstruction of excess clothing. Dance belts for men. Please wear dance/athletic briefs under high cut shorts. Hair should be secured up and away from the face. Bring all current dance shoes including jazz shoes, split-sole soft ballet shoes, sneakers, heels, character shoes (please do not purchase anything new). We suggest discountdance.com if you do not already have dance attire.

Ballet (Sara Whale)

Rigorous study of classical ballet as a technical and stylistic foundation for musical theater dance. This course will enable students to efficiently and appropriately apply the principles of classical dance to the musical theater dance audition.

PREPARATION/MATERIALS

Same attire as above.