

# Harrison School for the Arts Musical Theatre Department Student and Parent Guide



2021-2022

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### **Introduction**

We love our department! Every year we are excited every time a student grows and discovers something new about themselves and their abilities. Almost all of our graduates have found success in a number of occupations including musical theatre. Quite often, a student's growth demands flexibility in order for true success to be achieved. For this reason, the faculty reserves the right to make judgments as needed for our department taking into consideration all of the students' skills and opportunities in the performing arts.

In this handbook you will find the expectations the faculty and administration believe gives all of our students the opportunity to learn and enjoy the experiences provided by our department. Please take the time to read through, comprehend, and sign the agreement at the end of the handbook. If you have any questions, please feel free to ask any of the musical theatre faculty.

### **Mission Statement and Goals**

The musical theatre department's mission is to provide a rigorous education in the disciplines of dance, music, and drama. Students in the department will study various dance techniques, vocal styles, acting styles, theatre history, audition skills, backstage production techniques, specialty skills from guest artists, critique skills, choreography, music theory, rehearsal techniques, and performance techniques. These artistic mediums also include life skills, time management, and social skills. The information provided in this packet should

serve as a guide to make the most of your experience with the musical theatre department.

### **Instructors**

Mrs. Suzi Lambert (Vocal) suzi.lambert@polk-fl.net

Ms. Laurel Renfroe (Dance) laurel.renfroe@polk-fl.net

Mr. Joe Sniegocki (Acting) joe.sniegocki@polk-fl.net

### **Classes**

- *Information and Communication*
  - Students should constantly check the call board in the back hallway, e-mail, website, and remind texts for information regarding department news, vocal lessons, scholarship news, and rehearsal schedules. Students may only post announcements with the permission of the teachers. Forgetting to check the calendar or texts is not an acceptable excuse for missing a vocal lesson or rehearsal.
- *Expectations*
  - You may not eat or chew gum in the theatre or the classrooms. Students may bring water to class at the teacher's discretion.
  - Student must remove street shoes before entering the dance studio.
  - Students may only use the dance studio, theatre, equipment, practice rooms, or any classroom with the permission and supervision of an instructor.
  - Only Harrison students, faculty, and those obtaining a visitor's pass are allowed in the theatre building. If you are a parent or a friend visiting the campus during school hours you must get a visitor pass from the office.
- *Back Hallway*
  - Lockers are provided for all musical theatre students in the back hallway. Please see Mr. Sniegocki the first week of school for a locker assignment. Students are responsible for keeping their locker clean and providing a lock. The combination for the lock must be provided to Mr. Sniegocki.
  - Pick up after yourself. Articles left around the building after school may be thrown away. This includes the top of the lockers.
  - Student restrooms and dressing rooms are located upstairs in the theatre building and just outside the black-box. Students are not permitted to hang out in the dressing rooms during school.
  - Students are only allowed in the greenroom and the greenroom bathrooms with the permission of an instructor.
- *Department Materials*
  - Students are expected to maintain a professional demeanor in the musical theatre department. This includes being prepared for every class with the proper materials and assignments.

- Students must be prepared to dress out properly for each class and rehearsal. Specific attire requirements are provided by the instructor of the class. Likewise, school dress policy is expected to be adhered to at all times.
- Plays, vocal scores, and videos may be checked out from individual instructors at their discretion. It is your responsibility to return all borrowed materials to their rightful owner in a timely manner or pay to replace the item if you have lost it.
- You must provide your own copy paper to get anything copied for free. It is your responsibility to make copies of music for auditions and showcase performances.
- In addition to regular supplies for classes, there are materials which students need to provide for themselves: A notebook in which to keep all audition material, a recording device for vocal lessons, and a musical theatre anthology of their own.

### **Attendance**

- The musical theatre department adheres to the school policy regarding absences and tardiness. Please avoid absentee conflicts by getting pre-excused absence forms from the office prior to doctor's appointments, college visits, or family obligations and keeping up with any assignments you miss from your classes.
- If a student is out of school from illness and has a rehearsal, class assignment, presentation, audition, or performance of any kind the student is responsible for contacting the instructor, stage manager, or director at the beginning of the school day by phone or e-mail.
- Students who exceed 5 unexcused absences during their final semester of the school year may be removed from the end of the year showcase. An excused absence is defined as any absence pre-excused by the school, school sponsored trip, college visitation/audition (must be pre-excused), or death in the family.
- In the case of an illness or family death one of the Harrison teachers should be contacted by e-mail or phone and a note must be sent within 3 days of the student returning to school in order for the absence to be counted as excused. The faculty retains the right to remove a student from the showcase if the students has an excess of 8 or more excused absences.

### **Auditions**

- All students must audition for the all-school musical, the department musical and the end of the year showcases. Students will be assessed for a grade at these auditions in at least one of their Harrison classes.
- If a student is cast, they must accept the role and arrange their schedule to attend after school rehearsals, publicity events, and performances.
- Students are expected to maintain a professional demeanor during auditions. This includes making sure not to disrupt the auditions, dress

appropriately, and keeping all verbal or written public comments about individual auditions in a positive light.

### **Casting**

*Harrison School for the Arts is committed to diverse and inclusive casting for every role, while also honoring a playwright's expressed intentions and adhering to licensing agreements. Directors cast the students with the talents and qualities appropriate for a given role, regardless of that student's year in school, age, race, ethnicity, gender, or disability. Directors also consider grades, attendance, discipline, and a student's extracurricular schedule when casting.*

#### *The Nature of Casting*

Casting is challenging. When the artistic staff is casting a show, we can easily create three very different cast lists based on all the students who are auditioning. Casting by its very nature can be very subjective and is the reason the instructors audition and cast as a team. Casting is difficult because the instructors usually have two or three people that could be cast in lead roles. They may have two students up for the lead and when one gets decided upon, the other often gets placed in an ensemble roll. For some reason, people believe that the lead must be the best performer and not the student who is suited for a role. Some people also believe that if a person gets a lead in one show that they should not get a role in the next to make things fair. Because we are a teaching facility, it is vitally important that we train our students to understand that the world is competitive. We do not reward all students with a featured dance, a solo, or a major role in a production. When a student is cast they are working in a collaborative environment in which the featured roles in the production are no more important than the ensemble roles. Truthfully, it is the strength of the ensemble that make the leads look so good and the skills of the technicians who make the show look magical.

While we make every effort to choose shows and performance pieces that can utilize the maximum students within our program, there are bound to be some who are disappointed when casting is completed. We are constrained by budgets for costumes, space on stage, and balancing vocal parts in the chorus. Some roles are dependent upon height, appearance, gender, and particular dance style ability. When we are casting a production or a showcase here are some of the other things we take into consideration:

- Where will this student be the most successful?
- How has the student demonstrated interest in participating and helping with productions?
- What did this student play in the last show, and how can they be challenged?
- Is putting a student in a show setting them up to fail their classes based on their current grades?
- Is the student demonstrating that they will be able to attend rehearsals based on their school attendance?

- Is the student demonstrating appropriate discipline to handle the responsibilities which are necessary in attending rehearsals?
- What have their skills been like during the current classes, past classes, and vocal lessons?
- Can the person handle the role vocally and or physically?

#### *Showcase Casting*

- Students who have auditioned and been accepted into the Musical Theatre Department are guaranteed performance opportunities every year in our spring showcase productions provided that they meet the attendance, discipline, and grading guidelines for the Musical Theatre Department and Polk County Schools. We try very hard to cast students for solos and featured roles in the showcase so that they have the best experience possible. We do our best to mix up the opportunities, thereby mixing up their experience and learning. When we are auditioning students for the showcases, we look for the opportunity to push, challenge, and strengthen each student's abilities during rehearsals and performances.

#### *Fall and Spring Musical Casting*

- Students who have auditioned and been accepted into the Musical Theatre Department are **not** guaranteed performance opportunities in the fall or spring titled productions. While we make every effort to give students a chance to perform in a titled show by the time they are a senior, there is a chance if the student is not showing progress in all of the areas of their education that they may not get cast.

#### **Rehearsals**

- While some rehearsals take place during the school day in class most rehearsals for the musicals and showcases are after school. Although most rehearsals run until 4:45 p.m., some rehearsals run later. If a student is unable to catch the shuttle bus after school, he or she is responsible for transportation home. Students must be picked up in front of the school at the designated end time of rehearsal.
- Visitors are only permitted at rehearsals with the permission of the instructor.
- Students who do not attend school for at least 4 classes may be denied the opportunity to attend rehearsal after school. With most directors and choreographers, a student may get cut from scenes if they are not in attendance regardless of the excuse. If a student accumulates 3 absences from rehearsal, they may be dropped from the production, removed from up-coming showcases, and or placed on artistic probation.
- While attending a rehearsal, students are expected to maintain focus on the activities at hand. Bringing homework or a book is highly encouraged for any down time that a student has during after school rehearsal.
- For their own safety, students are not permitted to leave the school grounds from the end of school until they are dismissed from rehearsal.

- Students are expected to maintain their professional demeanor during rehearsals. A professional demeanor includes: showing up on time, warming up, knowing their lines, following blocking and choreography, maintaining their prompt script, and following the guidelines set by the directors or choreographers. A student may be dismissed from a production if they do not fulfill these expectations.
- During tech week, students may not miss rehearsal. The schedule for rehearsals is posted far in advance and a student may not be excused since we are limited by time and have to incorporate all of the aspects of the production including lighting, set changes, and costumes.
- Performing is a privilege at Harrison that is earned through hard work, dedication, and reasonable artistic consideration. If a student is demonstrating failing grades in any of their Harrison and Lakeland classes, poor attendance, or have excessive discipline issues, they may be dismissed from the production.
- Students who exceed 3 non pre-excused absences from showcase or mainstage production rehearsals may be removed from the respective performance. Pre-excused absences will be reported on a conflict sheet at the start of the rehearsal process

### **The Senior Showcase**

- At the end of the school year, the senior class is given the privilege of having a final showcase based on their own choreography and direction under the guidance of the instructors. Since this performance normally gets scheduled after final grades are due for the seniors, their final jury grade is the auditions they perform for the instructors who choose the material that will be performed in the show.
- Seniors who exceed 5 unexcused absences from their Harrison classes during their final semester of the school year may be removed from the end of the year showcase. An excused absence is defined as any absence pre-excused by the school, school sponsored trip, college visitation/audition (must be pre-excused), illness with a note to the office, or death in the family.
- The instructors will check grades for all classes at the interim and the end of the third 9 weeks. They will also check them 1 week prior to auditions. If a student is found to have failing grades in any class, the instructors will contact the students, and parents or guardians to remind them that if the grades are not brought up to a passing level the student may be removed from performing in the Senior Showcase.
- If a student has a grade in any class during the last week of school that may prohibit them from graduating, they may be removed from the Senior Showcase.

### **Performances**

- A performance is an exciting time for everyone at the school. We ask family members and performers to be considerate of all audience members at all times. This type of etiquette includes: no flash

- photography or videotaping performances, presentation of gifts backstage not on stage, showing appreciation through applause, discussing a performance after and not during a show, and meeting students after a performance in the gallery after they have left backstage.
- Some performances take place during the school day. Although the director will obtain an excused absence for the student, he or she is still responsible for getting assignments and making up any work from missed classes.
  - Students must attend 2 productions at Harrison from another department during each semester. Students receive one complimentary ticket for themselves for every production at Harrison excluding some specialty performances. A program with the signature of a faculty member is enough to prove you attended a show. Attendance is part of their grade in class. Performing in a production for another department does not count.

### **Performance Groups**

- Students may audition for or they may be invited to participate in special performances. If a student commits to the performance and the parents are aware of the performance in writing, the student is required to perform at these events. These performances may be tied to a class grade. If the performance is not tied to a grade and the student does not perform, they may be placed on artistic probation.
- A student may not perform in a specialty group if they are placed on any type of probation with the school unless it is tied to a grade for a class.
- Some students may be assigned feature vocal solos, solo dances, or lines for a specialty performance without an audition but based on classwork, vocal/dance ability, or attendance while solos are assigned.
- If a student is attending an off-site performance during school they must return immediately to school following the performance. If the student does not report immediately back to school, the student is considered out of area and will be disciplined by the administration.

### **Private Vocal Lessons**

- Private lessons are invaluable sessions in which students hone and polish their vocal technique, musical skills, and jury material. They are an essential part of the overall development of a musical theatre student, and when taken full advantage of, virtually always yield significant progress. All students will take vocal techniques classes, but they will focus on general concepts and applications; they are not a replacement for private lessons.
- Although not a requirement, it is the expectation of the musical theatre department that all students receive 16 private vocal lessons per school year. The district will provide a supplement for each student which students and parents must accept through a contract. Please be aware that this will not cover the entire cost, but will save you money. It is the obligation of each student to make up the difference for lessons, and is a private matter between the student and the vocal teacher.

- Lessons will take place after the school day but not necessarily on school grounds. Once a teacher is assigned, it is the responsibility of the student to provide transportation and schedule the most convenient time with their private instructor. Enough stress cannot be placed on perfect attendance. If a student fails to arrive for a lesson, it is his or her responsibility to either schedule a make-up session or pay for the reserved time.
- Vocal teachers who are subsidized by the county will be selected at the discretion of the musical theatre teachers in accordance with all county policies. For various reasons, not all private instructors may teach as adjuncts for the Polk County School Board.
- Parents must sign an adjunct contract to accept or reject the supplement. All adjunct's and student's responsibilities are outlined in the contract. Students are expected to fulfill all parts of the contract if they agree to accept the supplement.

### **Production Hours**

- Excluding seniors, each student is responsible for providing 5 production hours a semester. These hours can be obtained through ushering, scene or costume shop work, backstage crew, or providing a service to Harrison School for the Arts. Failure to perform production hours will result in artistic warning for the student. A role in a mainstage show or showcase is not eligible for production hours.
- In order to get production hours you must contact the teacher or administrator sponsoring the activity. You may use production hours for community service hours.
- Students must wear proper attire for representing the school during any activity. See the sponsor of the activity if you have any questions.

### **Community Activities**

- Harrison Arts rehearsals and performances are co-curricular, not extra-curricular. Please remember that any other outside commitment with another school program must take second priority to rehearsals, lessons, and performances at Harrison. It is the student's responsibility to schedule work and outside activities so that they do not interfere with his or her responsibilities to Harrison.
- Although we are very supportive of students participating with the many performance opportunities in the area, a student must seek permission from all of the musical theatre instructors to audition for a show that is not part of the musical theatre department. The main reason for this is to maintain a healthy and balanced time management schedule for the student. Students must fill out an Outside Production Request form and have each musical teacher's signature to communicate and keep the instructors informed about participation in outside productions.
- If a student feels that their community activities, school-work, or job are coming into conflict with their Harrison activities, a student should

schedule a meeting with the instructors to discuss what options are available to them in order to maintain their sanity and their status at Harrison.

### **Artistic Warning and Artistic Probation**

- Musical theatre arts incorporate a number of disciplines which require hard work, dedication, and a sense of beauty through truthfulness to demonstrate improvement. This is very demanding for a student; but well within his or her grasp. At times, some students do not take their artistic development seriously. In these cases, a student may receive the status of artistic warning or probation. If this occurs, the student and parents should be aware that this is a unanimous decision by all the instructors in the department. Students placed on warning are told verbally and informed what they need to do to rectify the status and parents will be informed by e-mail. If a student is placed on probation, they will be notified in writing and the parents will be notified by a letter stating the reason or reasons for probation.
- A student may be placed on artistic warning for:
  - Low achievement on a jury
  - Failure to get semester production hours
  - An unexcused absence from rehearsal
  - Excessive tardiness to rehearsals or performances
  - Failure to attend 2 Harrison productions
  - Poor fulfillment of production responsibilities
  - Poor displays of professional attitude
  - Poor etiquette toward cast members and production staff
- In order to amend the artistic warning a student may be required to:
  - Perform additional production hours
  - Re-perform a portion of their jury
  - Perform with greater quality on their next jury
- A student may be placed on artistic probation for:
  - Failure to pass a jury
  - Failure to get production hours over 2 semesters
  - Receiving the status of artistic warning 2 times
  - Failure to attend 1 Harrison production
  - Excessive tardiness or absences from rehearsals or performances
  - Non-fulfillment of production responsibilities
  - 3 documented incidents of poor displays of professional attitude or etiquette toward students, performers, or any staff members.
- In order to amend the artistic probation a student may be required to:
  - Perform additional production hours
  - Perform an additional jury within the next 9 week period
  - Write a research paper or essay
- Any student who receives the status of artistic probation twice may be removed from the Harrison School for the Arts.

- A parent, who wishes to protest the status of artistic probation, must make an appointment with an administrator and the instructors to discuss the reasons for the probation.

### **Academic and Disciplinary Probation**

- At Harrison, we take the academic development of a student very seriously. Although we view academic and artistic development as separate issues, we do understand that a proper balance needs to be achieved for the development of the well-rounded student.
- Any student placed on academic probation may be denied performance opportunities for the following semester. The student may be required to submit grade updates to the instructors every 3 weeks during the probationary period.
- Students placed on disciplinary probation may face consequences from the department in regards to performance opportunities. This will be dealt by all of the musical theatre instructors on a case by case basis.
- Any student on academic or disciplinary probation may be denied opportunities for missing school due to performances, field trips, or special events.

### **Parent Involvement**

- During the year, the musical theatre department has many opportunities that can only be fully realized through the physical help of parents. Volunteering to assist with productions give parents a special insight into what the student is experiencing at Harrison. Volunteering on committees gives parents a proper voice in the forward development of the school. Volunteering to help with school trips, fundraisers, parties, and events does not take away from your precious time. It gives you time to spend with your child. We highly encourage parents to take an active role at Harrison.

### **Scholarships**

- The National Young Arts Scholarship is a prestigious opportunity for students looking to pursue the arts as a career. This award is not transferable and may only be used for students participating in the Young Arts scholarship. Read more about it at: [www.youngarts.org](http://www.youngarts.org).
- The Harrison Alumni Scholarship is given to seniors through our Alumni Association based on school and community activities is awarded during Senior Awards.
- The Harrison Senior Scholarship is a prestigious award that is given based on performance and interview with Harrison faculty and is awarded during the Senior Awards.
- The Harrison Student Summer Intensive Scholarship is open to Juniors who wish to attend a summer intensive based on professional interest and need. This scholarship's deadline is the end of February.

## Juries

- Whereas performances are an exciting time, juries are an intense time for students. Toward the end of a semester, the instructors evaluate how the student is progressing artistically through an audition style presentation which the student has prepared in both vocal performance and dance performance.
- If a student does not pass a jury, they may be asked to create a new jury presentation within the next 9 week period for re-evaluation, write a research paper, perform additional production hours, or be denied opportunities to perform at the school. Parents are encouraged to make an appointment with the instructors if a student fails a jury.
- Students should make certain that they do not miss school during jury week. An excused absence for an illness may result in a warning until the jury is made up by the student. An unexcused absence for an appointment or personal trip may result in the student failing the jury.
- A student who fails 3 juries or makeup juries may be dismissed from the Harrison School for the Arts.

## Jury Guidelines

At the end of every semester, the musical theatre department holds a series of performances designed to evaluate the progress of individuals in the department. These performances are called juries. The students are adjudicated by the musical theatre faculty based on student prepared and faculty designated material in the disciplines of dance, acting, and voice. Often, the week of juries is a stressful time for students as they prepare to showcase how they have developed individually as young artists over the semester. The fact of the matter is juries are only stressful if a student is unprepared. This guidebook is designed to help you prepare for your juries and give the best performance possible.

A witty student from our department once commented that juries are like the holiday season: You cannot sleep the night before, you never get what you want, and you certainly cannot escape the hype and hoopla. Of course for many people, the holiday season is also an exciting time of year: You get unexpected gifts and compliments, there is excitement in the air, and it is a time you get to share something special with those around you. For many students, the term jury is confusing and filled with myths and misconceptions.

First and foremost, you should remember that juries are a process. During the semester, students are expected to prepare performances based on their individual achievement level. Achievement levels are assigned upon entrance into the program. The performances may be as simple as reviewing dance steps and preparing a song to a complex combination of acting, song, and choreography. Students who do not adequately prepare during the semester will encounter sleepless nights and possibly lumps of coal in their stockings. However, for those who prepare adequately, it is an opportunity to show off for your teachers what is sometimes missed in the classroom: what you can really do.

Although you are evaluated all semester on your professional behavior in classes and rehearsals, the actual jury takes place during a week at the end of a semester when students perform their prepared pieces for the faculty. Each day of jury week is reserved for a particular discipline. Students present their prepared material on the designated day of that discipline. For example, at the end of the fall semester on the second day of juries, students may present their vocal jury material. By splitting up the disciplines in this fashion, students have an opportunity to focus on a particular discipline.

At the conclusion of juries, students are eligible to have an interview with the faculty. During the interview, students verbally evaluate their performances and respond to questions concerning progress. During the interview students are given an evaluation of their performance, goals to work on for their next jury, and any warning or probationary status.

While it is true that juries can be stressful, if you put forth a strong effort of preparation, the rewards of success feel just as amazing as getting a huge present from someone, or seeing the smile of someone you have given a gift to.

### **Great Expectations**

Although we cannot provide lights, scenery, and a full orchestra for you, there are some things you can expect. The faculty looks at juries as a prepared audition showcase. Below we have listed the expectations we have for you, as well as what you can expect from us.

What the faculty expects from you:

- Students are expected to keep a notebook that contains all of their written jury material including: all music with notations, all monologue and scene scripts with notations, production hour sheets, vocal lesson logs, and written critiques. The notebooks will be perused during the student's interview.
- All jury material must be memorized. If a student is discovered trying to cheat during the jury they may be placed on artistic probation.
- Students are expected to provide 1 photocopy of their music with clear notations for the accompanist in case the accompanist needs to take it home to look over for the jury performance. Students may use a CD with their music recorded. The music must be instrumental with no background vocals. Cassette tapes are not acceptable. If a student uses a CD, they still must have a copy of their music with all notations in their jury notebook.
- At the conclusion of the performances, students are expected to write a critique of their performance. The entire critique should not be any longer than one page and should reflect the vocabulary and writing level learned in classes.
- Students who get ill are still required to complete their jury. Students should make the faculty aware of the illness prior to the jury performance date. Although the jury performance may be temporarily postponed, a warning

may be issued so that a portion of the jury can be made up at a time when the student's health is sufficient to perform.

- Appropriate dress and etiquette is necessary in assessing a student's inclination toward preparing for auditions. Students should pick out clothes that are appropriate for their performance. (See Jury Dress for more details)
- A student's general discipline is also considered during the week of juries. Students should maintain silence in the halls, optimum concentration when learning choreography, and mutual respect for teachers and students.
- If you are asked to re-jury, you must make arrangements with the faculty at least 1 week prior to the actual re-jury date.

What you should expect from the faculty:

- Students may have the opportunity to work with the accompanist that is provided by the faculty for vocal juries prior to the vocal jury.
- Students may have the opportunity to learn the choreographed dance prior to the day of dance juries.
- For monologues and solos, students are provided with one chair for their performance unless otherwise indicated. For scene work, students are provided with 4 chairs and 1 table for their performance. Props are permitted for any jury; but they are provided by the student. All props must be used within the content of the scene and not as set dressing.
- Students may have an opportunity to have an interview with the faculty after their jury. On occasion, we run out of time during the week to meet with every student. If we do not get a chance to meet with you, you have every right to set up a meeting with us the week after to get have an interview.
- Students may meet with faculty members prior to juries for guidance; but the faculty or adjuncts will not block and rehearse a student's jury. Get some help if you need it; but make it your work.
- The faculty tries very hard to guarantee all students a fair evaluation. If a student is asked to re-jury, the faculty will do its best to meet the all of the expectations of an actual jury including choreography, accompanist, time, and space to perform.

## **I Look Gooooood!**

One of the important factors in preparing for any job interview is how you look. In the business interview world, sloppy looking people often make sloppy work. The way a person dresses indicates the respect they have for their work and themselves. Since the faculty views the jury performances as an audition showcase, we expect students to practice dressing for such an occasion. This way they can have the experience of really preparing for the all important college interview or even a job they have dreamed about since they were little. Below are some guidelines for looking good for your jury.

Females

- For the dance jury, women are expected to wear a black leotard and tights with appropriate undergarments. Students may wear alternative garments

upon approval of the faculty. Women should wear their hair up and have no jewelry. Women are expected to have jazz dance shoes available for any dance jury. If a student has a question regarding dress, they should speak with Ms. Renfroe prior to juries.

- For vocal and acting juries, women are expected to wear audition attire. This means that a female should dress in a nice garment that illustrates the character they are playing without costuming themselves. This may include a nice dress, skirt and blouse, or pant suit. Shoes should be comfortable for the movement necessary in the piece.

#### Males

- For the dance jury, men are expected to wear a white shirt and black jazz pants with appropriate undergarments. Students may wear alternative garments upon approval of the faculty. Men should make sure their hair is tied back if it has a tendency to cover his face and have no jewelry. Men are expected to have jazz dance shoes available for any dance jury. If a student has a question regarding dress, they should speak with Ms. Renfroe prior to juries.
- For vocal and acting juries, men are expected to wear audition attire. This means that a male should dress in a nice garment that illustrates the character they are playing without costuming themselves. This may include a suit, dress shirt and tie with slacks, or a sweater and slacks. Shoes should be comfortable for the movement of the piece.

### Let Me Entertain You

In order to evaluate students fairly, the faculty has set up various performance levels based upon grade level and ability. All freshmen start at level I.A. If a student enters the program in a year other than their freshman year, they should meet with the faculty to find out what level they are starting at in the department.

For all juries, students are required to meet the following criteria:

- Students will supply a copy of their music for the accompanist.
- Students will write a minimum 1 page critique of their jury.
- Students will maintain a log of their vocal lessons and a log of their production hours.
- Students are expected to know the plot of the musical or play they have selected, as well as the situation of the song, monologue, or scene.
- Students are expected to retain knowledge of technical terms learned in class for direction and questioning during juries.
- Students are expected to meet the specific goals provided to them by instructors during the interview following their jury.
- Students are expected to have documentation of performing 5 production hours a semester according to the guidelines in the *Musical Theatre Department Handbook*.
- Students are expected to have a program from each of 2 different Harrison productions signed by a faculty member or administrator to demonstrate

attendance at the productions.

Failure to meet any of the above criteria may result in artistic warning or artistic probation.

## **Jury Requirements**

### **Level I.A (Freshman Fall Semester)**

- Students will apply basic performance skills to a 2-4 minute song in a recital setting from the Musical Theatre Literature Bank for “Developing Voice” excluding any song written after 1969 or by Stephen Sondheim.
- Students will apply basic performance skills to a dance taught prior to or on the day of the jury.
- Students will apply basic performance skills to an audition for an upcoming musical.

### **Level I.B (Freshman Spring Semester)**

- Students will apply basic performance skills to either a 2 minute song or a 32 bar audition cut in an audition setting from the Musical Theatre Literature Bank for “Developing Voice” excluding any song written after 1969 or by Stephen Sondheim.
- Students will apply basic performance skills to a dance taught prior to or on the day of the jury.
- Students will apply basic performance skills to an audition for an upcoming musical.

### **Level II.A (Sophomore Fall Semester)**

- Students will apply intermediate performance skills to an art song in a recital setting. The song must be lyrical and sung in Spanish, German, or Italian and should not exceed 4 minutes.
- Students will apply intermediate performance skills to a dance taught prior to or on the day of the jury.
- Students will apply intermediate performance skills to an audition for an upcoming musical.

### **Level II.B. (Sophomore Spring Semester)**

- Students will apply intermediate performance skills to either a 2 minute song or a 32 bar audition cut in an audition setting from the Musical Theatre Literature Bank for “Intermediate Voice” excluding any song written by Stephen Sondheim.
- Students will apply intermediate performance skills to a dance taught prior to or on the day of the jury.
- Students will apply intermediate performance skills to an audition for an upcoming musical.

### **Level III.A (Junior Fall Semester)**

- Students will apply advanced performance skills to a 2-4 minute song in a recital setting from the Musical Theatre Literature Bank for “Intermediate or Advanced Voice” for Recital
- Students will apply advanced performance skills to a dance taught prior to or on the day of the jury.
- Students will apply advanced performance skills to an audition for an upcoming musical.

#### **Level III.B (Junior Spring Semester)**

- Students will apply advanced performance skills to either a 2 minute song or a 32 bar audition cut in an audition setting.
- Students will apply advanced performance skills to 2 minutes of dance technique learned in class and a 1-2 minute self-choreographed solo.
- Students will apply advanced performance skills to an audition for an upcoming musical.

#### **Level IV.A (Senior Fall Semester)**

- Students will apply advanced performance skills to song of choice that is at least 2minutes but no more than four minutes in length.
- Students will apply advanced performance techniques to a self-choreographed dance.

#### **Level IV.B (Senior Spring Semester)**

As an exit jury, students will apply advanced performance skills to a showcase audition which includes acting, song, and dance.

### **Performance Skill Proficiencies**

Students should use the proficient levels listed below when preparing the material for their jury.

#### Basic Performance Skills

- The student can demonstrate appropriate expression using the body, voice, and gestures.
- The student can memorize written or choreographed material and perform without interruption.
- The student can demonstrate proper audition etiquette by preparing, dressing, and introducing him/herself in a professional manner.
- The student speaks or sings with clear pronunciation and appropriate volume.
- The student can take direction in regards to choreographed and directorial movement.
- The student is focused, concentrated, and committed to the performance.

#### Intermediate Performance Skills

All of the basic performance skills and the following:

- The student can integrate playable actions and objectives into a song or monologue.
- The student can integrate details of specific dance techniques into a performance.
- The student can notate blocking, beats, and character notes in a scene.
- The student can use appropriate notation for an accompanist.
- The student uses vocal dynamics for dramatic effect.
- The student can self-direct themselves with a partner in a scene.
- The student can find a singing pitch on a musical instrument.
- The student displays a sense of creating an emotional or dramatic arch to a performance.
- The student has a sense of space, time and place during the performance.

### Advanced Performance Skills

All of the basic and intermediate performance skills and the following:

- The student can create a distinct character for an audience in a very short time.
- The student displays absolute confidence in the presentation of rehearsed material.
- The student demonstrates self-discipline and leadership in regards to rehearsal etiquette audition etiquette, and time management.
- The student displays themselves comfortably during an audition.
- The student can find and produce their musical accompaniment on a CD.
- The student can take direction in regards to movement and integrate aspects of character.
- The student can choreograph movement using dance techniques.
- The student can collaborate with others to create a theatrical performance.

### Student Notebook Checklist

- ✓ Jury Binder clearly labeled with name
- ✓ A copy of all music with notations.
- ✓ A copy of the scene or monologue with all notations.
- ✓ A critique of your jury
- ✓ Production hour time sheet
- ✓ 2 signed programs from Harrison productions
- ✓ Private Instruction Lesson Log
- ✓ All previous jury material archived

### Quick Tips for a Successful Jury

So, juries are not a torture device designed to enhance your anxieties and destroy your dreams. There is no doubt that juries are hard work; but they can be an exciting time of creation, achievement, and the ebullience of sharing with an audience. Here are some final tips to help in your desire for a successful jury.

- Start your jury preparation at the beginning of the semester so that you are not trying to throw everything together at the last minute.

- Choose material that is challenging and fun for you to do. Make sure you know the details that surround the monologue, scene, or song.
- Treat your jury like an audition.
- Be yourself with the faculty during your jury; however, maintain a professional demeanor.
- Keep track of your vocal lessons and production hours using the log sheets provided for you.
- Read through this booklet prior to starting your next jury so that you are not forgetting anything.
- Lay out your clothes and materials the night before the jury.
- Get a good night sleep every night the week of juries.
- Warm-ups are provided; however, make sure you warm yourself up with whatever exercises work for you.
- Avoid wearing new shoes that you have never worn or recently purchased. They may change your performance or cause injury to your feet.
- Jeans, t-shirts, and sandals are not typically appropriate for juries.
- Keep notes from your previous interviews so that you meet the expectations of the adjudicators, as well as your own personal goals.
- Keep a journal for yourself every time you rehearse for your jury. This is not a requirement, just a tip to help you in your own progress.
- If you are struggling with your jury during the semester, make an appointment to speak with one of the faculty members.
- After seeing many juries, we believe that there are 3 key factors to success:
  1. Prepare ahead of time!
  2. Believe that you are doing your best work!
  3. Respect yourself, and those around you!

## **MUSICAL THEATRE LITERATURE BANK**

### **Developing Soprano Voice**

- “Getting to Know You” from *The King and I*
- “How Are Things in Glocca Morra” from *Finnian’s Rainbow*
- “I Could Have Danced All Night” from *My Fair Lady*
- “If I Were A Bell” from *Guys and Dolls*
- “It Might As Well Be Spring” from *State Fair*
- “Lady Is A Tramp” from *Babes In Arms*
- “Morning Person” from *Shrek*
- “People Will Say We’re In Love” from *Oklahoma*
- “Ribbons Down My Back” from *Hello Dolly*
- “Waitin’ for My Dearie” from *Brigadoon*
- “Wouldn’t It Be Loverly” from *My Fair Lady*

### **Intermediate Soprano Voice**

- “Falling In Love with Love” from *The Boys from Syracuse*
- “Feelings” from *the Apple Tree*

- "Hello Young Lovers" from *The King and I*
- "I Feel Pretty" from *West Side Story*
- "If I Loved You" from *Carousel*
- "Is It Really Me" from *110 in the Shade*
- "I'll Know" from *Guys and Dolls*
- "Love Look Away" from *Flower Drum Song*
- "Lovely" from *A Funny Thing Happened On the Way to the Forum*
- "Much More" from *The Fantasticks*
- "Once Upon A Dream" from *Jekyll & Hyde*
- "Only Love" from *The Scarlet Pimpernel*
- "Out of My Dreams" from *Oklahoma*
- "The Party's Over" from *Bells Are Ringing*
- "Raining In My Heart" from *Dames at Sea*
- "Show Me" from *My Fair Lady*
- "Till There Was You" from *The Music Man*
- "Unusual Way" from *Nine*
- "When I Look At You" from *Scarlet Pimpernel*
- "Wishing You Were Somehow Here Again" from *The Phantom of the Opera*

### **Advanced Soprano Voice**

- "Bride's Lament" from *The Drowsy Chaperone*
- "Christmas Lullaby" from *Songs For A New World*
- "Green Finch and Linnet Bird" from *Sweeney Todd*
- "The Girl in 14G" (not from a show)
- "The Girls of Summer" from *Marry Me A Little*
- "How Could I Ever Know" from *The Secret Garden*
- "In His Eyes" from *Jekyll & Hyde*
- "In My Life" from *Les Miserables*
- "The Light in the Piazza" from *The Light in the Piazza*
- "My Lord and Master" from *The King and I*
- "My White Knight" from *The Music Man*
- "Never" from *On the Twentieth Century*
- "Not a Day Goes By" from *Merrily We Roll Along*
- "One More Kiss" from *Follies*
- "Poor Wand'ring One" from *Pirates of Penzance*
- "Summertime" from *Porgy and Bess*
- "Unexpected Song" from *Song and Dance*
- "What Does He Want of Me" from *The Man of La Mancha*
- "Will He Like Me" from *She Loves Me*
- "Without You" from *My Fair Lady*

### **Developing Mezzo Soprano/Alto/Belter Voice**

- "Always True to You In My Fashion" from *Kiss Me Kate*
- "A Cockeyed Optimist" from *South Pacific*
- "Don Juan" from *Smokey Joe's Cafe*

- “Honeybun” from *South Pacific*
- “I Enjoy Being a Girl” from *Flower Drum Song*
- “If They Could See Me Now” from *Sweet Charity*
- “I Got the Sun in the Morning” from *Annie Get Your Gun*
- “My New Philosophy” from *You’re A Good Man, Charlie Brown*
- “Never Never Land” from *Peter Pan*
- “Nothing Really Happened” from *Is There Life After High School?*
- “On My Way” from *Violet*
- “Stepsister’s Lament” from *Cinderella*
- “A Wonderful Guy” from *South Pacific*
- “You Can’t Get A Man With A Gun” from *Annie Get Your Gun*

### **Intermediate Mezzo Soprano/Alto/Belter Voice**

- “A Change In Me” from *Beauty and the Beast*
- “Always A Bride’s Maid” from *I Love You Your Perfect Now Change*
- “Diamonds Are A Girl’s Best Friend” from *Gentlemen Prefer Blondes*
- “Don’t Cry Out Loud” from *The Boy from Oz*
- “Gorgeous” from *The Apple Tree*
- “Hurry It’s Lovely Up Here” from *On A Clear Day You Can See Forever*
- “I Don’t Know How to Love Him” from *Jesus Christ Superstar*
- “I Never Knew His Name” from *Brooklyn*
- “I Know the Truth” from *Aida*
- “I Wish I Were In Love Again” from *Babes In Arms*
- “If He Really Knew Me” from *There Playing Our Song*
- “It’s A Perfect Relationship” from *Bells Are Ringing*
- “Life with Harold” from the *Full Monty*
- “Stars and Moon” from *Songs for a New World*
- “There’s A Fine, Fine Line” from *Avenue Q*
- “What I Did for Love” from *A Chorus Line*

### **Advanced Mezzo Soprano/Alto/Belter Voice**

- “Adelaide’s Lament” from *Guys And Dolls*
- “The Alto’s Lament” (not from show/Heisler and Goldrich)
- “Another Hundred People” from *Company*
- “Audition Sequence (When You Come Home to Me)” from *The Last Five Years*
- “Come to Your Senses” from *tick, tick...Boom!*
- “Crossword Puzzle” from *Starting Here, Starting Now*
- “Don’t Rain on My Parade” from *Funny Girl*
- “Gimme Gimme” from *Thoroughly Modern Millie*
- “Here I Am” from *Dirty Rotten Scoundrels*
- “I Ain’t Down Yet” from *The Unsinkable Molly Brown*
- “I Dreamed a Dream” from *Les Misérables*
- “I’m Not” from *Little By Little*
- “I’m Not Afraid of Anything” from *Songs For A New World*

- "I'm Not That Girl" from *Wicked*
- "Imagine My Surprise" from *Personals*
- "In Short" from *Edges*
- "Ireland" from *Legally Blonde*
- "Losing My Mind" from *Follies*
- "Maybe This Time" from *Cabaret*
- "Someone Like You" from *Jekyll & Hyde*
- "Still Hurting" from *The Last Five Years*
- "The Music and the Mirror" from *A Chorus Line*
- "A Trip to the Library" from *She Loves Me*

### **Developing Tenor Voice**

- "Almost Like Being in Love" from *Brigadoon*
- "Any Dream Will Do" from *Joseph and the Amazing Technicolor Dreamcoat*
- "High Flying, Adored" from *Evita*
- "Make Someone Happy" from *Do Re Mi*
- "Many Moons Ago" from *Once Upon a Mattress*
- "Miracle of Miracles" from *Fiddler on the Roof*
- "Mister Cellophane" from *Chicago*
- "Old Devil Moon" from *Finian's Rainbow*
- "On the Street Where You Live" from *My Fair Lady*
- "That Face" from *The Producers*
- "Younger Than Springtime" from *South Pacific*

### **Intermediate Tenor Voice**

- "All Good Gifts" from *Godspell*
- "Beauty School Dropout" from *Grease*
- "Close Every Door" from *Joseph and the Amazing Technicolor Dreamcoat*
- "Dancing Through Life" from *Wicked*
- "Fortune Favors the Brave" from *Aida*
- "Go the Distance" from *Hercules*
- "I Am Adolpho" from *The Drowsy Chaperone*
- "I Believe In You" from *How to Succeed in Business Without Really Trying*
- "I Can't Stand Still" from *Footloose*
- "I Will Follow You" from *Milk and Honey*
- "Johanna" from *Sweeney Todd*
- "Kansas City" from *Oklahoma*
- "Left Behind" from *Spring Awakening*
- "Love, I Hear" from *A Funny Thing Happened On the Way to the Forum*
- "Mama Says" from *Footloose*
- "Not While I'm Around" from *Sweeney Todd*
- "The Old Red Hills of Home" from *Parade*
- "One Track Mind" from *Sweet Smell of Success*
- "The Only Home I Know" from *Shenandoah*
- "Take A Chance On Me" from *Little Women*

- “30/90” from *tick, tick...Boom!*
- “Tonight at Eight” from *She Loves Me*
- “Two Worlds” from *Tarzan*
- “Willkommen” from *Cabaret*

### **Advanced Tenor Voice**

- “All I Need Is the Girl” from *Gypsy*
- “Alone at the Drive-in Movie” from *Grease*
- “Anthem” from *Chess*
- “Beethoven Day” from *You’re A Good Man Charlie Brown*
- “Being Alive” from *Company*
- “Can’t Take My Eyes Off of you” from *Jersey Boys*
- “The Day After That” from *Kiss of the Spider Woman*
- “December 1963 (Oh, What a Night)” from *Jersey Boys*
- “Finishing the Hat” from *Sunday in the Park with George*
- “I Only Want to Say (Gethsemane)” from *Jesus Christ Superstar*
- “King Herod’s Song” from *Jesus Christ Superstar*
- “Ladies in Their Sensitivities” from *Sweeney Todd*
- “Lost in the Wilderness” from *Children of Eden*
- “Love Changes Everything” from *Aspects of Love*
- “Maria” from *West Side Story*
- “The Music of the Night” from *The Phantom of the Opera*
- “On this Night of a Thousand Stars” from *Evita*
- “One Song Glory” from *Rent*
- “Shiksa Goddess” from *The Last Five Years*
- “Someone Is Waiting” from *Company*
- “This Is the Moment” from *Jekyll & Hyde*
- “Why God Why?” from *Miss Saigon*

### **Developing Baritone/Bass Voice**

- “All That’s Known” from *Spring Awakening*
- “Camelot” from *Camelot*
- “Do I Love You Because You’re Beautiful” from *Cinderella*
- “Dulcinea” from *Man of La Mancha*
- “Get Me to the Church on Time” from *My Fair Lady*
- “I Wonder What the King Is Doing Tonight” from *Camelot*
- “Leaning On the Lamp-post” from *Me & My Girl*
- “Put On A Happy Face” from *Bye Bye Birdie*
- “Ten Minutes Ago” from *Cinderella*
- “Try to Remember” from *The Fantasticks*

### **Intermediate Baritone/Bass Voice**

- “All I Care About” from *Chicago*
- “Always Look On the Bright Side of Life” from *Monty Python’s Spamalot*
- “Bring Me My Bride” from *A Funny Thing Happened on the Way to the Forum*

- “C’est Moi” from *Camelot*
- “Cool” from *West Side Story*
- “Drink with Me” from *Les Misérables*
- “Gaston” from *Beauty and the Beast*
- “Good Thing Going” from *Merrily We Roll Along*
- “Greased Lightning” from *Grease*
- “How to Handle a Woman” from *Camelot*
- “The Kite Song” from *You’re A Good Man Charlie Brown*
- “I Wanna Be a Producer” from *The Producers*
- “I Won’t Send Roses” from *Mack and Mabel*
- “If Ever I Would Leave You” from *Camelot*
- “If I Love You” from *Carousel*
- “Javert’s Suicide” from *Les Misérables*
- “Jet Song” from *West Side Story*
- “Luck Be a Lady” from *Guys and Dolls*
- “Me” from *Beauty and the Beast*
- “Oh What A Beautiful Morning” from *Oklahoma!*
- “Once Upon a Time” from *All American*
- “Real Life” from *tick, tick Boom!*
- “Some Enchanted Evening” from *South Pacific*
- “They Call the Wind Maria” from *Paint Your Wagon*
- “Try Me” from *She Loves Me*
- “When Words Fail” from *Shrek*

#### **Advanced Baritone/Bass Voice**

- “Empty Chairs at Empty Tables” from *Les Misérables*
- “Everybody Says Don’t” from *Anyone Can Whistle*
- “Guido’s Song” from *Nine*
- “Haben sie gehört das Deutsche Band?” from *The Producers*
- “I’ve Come to Wive It Wealthily in Padua” from *Kiss Me Kate*
- “If I Can’t Love Her” from *Beauty and the Beast*
- “The Impossible Dream (The Quest)” from *Man of La Mancha*
- “Sorry-Grateful” from *Company*
- “Stars” from *Les Misérables*