SYLLABUS Fall 2017- **TPP 4254 Music Theatre Audition**– 3 credit hours

**Instructor** Lynn McNutt

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Office 167, College of Arts and Letters, Boca Campus

Office hours TBA

**Class Times** TBA - W/F or T/R 1 hr. 20 min

**Room** TBA - AL102 or PA107, College of Arts and Letters, Boca Campus

**Lab Times** Mondays, 1 hr. 20 min TBA

**TA contact/Accompanists** Craig Ames (561) 324-1593

**Lab instructors** Carolyn Elsmore and Lynn McNutt

**Pre-Requisites**

TPP 4252 Music Theatre Scene Study or permission of the instructor

**Required Texts**

There is no text for this class.

**Other Materials**

You will be responsible for finding and/or paying for the music that you choose to sing. You will also be responsible for meeting with your accompanist outside of class for at least an hour slot on each of your songs for a required two one hour slots a semester. You must bring clearly marked copies of your music for the instructor and the accompanist equaling two copies per song.

**Course Description**

This course will focus primarily on the music theatre audition. Acting skills learned in previous classes will be applied to the style of music theatre. Students will learn a classical music theatre song and a contemporary music theatre song that are audition ready by the end of this course.

**Lab Description**

This will be a technical lab where students will work as a group on vocal technique, music theory, and sight singing. Handouts will be provided. Vocal and written homework will be assigned. This lab will be an advanced level lab building upon basics learned in the TPP 4252 Music Theatre Scene Study Lab. This will be a technical lab where students will work as a group on vocal technique, music theory and sight singing using the Solfege method. Handouts will be provided. Fundamentals of Stage Singing including: intermediate music theory, key signatures, time signatures, major and minor tonalities and basic chord progressions. Basics of Voice Production including: continued work on correct inhalation and breath support, phonation, coordination of voice registers, vowel placement, diction and legato line. Vocal and written homework will be assigned.

**Course Objectives**

This class will be part technical and part practical. Technically we will learn basic music theatre audition skills, including but not limited to: basic vocal and breath support work, what to wear, how to enter the room, how to work with an accompanist, dance calls, general audition etiquette, and discipline. Practically we will learn how to apply the technical aspects to the imaginative, creative acting and singing work. We will work towards maintaining an active truth while reaching for the vocal and physical size needed to handle music theatre and applying that to an audition setting. Students will develop a confident music theatre audition. Students will learn a classical music theatre song and a contemporary music theatre song that are audition ready by the end of this course. The skills learned can be applied to future auditions and audition material. This is not a dance class, but students will have an awareness of and skills to handle a dance/movement call.

**Lab Objectives**

Students will be able to understand the mechanics of voice and breath in a singing capacity and to improve their singing technique. Students will build upon knowledge of music theory and sight singing from the previous lab.

**Class and Lab Schedules**

Weekly Schedules will be provided, but due to the nature of the creative acting process, the schedule is subject to change. Most schedule notices will be given verbally in class and/or on Blackboard. It is the student’s responsibility to be aware of the schedule. See attached weekly schedule.

**Course Requirements**

* You will arrange and schedule to meet with your accompanist outside of class for a one hour slot per song for a total of two slots.
* Your active and enthusiastic participation in exercises, rehearsals, presentations and discussions is required.
* Song work will require memorization and rehearsal time outside of class. A *minimum* of 2 hours a week of outside rehearsal time will be required.
* You are required to bring a recording device to class and to your sessions with your accompanist to record your accompaniment of songs. Most phones have this feature.
* You will prepare and fully memorize two contrasting musical theatre songs appropriate to your vocal and physical type which you will present to the class. One song must be from a contemporary musical and one from a classical musical.
* You will research the musical your song is from and do your actor homework on each song you choose to sing.
* On dance/movement audition days, you must wear appropriate clothing.
* On song presentation days for second showings, you must wear professional audition clothes.
* You will actively observe other student’s work and provide feedback in a constructive way with guidelines given to you by the instructor.
* This class can be highly physical at times. If you have any physical problems that may keep you from participating fully, please notify the instructor. Also, realize that some physical contact between instructor and student may be necessary during exercises and demonstrations. Please inform the instructor if there is any issue that causes you discomfort.

**Course Evaluation Method**

Students will receive a daily grade for overall attitude, peer support, participation in classroom exercises, discussions and possible written homework. Students will receive a grade for every song showing. Award of points will be determined by the instructor and will be based on preparation as well as performance (i.e. playing actions), proper attire, improvement, written work, and courage.

Song 1 first showing 10%

Song 1 second showing 10%

Song 2 first showing 10%

Song 2 second showing 10%

Dance call 1 10%

Dance call 2 10%

Daily grade average 20%

Final audition 20%

92-100% A

90-91% A-

88-89% B+

82-87% B

80-81% B-

78-79% C+

72-77% C

70-71% C-

68-69% D+

62-67% D

60-61% D-

59% -↓ F

**Attendance/Tardiness Policy**

*“If you are on time you are already 10 minutes late” – Mike Nichols (Oscar, Tony and Emmy award-winning director)*

Acting is not a skill you can learn from a book. The discipline of never being absent or late to a rehearsal is a huge part of your training. Attendance is mandatory. You are allowed two absences regardless of excuse. Any absence exceeding two will only be excused in an emergency situation such as extreme illness, accident or family emergency and will be at the discretion of the instructor. A visit to the health center is not an emergency. ***For every absence after two your letter grade will be lowered one full grade for each day absent.*** If you had an A and had only two absences, you will still have an A. If you had an A but had three absences you would then have a B.

Three tardies or leaving class early three times will be considered ***one absence***. Arriving more than twenty minutes late will count as one full absence.

If you are going to miss a class in which you are scheduled to perform you must contact the instructor prior to the class and bring written documentation of your illness or injury that prevented you from performing on your scheduled day. ***Failure to bring legitimate documentation (doctor’s note, police report, etc.) to excuse your absence on a day you are scheduled to perform will lower your final grade one full letter grade.***

Unexcused absences cannot be made up or compensated for with additional course work. Missed class work will only be rescheduled at the discretion of the instructor. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student’s responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student’s final course grade as a direct result of such absence**. http://www.fau.edu/provost/resources/files/Memo-Course-Syllabi-Guidelines-4-6-16.pdf**

**Classroom Dress Code** - Please wear comfortable clothes that allow to you move freely and unselfconsciously. If you have to tug and pull at your clothes, they are not appropriate. Overly baggy and overly tight clothing are not appropriate for this class.

**Song showings** – You will be required to dress and groom as if for a professional audition.

**Dance calls** – Dance/movement clothing is required.

**Cell phones/electronic devices** - Turn off and put away. Do not even look at it. Take notes with pen and paper. ***If I see it or hear it, or I see you looking at it while in your purse or bag, it becomes mine for 24 hours or you may take a full grade lower on your final grade.*** Please see the instructor if there is an emergency reason why you might need your phone during class.

**Disability policy statement**

*In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU’s campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses.*

**Code of Academic Integrity policy statement**

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. Formore information, see University Regulation 4.001.*

SYLLABUS Fall 2017- **TPP 4224 Music Theatre Audition** – SCHEDULE ADDENDUM

**Class and Lab Schedules**

Weekly Schedules will be provided, but due to the nature of the creative acting process, the schedule is subject to change. Most schedule notices will be given verbally in class and/or on Canvas. It is the student’s responsibility to be aware of the schedule. See attached weekly schedule.

**Course Requirements**

* You will arrange and schedule to meet with your accompanist outside of class for a one hour slot per song for a total of two slots.

**Week Material covered**

*Themes covered in the first week are the student’s casting and vocal type to aid in song selection.*

1. Introductions, syllabus, group work, song selection of one classical music theatre song and one contemporary music theatre song.

*Themes in small group work cover the preliminary acting work such as the arc of the song, character traits, who the actor is singing to and what launches the actor into the song.*

1. Small group song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.
2. Small group song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.

*Themes in showings continue on the acting and vocal work but also encompass proper audition etiquette, accompanist etiquette, audition clothing, pictures, and resumes.*

1. First showings in front of entire class in an audition setting of classical music theatre songs with feedback and coaching.

1. First showings in front of entire class in an audition setting of classical music theatre songs with feedback and coaching.
2. Second showings in front of entire class in an audition setting of classical music theatre songs with feedback and coaching.
3. Second showings in front of entire class in an audition setting of classical music theatre songs with feedback and coaching.
4. Small group song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.
5. Small group song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.
6. First showings in front of entire class in an audition setting of contemporary music theatre songs with feedback and coaching.
7. First showings in front of entire class in an audition setting of contemporary music theatre songs with feedback and coaching.
8. Second showings in front of entire class in an audition setting of contemporary music theatre songs with feedback and coaching.
9. Second showings in front of entire class in an audition setting of contemporary music theatre songs with feedback and coaching.
10. Both songs performed back to back in an audition setting with feedback.

*Final Exam 2nd showing of both songs performed back to back in an audition setting with feedback.*

*Depending on the size of the class an ensemble piece may be added to the curriculum.*