
THEATER AND MUSICAL THEATER COURSES

UNDERGRADUATE COURSES

Applied Lessons

All applied lesson courses involve intensive private study of the technique and repertoire of the student's principal instrument or voice, or of the art and craft of musical composition. Specific requirements in applied lessons are defined by the departmental faculty and the applied instructor; all applied lesson courses demand significant practice and preparation time outside of the lesson time itself. All students in applied lesson courses present a formal jury at the end of each semester (every two semesters for Musical Theater Voice students) and the final grade reflects both the judgment of the objective jury and the evaluation of the student's applied instructor. Students enrolled in a specific program take all the applied lesson course work required by that program without incurring additional tuition charges. Students may elect to take additional applied lesson course work—for example, a Musical Theater major required to take a half hour applied lesson course, may elect to do a full hour—but he or she must pay applied lesson fees (as defined in the Student Handbook) for this enrollment.

TH183, Applied Lesson 1: Vocal 1/2 Hour (1 credit)

TH184, Applied Lesson 2: Vocal 1/2 Hour (1 credit)

TH187, Applied Lesson 1: Vocal 1 Hour (2 credits)

TH198, Applied Lesson 2: Vocal 1 Hour (2 credits)

TH283, Applied Lesson 1: Vocal 1/2 Hour (1 credit)

TH284, Applied Lesson 2: Vocal 1/2 Hour (1 credit)

TH287, Applied Lesson 1: Vocal 1 Hour (2 credits)

TH298, Applied Lesson 2: Vocal 1 Hour (2 credits)

TH383, Applied Lesson 1: Vocal 1/2 Hour (1 credit)

TH384, Applied Lesson 2: Vocal 1/2 Hour (1 credit)

TH387, Applied Lesson 1: Vocal 1 Hour (2 credits)

TH398, Applied Lesson 2: Vocal 1 Hour (2 credits)

TH483, Applied Lesson 1: Vocal 1/2 Hour (1 credit)

TH484, Applied Lesson 2: Vocal 1/2 Hour (1 credit)

TH487, Applied Lesson 1: Vocal 1 Hour (2 credits)

TH498, Applied Lesson 2: Vocal 1 Hour (2 credits)

TH111 and TH112, Acting 1 and 2. Using improvisation techniques, games, and text analysis, students explore ways of communicating on stage. The emphasis in the first semester is on ensemble building, trust, personalization, and following physical and emotional impulses to their fullest. Students will use some of the techniques created by the Japanese director Tadashi Suzuki as well as the ideas in Declan Donnellan's book The Actor and the Target. Students will work on unscripted scenes and then on scripted text. During the second semester, students explore scene work and monologue work from Shakespeare and end the semester with contemporary scenes,

delving into subtext and learning more about the importance of seeing, listening to, and responding to scene partners. First year Musical Theater majors only.

3 hours weekly; 2 credits

TH113 and TH114, Movement for the Actor 1 and 2. The first semester focuses on gaining awareness of alignment issues and general physical knowledge through group improvisation, basic tumbling skills, neutral mask work and building a postural character. The first semester anatomy focus is on the skeletal system. The second semester continues postural character work and applies this to scenes. Students continue with tumbling and combine these moves with basic stage combat skills. The second semester anatomy focus is on the muscular system. First year Musical Theater majors only.

2 hours weekly; 1 credit

TH121, Stagecraft Practicum. Introduction to the basics of technical production and stage management, safety, set, costume, lighting and sound design and construction. Requires a production crew assignment.

2 hours weekly; 1 credit

TH131 and TH132, Musical Theater 1 and 2. The course concentrates on choral unity, musical skill, blend, intonation, cooperation, vocal range and dexterity, and stylistic flexibility within the Musical Theater Chorus. Students sing in small ensemble groups, large ensemble groups; solo parts within ensembles and solo singing backed up by ensemble are also explored. Staged performance (first year revue) concludes the second semester. First year Musical Theater majors only.

3 hours weekly; 2 credits

TH133 and TH134, Musical Theater Ear Training 1 and 2. Builds the fundamental music skills that singers must possess with focus on written theory and solfège. Students enter the course with a knowledge of the basic rhythmic and pitch notations and the names of the keys on the piano keyboard (from prior experience and/or a study packet sent out during the summer.) The first semester looks at rhythm in simple meters, accidentals, the building of tetrachords and major scales, key signatures, major and perfect intervals, and the circle of fifths. Solfège involves rhythmic reading drills and the moveable “do” system to sing melodies in various keys using stepwise motion. The second semesters continues with minor, diminished, and augmented intervals, minor scales and their corresponding key signatures, the four types of triads and their inversions, and the composition of chord progressions given a bass line using the standard rules of counterpoint. Solfège continues with rhythm in compound meters, melodies using skips and arpeggios, and minor melodies (aeolian, harmonic, and melodic forms). May be waived based on a Music Theory placement exam administered at matriculation.

2 hours weekly; 1 credit

TH141 and TH142, Voice and Speech for the Actor 1 and 2. An introduction to speech for the stage: basic principles of relaxation and alignment, physical technique and diction, principles of relaxation, breath control and resonance for vocal quality. Phonetics and the physiology of the vocal mechanism. Individual training in the correction of regional speech and in the improvement of voice quality. Oral interpretation. First year Musical Theater majors only.

2.5 hours weekly; 1.5 credits

TH151, Introduction to Theater Studies. Students will read representative plays from the classical era to the contemporary period. These plays will be used to examine dramaturgical structure, genre and style. They will also serve as the focus for projects through

which students will explore the roles of the playwright, the director, the actor, the designer and the critic. Requirements include readings, short papers, projects, performance attendance, and exams.

2 hours weekly; 1 credit

TH153 and TH154 History of the Musical Theater. This course explores the development of musical theater from *The Black Crook* (1866) to the present day. The main theme of the course is integration: the gradual progression toward making each element of a musical production—music, lyrics, dance, etc.—serve the dramatic purpose of the story. The course also focuses on developing students' critical skills in evaluating what goes into creating a quality work of musical theater. Other themes include the development in musical works of the portrayal of certain societal subgroups, such as women, African Americans, and homosexuals. Featured artists include Gilbert & Sullivan, Victor Herbert, George M. Cohan, Jerome Kern, P.G. Wodehouse, Guy Bolton, George and Ira Gershwin, Marc Blitzstein, Rodgers & Hart, Kurt Weill, George S. Kaufman, Rodgers & Hammerstein, Moss Hart, Irving Berlin, Cole Porter, Frank Loesser, Lerner & Loewe, Jerome Robbins, Bob Fosse, Stephen Sondheim, Michael Bennett, Kander & Ebb, Hal Prince, and James Lapine.

2 hours weekly; 1 credit

TH171 and TH172, Piano Class 1 and 2. Students acquire the basic piano skills they need in order melodies and simple accompaniments. In the second semester, students learn to read, write and transpose lead sheets; this necessitates the study of basic music theory, including the construction of scales, the circle of fifths, and the analysis of chord symbols. Midterm and final examinations require the performance of both prepared and sight-read scores. Students with piano skills may test out of piano classes.

1 hour weekly; 1 credit

TH211 and TH212, Acting 3 and 4. Techniques for scene rehearsal and performance emphasizing essential principles of acting learned in the first year. Students work toward a fuller and freer use of themselves in the continued emphasis of process over results. In addition, the techniques of Michael Chekov are introduced to help actors incorporate bolder imaginative choices, more dynamic physicality, and greater emotional commitment in their characterizations. Prerequisites: TH112 and TH114.

4 hours weekly; 2.5 credits

TH213 and TH214, Movement for the Actor/Viewpoints 3 and 4. The first semester starts with a unit on movement and vocalization (both spoken and sung). Students move into scene work that focuses on the physicalization of an objective. At the end of the first semester, students work with different physical techniques (yoga, meditation and others) that help with building focus and reducing stress in the body. This is combined with a short anatomy and physiology unit on basic stage combat and builds into sword work. The end of the second semester combines monologue work with the physical and breathing techniques of the BOS system. Required for students in the second year of undergraduate training. Prerequisites: TH112 and TH114 or permission.

1.5 hours weekly; 1 credit

TH231 and TH232, Musical Theater 3 and 4. The development of students as individual performers concentrating on song interpretation using acting techniques. Vocal and movement styles of American musical theater and popular culture are taught. Prerequisites: TH131 or permission.

4 hours weekly; 2.5 credits

TH233 and TH234, Sophomore Music Lab 1 and 2. Hands-on exploration of music skills and concepts beyond the written page and application of these skills and concepts to the music we hear, perform, and create.

2 hours weekly; 1 credit

TH241 and TH242, Voice and Speech for the Actor 3 and 4. Intermediate and advanced techniques of voice and diction. Prerequisites: TH142 or permission.

2.5 hours weekly; 1.5 credits

TH251, Shakespeare. A theatrical approach to selected plays through close readings of the script and discussions of meaning and staging. The premise of the course is that Shakespeare is a contemporary playwright, not a writer of historical literature. Open to students from all divisions and available as a liberal arts elective for students majoring in Dance or Music. Mid-term exam and final exam.

3 hours weekly; 3 credits

TH311 and TH312, Acting 5 and 6. Continued development of acting techniques: concentration upon working in period plays from Ancient Greece to the 19th Century. Emphasis on characterization, interplaying, internal and external projection. Prerequisite: TH212 or permission.

4 hours weekly; 2.5 credits

TH315 and TH316, Acting for Singers 1 and 2. Basic principles of truthful acting. The course moves from foundation exercises to experience with monologues and scene work. Required of undergraduate Vocal Performance majors and graduate Opera majors.

4 hours weekly; 2 credits

TH331 and TH332, Musical Theater 5 and 6. Further development of musicianship and refinement in performance, the combination of vocal and acting skills with the development of character in musical play scene-work including both song and dialogue, continuing experience in American musical theater styles and the European styles that influenced them. Prerequisites: TH231

or permission.

4 hours weekly; 2.5 credits

TH333 and TH334, Junior Music Lab 1 and 2. Continued exploration and practice of musical skills and concepts.

2 hours weekly; 1 credit

TH341 and TH342, Voice and Speech for the Actor 5 and 6. Emphasis is upon speech for the Classic stage. Theater speech becomes a part of the actor's persona. Prerequisites: TH242 or permission.

2.5 hours weekly; 1.5 credits

TH353 and TH354, History of Theater 1 and 2. Traces theater from its origins to the present; music, dance, cultural and historical influences in a global context; discussion and study of dramatic literature (plays, musicals, essays) from all periods; emphasis on performance and performers throughout history. Open to students from Music and Dance who may use one or both of these courses as Liberal Arts electives.

3 hours weekly; 3 credits

TH361 and TH362, Directing 1 and 2. Directing fundamentals. An examination of the role of the director in the modern theater through analysis of aesthetics and directing techniques. Development of the student's ability to find a concept for a production, to work with actors and to realize a complete stage picture. Major emphasis is on a theoretical foundation for practical work in directing.

2 hours weekly; 1 credit

TH411 and TH412, Acting 7 and 8. Development of an individual way of working that makes the actor self-sufficient. First semester is a detailed review of basic techniques in behavioral reality, and the second semester is advanced script analysis of different styles. Exercises, improvisations, scene presentations and monologues are required. Prerequisites: TH 312 or permission.

4 hours weekly; 2.5 credits

TH413 and TH414, Acting for Dancers 1 and 2. Fundamentals of acting: foundational work in freeing the instrument, developing situational concentration, playing actions, and finding the physical and vocal truth of the character. Skills are applied to monologues and scene work in the second semester.

3 hours weekly; 1.5 credits

TH417 and TH418, Acting Emphasis 1 and 2. Students doing the Acting Emphasis do the work of TH411 and TH412 and develop collaboratively a performance project directed by the faculty member leading the course. Open to seniors with the approval of the Director of the Theater Division. Students doing the Acting Emphasis complete TH413 and TH414 in lieu of the required fourth year acting courses, TH411 and TH412.

Arr (6 hours weekly, plus project rehearsals); 4.5 credits

TH431 and TH432, Musical Theater 7 and 8. More advanced studies in all areas, including pop/rock, audition techniques, and working in the "business" of theater, with invited New York and Los Angeles industry professionals. Prerequisites: TH331 or permission.

4 hours weekly; 2.5 credits

TH465 and TH466, Senior Showcase 1 and 2. Supervised preparation for the senior showcase in New York City and Boston in early May. Open only to those seniors participating in the showcase and waived for students not eligible to participate.

arr; 1.5 credits

TH437, Musical Theater Repertoire. Vocal coaching in the musical theater repertoire.

0.5 hours weekly; 1 credit

TH438, Musical Theater Repertoire 1 Hour. Vocal coaching in the musical theater repertoire.

1 hour weekly; 2 credits

TH441 and TH442, Voice and Speech for the Actor 7 and 8. Advanced work in voice and diction. The elimination of remaining vocal tensions and incorrect speech habits. Further development of breath support, vocal color, resonance and correct articulation with an emphasis on audition material. Prerequisites: TH342 or permission.

2.5 hours weekly; 1.5 credits

TH451 and TH452, Modern Drama 1 and 2. A study of the major plays, trends and developments in modern drama and theater from Ibsen to the present day. Plays will be examined in their historical, socio-political, cultural and performance contexts. The class is structured around lectures, discussions and student reports. Course requirements include readings, papers, reports and exams. Open to students from other divisions as a liberal arts elective.

3 hours weekly; 3 credits

TH461 and TH462, Directing Emphasis 1 and 2. Continuation of Directing 1 & 2. Emphasis on the practical aspects of directing including play selection, auditions, casting, rehearsals, scheduling, etc. Concentration upon a director's concept, dealing with actors and staging of scenes. Workshop productions with production books are required. Fall and Spring. Open to seniors by permission only.

3 hours weekly; 3 credits

TH465 and TH466, Senior Showcase. Exploration of musical repertoire leading to the senior showcase in New York City at the end of the spring semester. Required of all students who participate in the showcase; waived for all others.

2 hours weekly; 1 credit

TH491, Performing Arts Internship. An internship involves work in the field that is germane to the student's program of study and supervised by a Conservatory faculty member and an on-site supervisor. Approval for internship credit is granted by petition through a form available in the offices of the Registrar, the Theater Division, and Academic Affairs. The amount of credit approved is based on the average amount of work to be accomplished off-site on a weekly basis.

0.5 – 3 credits

TH498, Independent Study. Students may petition to do independent work mentored by a theater division faculty member. Approval is granted when the project specified is substantive, meaningful, and is something that the individual student can accomplish through primarily independent work. Petition forms are available in the offices of the Registrar, the Theater Division and Academic Affairs.

0.5 – 3 credits

GRADUATE COURSES

Applied Lessons

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TH587, Applied Lesson 1: Vocal (3 credits)

TH588, Applied Lesson 2: Vocal (3 credits)

TH687, Applied Lesson 3: Vocal (3 credits)

TH698, Applied Lesson 4: Vocal (3 credits)

TH511 and TH512, Acting 1 and 2. This course helps students free and expand their instrument and remove tension and inhibitions in order to become flexible, creative and expressive actors. Students are given a way of working the fundamentals of acting including concentration, pursuing an objective with both physical and psychological actions, and discovering the truth using both improvised and scripted scenes. Includes two hours per week devoted to Voice and Speech for the Actor. Required of first year graduate students in Musical Theater.

4 hours weekly; 1.5 credits

TH513 and TH514, Movement for the Actor 1 and 2. The study of mental and emotional connection to movement in acting. Required for students in the second year of undergraduate training. First semester students use visualization and movement improvisation to expand understanding and control of the emotional/physical connection. Second semester is designed to develop conscious control of mind/body connections. Exercises focus on rhythm, tension, and body language.

1.5 hours weekly; 0.5 credits

TH515 and TH516, Acting for Singers 1 and 2. Basic principles of truthful acting. The course moves from foundation exercises to experience with monologues and scene work. Required of graduate Opera majors and an elective for vocal performance majors.

4 hours weekly; 1.5 credits

TH531 and TH532, Musical Theater 1 and 2. Focus is on the preparation of the singer-actor as interpreter of song using a variety of popular American and Musical Theater vocal styles. The goal is the development of a flexible, expressive vocal instrument with a personalized interpretive approach: music, lyric and interpreter as one. Required of first year graduate students in Musical Theater.

2 hours weekly; 1 credit

TH533 and TH534, Script and Score Analysis 1 and 2. Development of musicianship and refinement in performance, combining vocal and acting skills with the development of character in musical play scene work, including both song and dialogue. Students explore American musical theater styles and the European styles that influenced them. All works are analyzed with an understanding of the social and historical contexts in which they were written. The works are approached as if they are new works and the composer, lyricist, and librettist are in residence to make sure that their intentions are realized. The first semester focuses on Musical Play and Musical Comedy. The second semester focuses on Operetta (comic, Viennese, romantic) and the works of Rodgers and Hammerstein. Required of first year graduate students in Musical Theater.

3 hours weekly; 1.5 credits

TH537, Musical Theater Repertoire. Vocal coaching in the musical theater repertoire. Required of first year graduate students in Musical Theater.

0.5 hours weekly; 1 credit

TH538, Musical Theater Repertoire (1 Hour). Vocal coaching with the musical theater repertoire. Required of first year graduate students in Musical Theater. Students who choose to do a full hour coaching must pay an applied lesson fee as defined each year by the Business Office.

1 hour weekly; 2 credits

TH551 and TH552, Cultural Perspectives and the Theater 1 and 2. A focused exploration of cultural history and the art of theater that examines the influence of art, particularly theater on society from Ancient Egypt to *fin de siècle* Europe and America. Readings include plays, criticism, essays, fiction, and non-fiction. Required of graduate students in Musical Theater.

3 hours weekly; 2 credits

TH561 and TH562, Directing 1 and 2. Directing fundamentals. An examination of the role of the director in the modern theater through analysis of aesthetics and directing techniques. Development of the student's ability to find a concept for a production, to work with actors and to realize a complete stage picture. Major emphasis is on a theoretical foundation for practical work in directing.

2 hours weekly; 1 credit

TH598, Independent Study. Students may petition to do independent work mentored by a theater division faculty member. Approval is granted when the project specified is substantive, meaningful, and is something that the individual student can accomplish through primarily independent work. Petition forms are available in the Registrar's, the Theater Division and the Academic Affairs offices.

0.5 – 3 credits

TH611 and TH612, Acting 3 and 4. Technique for scene rehearsal emphasizing basic principles of acting including concentration, finding objectives, playing actions, personalization and creating a role. Prerequisites: TH512 or permission.

4 hours weekly; 1.5 credits

TH631 and TH632, Musical Theater 3 and 4. More advanced studies in all areas, building upon the ideas and acting techniques developed through the graduate program, so that the actor may actively experience being fully connected to a song with mind, body and emotion. Emphasis is placed on the "business of theater"—how to work and keep working.

4 hours weekly; 1.5 credits

TH633 and TH634, Script and Score Analysis 3 and 4. Further development of musicianship and refinement in performance. The course moves beyond content to analyze experimental theatrical and musical structure and form. The works of Brecht/Weill and Sondheim are explored. Required of second year graduate students in Musical Theater. Prerequisite: TH532.

2.5 hours weekly; 1 credit

TH637, Musical Theater Repertoire. Vocal coaching with the musical theater repertoire. Required of second year graduate students in Musical Theater.

0.5 hours weekly; 1 credit

TH638, Musical Theater Repertoire (1 Hour). Vocal coaching with the musical theater repertoire. Optional for second year graduate students in Musical Theater. Students who choose to do a full hour coaching must pay an applied lesson fee as defined each year by the Business Office.

1 hour weekly; 2 credits

TH651 and TH652, Cultural Perspectives and the Theater 3 and 4. Continued study of culture and society focused on 20th and 21st-century plays, films, recordings, television, radio. A

central theme is American culture and the globalization of American culture. Required of graduate students in Musical Theater.

3 hours weekly; 2 credits

TH691, Performing Arts Internship. An internship involves work in the field that is germane to the student's program of study and supervised by a Conservatory faculty member and an on-site supervisor. Approval for internship credit is granted by petition through a form available in the offices of the Registrar, the Theater Division, and Academic Affairs. The amount of credit approved is based on the average amount of work to be accomplished off-site on a weekly basis.
0.5 – 3 credits

TH699, Thesis Performance. The Graduate Musical Theatre Program culminates in the creation and presentation of a performance that manifests the knowledge and skills gained during study at the Conservatory. Advisors are assigned in the spring of the first year to aid students in the preparation of a thesis proposal. Once a proposal is accepted by the Graduate Thesis Committee, the student, guided by an advisor, prepares an outline for approval. A script is prepared and a reading is presented to fellow students and key faculty. The advisor aids the student in assimilating and integrating all comments received and a final version of the performance thesis is presented in the Studio Theatre.

arr; 1 credit

MUSICAL THEATER DANCE COURSES

DA161 and DA162, MTH Beginning Ballet 1 and 2.

3 hours weekly; 1 credit

DA163 and DA164, MTH Beginning Jazz 1 and 2.

3 hours weekly; 1 credit

DA165 and DA166, MTH Modern 1 and 2.

3 hours weekly; 1 credit

DA167 and DA168, MTH Beginning Tap 1 and 2.

1.5 hours weekly; 0.5 credit

DA261 and DA262, MTH Intermediate Ballet 1 and 2.

3 hours weekly; 1 credit

DA263 and DA264, MTH Intermediate Jazz 1 and 2.

3 hours weekly; 1 credit

DA265 and DA266, MTH Intermediate Modern 1 and 2.

3 hours weekly; 1 credit

DA267 and DA268, MTH Intermediate Tap 1 and 2.

1.5 hours weekly; 0.5 credit

DA361 and DA362, MTH Advanced Ballet 1 and 2.

3 hours weekly; 1 credit

DA363 and DA364, MTH Advanced Jazz 1 and 2.
3 hours weekly; 1 credit

DA365 and DA366, MTH Advanced Modern 1 and 2.
3 hours weekly; 1 credit

DA367 and DA368, MTH Advanced Tap 1 and 2.
1 hour weekly; 0.5 credit

DA461 and DA462, MTH Dance Emphasis 1 and 2.
3 hours weekly; 1 credit

DA561 and DA562, MTH Beginning Ballet 1 and 2.
3 hours weekly; 1 credit

DA563 and DA564, MTH Beginning Jazz 1 and 2.
3 hours weekly; 1 credit

DA565 and DA566, MTH Modern 1 and 2.
3 hours weekly; 1 credit

DA567 and DA568, MTH Beginning Tap 1 and 2.
1 hour weekly; 0.5 credit

DA571 and DA572, MTH Intermediate Ballet 1 and 2.
3 hours weekly; 1 credit

DA573 and DA574, MTH Intermediate Jazz 1 and 2.
3 hours weekly; 1 credit

DA577 and DA578, MTH Intermediate Tap 1 and 2.
1.5 hours weekly; 0.5 credit

DA673 and DA674, Movement for Singers 1 and 2.
2 hours weekly; 1 credit

DA661 and DA662, MTH Advanced Ballet 1 and 2.
3 hours weekly; 1 credit

DA663 and DA664, MTH Advanced Jazz 1 and 2.
3 hours weekly; 1 credit

DA665 and DA666, MTH Advanced Modern 1 and 2.
3 hours weekly; 1 credit

DA667 and DA668, MTH Advanced Tap 1 and 2.
1.5 hours weekly; 0.5 credit