Thea 3066L11 Musical Theatre Intensive
Fordham University Musical Theatre Summer Intensive
2019 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 28th—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.

You will be required to take notes in the Musical Theatre Class to share with Acting/Vocal Tech/Dance Professors as we will work to overlap material in these classes as much as possible.

11:00am-11:45am Full Company with Julie Boyd for introductions/Expectations Questions/Social Media Protocol/Safety/Professionalism
12:00pm-1:00pm Full Company with Alfie Parker, Jr.
1:00pm-2:00pm Break for lunch
2:00pm-4:30pm Full Company with Professors and Accompanist

Assignment for the first class:
Bring two contrasting songs that you would 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. (for example: “A Quiet Thing” from Flora, the Red Menace and “A Trip to the Library” from She Loves Me, or “Have You Met Miss Jones?” from I’d Rather Be Right and “Stars” from Les Misérables. Hints: Short is better than long, choose songs you really like, that are appropriate for your age and personality, and practice them with a pianist, so you know how the accompaniment is going to sound.) Songs must be memorized. Wear comfortable clothes; come vocally warmed up; bring something to record with, a notebook, and something to write with.
Semester Schedule:

Mondays
9:45am-10:45am  Dance for Musical Theatre with Alfie Parker, Jr.
11:00am-1:00pm  Vocal Technique with David Sabella
                  Accompanist: David Gaines (12:00pm - 1:00pm)
2:00pm-5:10pm   Musical Theatre Workshop with David Loud and Mana Allen
                  Accompanist: David Gaines

Tuesdays
10:00am--11:15am Acting/Games with Julie Boyd
11:30am-1:00pm  Vocal Technique with David Sabella
2pm-5:10pm      Musical Theatre Workshop with David Loud and Mana Allen
                  Accompanist: David Gaines

Wednesdays
9:30am-11:30am  Dance for Musical Theatre with Alfie Parker, Jr.
12:30-4:00pm    Acting/Games/Guest Speakers with Julie Boyd

Thursdays
9:30am-11:00am  Dance for Musical Theatre with Alfie Parker, Jr.
11:30am-1:30pm  Vocal Technique with David Sabella
                  Accompanist: David Gaines (12:30pm - 1:30pm)
2:30pm-4:30pm   Musical Theatre Workshop with David Loud and Mana Allen
                  Accompanist: David Gaines

Attend Musicals: May 30th “Kiss Me Kate,” 8PM, “A Strange Loop” June 6th 7:00PM, (Note: This is a change from Beetlejuice” June 19th (Note: Wednesday) “Tootsie” 7:30pm.

Dance for Musical Theatre will be taught at Ailey Studio located at 405 West 55th Street on the following dates: May 29th, May 30th, June 5th, June 6th, June 12th, June 13th, June 19th, June 20th
NOTE: This is a change from the syllabus that was emailed to you.

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

Wednesday May 29th  --  Lincoln Center Performing Arts Library Tour
Time: 2:00pm-3:30pm – meet at Amsterdam Avenue entrance to the Library.
      With Doug Reside and Mana Allen.

Luminaries: Fordham Alumni: John Cudia June 12th, 2:30pm-3:30pm.
Retired Manager/Agent: Philip Carlson for Mock Interviews June 18th, 9:30am-11:15am.
And more...TBA.
Last day: June 27th  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
manaallen@verizon.net

This class is an intensive exploration of the art and technique of preparing and performing a musical theatre song. Through personalized song selection, examination of the lyric separate from the music, rigorous vocal coaching, song analysis, and a series of exercises designed to discover why you need to sing this song now, students will develop an understanding of the craft of storytelling through text and song.

In addition, there will be listening assignments and a series of short papers due, to expand students’ knowledge and appreciation of the history of the art form.

Class notes should be taken by hand in a notebook of your choice.

All writing assignments should be typed, double-spaced, printed out and handed in on time, during the class at which they are due. Spelling and grammar count! Please put song titles in quotes, and the names of plays and musicals in italics.

Rules of Conduct:

Outside of the rare emergency, no one should go to the restroom during the class, and never while another student is working.

Dress to rehearse; wear clothes appropriate for movement.

Respect the work of the composer and lyricist by working to be word perfect and true to the music as written.

Memorization of assigned material is essential. Start work immediately, so that your working time in class can be as effective as possible.

Be punctual (i.e. five minutes early).

Show full respect for colleagues working and the work of the class.

Be a responsible scene partner.

No texting during class.

Please inform both instructors by email at least one week in advance of any unavoidable planned absences, including religious holidays.
Grading:

Grading will reflect the participation of the student in discussions, preparation of material, written work, ability to incorporate notes, skills in partnering, progress with new skills, generosity and attention in the classroom, punctuality, and attendance.

VOCAL TECHNIQUE -- David Sabella

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.david@davidsabella.com for 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@davidsabella.com
• www.davidsabella.com

DANCE FOR MUSICAL THEATRE -- Alfie Parker, Jr.
alfieqp@yahoo.com
267-357-9585
**Required Clothing**
Comfortable clothes that move: something generally used for yoga or working out

**Required Footwear**
You will have the option of footwear depending on the style of dance we are exploring that week, but generally character shoes, jazz shoes.

Light sneaker: a running shoe or a thin, light, supportive sneaker of any kind (you won’t want them to be heavy or klunky).

Socks: usually thin cotton socks and/or traditional gym socks are the least slippery to work with.

We may also be dancing in our bare feet. We will also be warming up daily and dancing in our bare feet.

I ask that you come to class with an open mind, an open heart and free of judgement of yourself and others. We will move, learn, dance, discover & enjoy ourselves, and feel the joy of moving.

We will be warming up every morning in a full dance class and we’ll be learning 4 different dance numbers. 1 each week.

Each week will be a different type of music theatre style. From Contemporary, to Fosse.

Mondays will be more of a technical focused class, getting us warmed up for the week, and learning terminology.

We will decide together which 2 dances to perform at the end, June 27th.

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

“The thing about performance, even if it’s only an illusion, is that it is a celebration of the fact that we do contain within ourselves infinite possibilities.” Daniel Day Lewis

**Required Texts:**  TBA
Please wear clothes and shoes you can move in comfortably.

Technique and questions we will explore:

- What is an actor's job?
- What are an actor’s tools?
- How do I find a character from a text?
- How does research play a role in an actor's investigation?
- Where and what experience am I coming from?
- Where or what experience am I coming to?
- What have I come to do?
- Why?
- Why NOW?
- What is it I hope to achieve?
- 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. Check in with your support, breathing, heart, family as verb.
Work from relaxation to readiness.
Talk and listen.
What is the obstacle that is preventing you from getting what you want?
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 monologues for future productions.
NO TEXTING. NO PHONES.

**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 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. I will always be available before or after class.
[Jewelboyd@aol.com](mailto: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](http://www.amazon.com)