Thea 3066L11 Musical Theatre Intensive
Fordham University Musical Theatre Summer Intensive
2016 Schedule and Syllabi

Most classes will meet at Fordham University Lincoln Center Campus in Franny’s Space on the first floor. 113 West 60th Street NYC, NY. Security can direct you to the classroom on the first floor. Dance for Musical Theatre will meet at Alvin Ailey Studios for some dates below.

Tuesday May 31st—Franny’s Space 1st Floor for the full day.
Temperatures can fluctuate with air conditioning, dancing, then being still-- so please bring layers to peel on and off. Bring water and snacks to keep your energy up during breaks.

9:00am-9:45am Full Company with Julie Boyd for Introductions/Expectations/Questions/Social Media Protocol/Safety/Professionalism
10:00am-11:00am Full Company with Natalie Lomonte-Dance for Musical Theatre
11:00am-12:00pm Break for lunch.
12:00pm-2:30pm Full Company Assignment: Please bring music to give accompanist and prepare one song to sing from Musical Theater repertoire, any era for the faculty.
2:30pm Company excused for the day.

Mondays
9:45am-11:15am Acting/Theater Games
11:30am-1:00pm Vocal Tech (no accompanist)
2:00pm-5:00pm Musical Theatre Workshop with accompanist

Tuesdays
9:30am-10:30am Dance for Musical Theatre (First two weeks of class at Alvin Ailey--afterwards--Franny’s Space)
11am-1pm Vocal Technique with accompanist
2pm-5pm Musical Theatre Workshop with accompanist

Wednesdays
9:30am-11:00am Dance for Musical Theatre
11:15am-3:15pm Acting/Games/Guest Speakers

Thursdays
9:30am-11:00am Dance for Musical Theatre
11:30am-1:30pm Vocal Technique with accompanist
2:30pm-4:30pm Musical Theatre Workshop with accompanist
7:00pm or 8pm at theater  Attend one of three theater performances. June 2nd, June 9th, June 23rd.

**Dance for Musical Theatre will be taught at Ailey Studio located at 405 West 55th Street on the following dates:**
- **Wednesday June 1st** 9:30am-11:00am
- **Thursday June 2nd** 9:30am-11:00am
- **Tuesday June 7th** 9:30am-10:30am
- **Wednesday June 8th** 9:30am-11:00am
- **Thursday June 9th** 9:30am-11:00am

All other Dance classes will be taught in Franny's Space. Be sure to bring your Fordham ID for entrance into Ailey Studio Space.

**We will attend three musicals during the semester.**
**Dates:**  June 2nd, June 9th, June 23rd. The musicals and time and location are TBA.

**Wednesday June 1st**—Lincoln Center Performing Arts Library Tour- Time: 12:55pm Amsterdam Avenue entrance of the Library. Tour begins promptly at 1:00pm with Barbara Cohen-Stratyner.

**Monday June 20th**  **Director/Choeographer Marcia Milgrom Dodge** with David Gaines will join Natalie Lomonte’s class to share her Directing gifts for the rehearsal in Dance for Musical Theater Class.  Time:  TBA

**Thursday June 16th**  1:30pm-2:30pm David Sabella/David Loud/Mana Allen meeting (all faculty welcome).

**Last day: June 30st**  Students and Faculty will gather to share a small bit of work from each class.  Time: 1:00pm-4:30pm

Please note:  All assignments and schedule are subject to change upon the prerogative of the instructor.

**MUSICAL THEATRE WORKSHOP-David Loud and Mana Allen with accompanist David Gaines**
davidrloud@gmail.com
Contact:  646-623-6958 (cell)
manaallen@verizon.net
For the first class: bring two contrasting songs that you’d like to sing, with music for the accompanist to play in a 3-ring binder. Songs should be from the musical theatre repertoire, any era. Wear comfortable clothes. Come vocally warmed up, bring something to record with and something to take notes in.

VOCAL TECHNIQUE- David Sabella, with accompanist

Music Theater & Contemporary Commercial Music Voice Techniques
This course is an introduction and exploration of singing voice techniques used for both Broadway Musical Theater and Contemporary Commercial Music. Various styles and eras will be covered from early music theater of the 30’s and 40’s up to present day Broadway productions.

At the end of this course, you will

- have a basic and practical knowledge of both vocal and respiratory anatomy
- be able to distinguish vocal styles, registers and resonance strategies used in current and past Broadway Musical Theater productions.
- understand the process of selecting repertoire that is appropriate to both your vocal and physical “type” as defined by current industry standards.
- have a set of tools, including vocal exercises with which to increase your ability safely.
- have prepared, memorized and performed repertoire chosen by both you the student and the instructor.

NEEDS AND RESOURCES
To successfully complete this course, you must

- have a sincere desire to develop your vocal technique, and skill set for a professional voice career
- be able to receive instruction with an open mind and willingness to play, experiment, and make many different vocal sounds.
- be willing and attempt to create an authentic and unique vocal sound distinguishable from any other human voice (do not imitate other voices)
- make time to PRACTICE the vocalizes and concepts introduced in this course 2x per week OTHER THAN REQUIRED CLASS TIME.

- commit to the actor’s process, studying not only the musical values of any given piece, but also the character’s Point of View, Objective, Obstacles, and Actions throughout the song and scene. (no “park and bark”)
Required Materials
To successfully complete this course, you will need
- Please come to the first class with 4 songs memorized, ready to sing to the best of your ability. These songs should represent 4 different styles required in your book.
  - Golden Age, pre 1960
  - Traditional Music Theater (1960 – 1990)
  - Contemporary Music Theater (post 1990 – pop/rock style)
  - ROR (Right off the Radio) – NEVER been in a Bway musical at all!
- A 3 ring binder for vocal repertoire (include current audition material if applicable). Music is to be either double sided or taped back to back and edge to edge for easy page turn or use in accordion style. NO PLASTIC SHEET HOLDERS
- A “vocal journal” – composition notebook for taking notes in class and for recording private observations during personal practice time. (THIS JOURNAL WILL BE VIEWED BY THE INSTRUCTOR SEVERAL TIMES DURING THE SESSION)
- An audio recording device for review and study of each session, and your personal practice sessions

Additional Print Resources
- “Actions – The Actor’s Thesaurus”; by Maria Calderone & Maggie Lloyd-Williams
- Additional handouts will be given during the session

Available Online Resources
- www.sabellavoice.com additional instructional videos available free of charge
- www.sheetmusicdirect.com
- www.myrehearsalpianist.com
- www.auditiontrax.com

POLICIES AND PROCEDURES
General Rules:
- Attendance at all classes is mandatory.
  - Excuses for medical reasons must be documented.
  - Excuse for a personal emergencies must be approved by the institution.
- There is to be NO TALKING, TEXTING, OR TYPING during a classmates performance
- No texting or other form of outside communication is allowed at ANY time during class.
No Gum, no eating
Bottled water is acceptable in class, however rules of the facility must always be followed

Grades will be determined using the following criteria (each point represents a full 1/3 of the overall grade):
- Adherence to attendance policy
- Substantial and substantive entries made in the Vocal Journal
- Performance in class shows adherence and attempt to assimilate concepts introduced in class

CONTACT INFORMATION
- Mr. David Sabella, Adjunct Voice Professor, Fordham University
- 917.374.5868
- david@sabellavoice.com
- www.sabellavoice.com

Student Signature: __________________________ Date: ______
Parent Signature: __________________________ Date: ______

DANCE FOR MUSICAL THEATRE-Natalie Lomonte
natalie.lomonte@gmail.com
917-488-5247 (cell)

Required Clothing
Comfortable clothes that move: something generally used for yoga or working out

Required Footwear
You will have an option of footwear depending on the style of dance we are exploring that week
  - Light sneaker: a running shoe or a thin, light, supportive sneaker of any kind (you won’t want them to be heavy or clunky)
  - Socks: usually thin cotton socks and/or traditional gym socks are the least slippery to work with
     We will also be dancing in our bare feet.
I ask that you come to class with an open mind, an open heart & free of judgment of yourself and others. We will move, learn, dance, discover & enjoy ourselves.

Dance is simply physical expression. I believe it is natural and traditional to many indigenous cultures because movement is an amazing aspect of our human nature. Anyone can do it. Everyone does it. Many times, the best dance pieces come to life because they involve theater and acting of a more pedestrian nature to tell a story. Throughout the workshop you will be given a few videos to reference to help inform and give examples of certain styles that are relevant to what we are learning at the time. The style and creativity of past choreographers is still informing the way we think of movement today.

We will be warming up every morning in a full dance class and we'll learning 2 routines that we will retain and expand upon throughout the workshop.
1. will be a contemporary style dance, as this is becoming more and more relevant in today's Broadway scene
2. will be a fully-staged ensemble number, using music that you will learn during your time with David Loud & Mana Allen
Both of these will be performed for students and professors on our last day, June 30th.

ACTING/Theater Games-Julie Boyd
Jewelboyd@aol.com
917-533-3072

“I'm not funny. I'm brave.” Lucille Ball

Required Texts: A copy of the play from which your monologue is chosen from.
Handouts from Instructor
Please wear clothes and shoes you can move in comfortably.

We will be working on acting techniques with songs assigned in other classes, open text scene work, and a monologue of your choice.

- What is an actor's job?
How do I find a character from a text?
How does research play a role in an actor's investigation?
Who, What, When, Where, Why? and Ivanna Chubbuck's 12 steps
How do I personalize the words, images, text, character?
Sensory investigation
Improvisation
Play
The lens of the artist in any room and the possibilities of imagination

The following principles will be stressed:
- Work from yourself.
- Work from relaxation to readiness.
- Talk and listen.
- Work to be present, spontaneous, and available.
- Be prepared. Play. Say yes.
- Work to be the most prepared, supportive person in the room.

Class will be devoted to aiding and enriching the actor’s work on songs, scenes and in future productions.

Grading:
Each instructor will submit a final subject grade to the course director, Julie Boyd. These subject grades will be weighed in equal parts to form a final course grade for each student. The course is 4 college credits. Please contact summerschool@fordham.edu to transfer credits to your present college if it is not Fordham after you have received your grade.

Attendance and promptness is crucial in the theater and is mandatory in all classes. No unexcused absence is allowed. Any absence will affect your final grade. There is no excuse for not being able to work on the day you and your partner are assigned to work. Not being able to get together is unacceptable. The key areas for evaluation are: how much effort you put into the work how you work to expand your own potential, and how you challenge yourself with each task or opportunity. Your attitude toward the work, preparation, attendance, punctuality and contributions to the ensemble
are also vital areas. Above all, the quality of your work, which is often the result of all the work, will be considered in grading.

**Plagiarism**

Plagiarism is the use of another person’s words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including proper expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the *M.L.A. Style Manual and Guide to Scholarly Publishing*(second edition), chapter 6, on documentation. The New School Writing Center also provides useful on-line resources to help students understand and avoid plagiarism.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

**Disability Services**

In keeping with the university’s policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with Julie Boyd privately. All conversations will be kept confidential.

**Office Hours:**

Julie Boyd is available to discuss any questions/concerns. Office hours-by appointment. Email or call to arrange times.

Jewelboyd@aol.com
917-533-3072

**Books/Resources:**

Lincoln Center Performing Arts Library (Field trip with tour 1st week of class)
Drama Book Shop
Amazon.com