

Creative Performance Opportunities in Music Education
MPAME-UE1031- 001/MPAPME-GE2031.001 (1-3 credits)

Fall 2011-Thursdays – 6:45-8:25pm - Room 879

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Rationale: Musicians/music educators often find themselves in a setting which requires them to develop and produce a culminating production. They must assess the talents of the performers and provide solo and ensemble opportunities which enhance and expand performance skills. As a result, this course was developed to provide students with techniques for conceiving, creating, organizing and mounting musical productions. The students make use of various genres which will help them as musicians and music teachers to encourage, address and nurture the diverse talents in community and school settings. They learn to work with the resources and creativity available to them from within the class/community and become producers, directors, writers, cast and crew. The culminating production is the result of their dedication and hard work.

Course Description: The class serves as a production company and creative team that will create, rehearse, produce, and perform a culminating musical presentation at a local venue. Such sites may be schools, Senior Citizens Homes, Health Care Facilities, and Community Centers. Students assume the roles played by all personnel involved in putting on a performance, as well as creating and becoming familiar with repertoire (music, lyrics and dialogue) suited to the abilities of the performers.

Goals and Objectives: Students will develop techniques for conceiving, creating, organizing and mounting musical productions, making use of various genres which help music educators encourage, address and nurture the diverse creative talents of students in school and community settings.

The number of points for credit provides a guideline of expectation for each specific student. One point indicates a minimum of 15 hours of actual contact hours, but for each contact hour, two hours of preparation is required. This distinction is demonstrated by the range and depth of involvement for students according to the roles they take on with regard to the number of points registered for credit.

Topics:

- A. The Music Educator – the Talent Scout
- B. The Music Educator - The Musician and Performer
- C. The Music Educator – The Impresario
- D. The Music Educator – The Artist
- E. The Music Educator – The Performer

Students will learn how to manage and oversee the audition process, and reflect upon the personal and professional qualities needed to be involved in any aspect of performance, onstage and backstage. Based upon the talents of the individuals in the class, students will determine what the culminating production will be. Students will research repertoire, including dialogue and music performance opportunities, and develop a musical production company, understanding and assuming the roles of each member, such as

- Producer
- Stage Manager
- Marketing Director and Publicist
- Program Developer
- Costume Designer
- Set Designer and Builder
- Lighting and Sound Designers
- Students will become a creative team, understanding and assuming the roles of each member, for example:

- Composer
- Lyricist
- Writer
- Musical Director
- Artistic Director
- Casting Director
- Choreographer
- Conductor
- Research team

All students will be involved in the creating, casting, rehearsing, producing and performing of the work.

Assessment: Assessment will be based upon:

- | | |
|---|-----|
| ▪ Participation as part of a team (assessment by peers) | 20% |
| ▪ Initiative in Production Tasks | 30% |
| ▪ Artistic Growth in works, tasks, and performance | 30% |
| ▪ Level of performance in final production | 20% |

Bibliography:

The Singers Musical Theatre Anthologies: Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass, Duets

Audition Speeches for Young Actors 16+

Edited by Jean Marlow

Play It Again! One-Act Plays for Acting Students

Edited by Norman A. Bert & Deb Bert

Monologues for Young Actors

Edited by Lorraine Cohen

Original poems, fables, prose, dialogue.....

Relevant Websites:

<http://www.mavmuse.com/mounting.html>

<http://www.music.fsu.edu/music-theatre-opportunities.htm>

<http://encyclopedia.thefreedictionary.com/musical%20ensemble>

www.menc.org

<http://www.nyssma.org/manual.cfm>

<http://www.halleonard.com/>

<http://www.tams-witmark.com>

<http://www.stageplays.com>

http://www.theatrebooks.com/theatre/music_theatre.html

http://www.theatrebooks.com/actors_acting/monologues_scenebooks.html

Calendar:

Thursday, September 8

- Review of Syllabus
- Class Requirements
- Discussion of Production and Creative Teams (Who makes up these teams?)
- Tell us about yourself....

Assignment: Prepare an audition piece(s) – which exhibits your versatility. Eg: If you play more than one instrument, or sing and play an instrument, we want to hear both. If you need an accompanist, try to use someone in the class. (You may sing or play something you already know, but eventually, we might add new repertoire.) **The goal is to make the best use of all the abilities of everyone in the class! EXTRA REHEARSALS!**

ESSENTIAL QUESTIONS FOR SUCH A LARGE GROUP!!!

Thursday, September 15 – PERFORMANCES

- Discussion of performance approach

Based upon the outcomes of the auditions, and the versatility of the members of the class, discuss the types of performance genres that could be used to develop an ensemble presentation.

Assignment:

1. If you feel this could be in the format of a musical revue, based upon the repertoire you can perform, prepare a description of the character you think would perform your piece. Suggest ideas for the way the rest of the actors and musicians would be involved in your revue. Be creative. Think in terms of soloists, ensembles, narrative, movement, story line, themes, monologues, poetry, which will result in a diverse, exciting performance. Make recommendations for additional repertoire or dialogue, which would, in your estimation, enhance and clarify the piece you are performing.
2. If you feel this should be in the format of a concert or recital, describe how you would connect the repertoire (thematically, historically, emotionally, etc.) and what other genres could you use to enhance the production.
3. If you have any other suggestions, please feel free to include it.

Thursday, September 22 – Presentation of Ideas for Production

Discuss ideas and how everyone's thoughts can be integrated.

- **Selecting of Production Team and Producer**
- **Selection of Creative Team and Director**

Both teams meet together to come up with a rehearsal schedule and to clarify everyone's roles and responsibilities, above and beyond that of performance.

Assignment: Keeping in mind the themes you have chosen, research additional repertoire, dialogue, text, etc. that you would like to perform and/or see included in the performances.

Thursday, September 29 – Rosh Hashanah

Thursday, October 6 – Production Meetings; Implementation of Rehearsals; Development of plan for remainder of course, including:

- Rehearsal Plans
- Performance Schedule
- Details of Production
- Details of Performance
- **Develop Class and Rehearsal Schedule for term**

October 13

October 20

October 27

November 3

November 10

November 17

November 24 Thanksgiving

December 1

December 8

December 15

December 17 (Saturday Rehearsal)

9am-2+pm

Room 879

December 18 (Sunday Rehearsal)

9am-2+pm

Room 879

December 19 Performances

- George Jackson Academy 104 St. Marks Place NYC
 - Meet at Steinhardt at 7:45am
 - Arr. and set up 8:30-9:30am
 - Perform 9:30-11:30am
2. Hallmark Senior Residence 455 North End Ave. - NY, NY
- Arr. and set up 12:00pm
 - Perform 1:00-2:00pm
 - Lunch 2:00-3:00pm
3. NYU Black Box Theatre
- Set up 4:00-6:00pm
 - Break 6:00-7:00pm
 - Call 7:00pm
 - Curtain 8:00pm