

Song Types found in Musicals



Solo: A solo is a song sung by only one character. Solo songs are often deeply meaningful and give an insight into what the character is thinking and feeling in the moment.

Duet: Duets are songs sung by 2 characters. These often include vocal harmonies and question and answer phrasing to suggest a certain relationship or conversation between the two characters.

Chorus: Chorus songs are often (but not always) the big, catchy songs that show what the musical is about. These are usually sung by the chorus in the show or, quite often, everyone in the cast. Chorus numbers often open or close the different acts and show major changes that affect a large number of characters.

Ensemble: Ensemble songs are usually sung by a group of the main characters. The group size can range anywhere from 3 to about 10 singers. Often different characters will have solo lines within the song, but the whole ensemble will come together to sing the chorus.



Singing Techniques

There are also various singing techniques. Two are most used in musicals; these are:

Falsetto - A man adapting his voice to sing higher than his normal range.

Belting - A forced style of singing that gives power and a fuller sound to the note.

MUSICAL THEATRE

Musical theatre is a genre of theatre where music plays a major role in moving the story forward. Musical theatre is a combination of four essential elements: songs, spoken dialogue, acting, and dance. Some musical theatre performers have skills in all of these areas and some will specialise. Musical theatre productions will have a mix of singers, dancers and actors in their productions.

Rock Musical

A rock musical is a type of musical theatre with a soundtrack that lends itself to commercial rock music.

Concept Musical

At their centre, concept musicals often have a deeper meaning, theme, message, or metaphor and often lack a linear plot line.

Dance Musical

Dance musicals are considered shows that consist of either a storyline connected to dancing and/or an emphasis on dance numbers.

Book Musical

A book musical is a musical that includes an originally written story, music and lyrics. Sometimes, a book musical, be called a "musical play", as book musicals often tell stories through songs.

Jukebox Musical

A jukebox musical is a stage show that uses the songs of a recording artist, band or style of music to form the basis for a production. With many chart-topping musicians' tracks in a jukebox musical, this type of show has offered audiences the chance to appreciate their favourite artists in a new light.

Sung-through Musical

These musicals do not include spoken dialogue, with every word sung from start to finish

MUSICAL THEATRE DANCE STYLE

Jive and Rock and Roll

Jazz style technique Use of contact

Use of partner work

Predominately high levels

Narrative

High energy

Formations

Facial expressions and character

UNIT 2- CREATING

You will be given an assignment brief which you need to create a concept for a devised drama piece OR original choreography for.
Below are all the things you will be marked on.

Assignment Tasks

The tasks listed below are formal assignments to assess learners in line with the specification. Practice and exploration activities will be required before some of these tasks (e.g. consideration of the components they considered when writing their brief as well as the exploration and development of ideas that will be documented in their development log).

Unit content	Tasks	Evidence Required	Recommended Time	Controls	AOs	Marks
2.1.1	1. Outline the components that you considered when writing your creative brief.	<ul style="list-style-type: none"> Outline of the components you considered. 	2 hours	Supervision: Direct Guidance: Direct Resources: Permitted Collaboration: Not allowed	AO1	10
2.1.2	2. Produce a development log that records the exploration and development of your ideas in response to the creative brief. You should include exploration of the following from your chosen discipline where appropriate: <u>Performance Disciplines</u> <ul style="list-style-type: none"> Devised drama: voice, movement, interaction, scripting, blocking, development through improvisation, narrative structure Choreography: actions, space, dynamics, relationships, motif, narrative, unison, canon, question and answer, binary/ ternary, phrasing 	<ul style="list-style-type: none"> Development log. Recording of the beginning of the process and development of product/ performance. 	3.5 hours	Supervision: Indirect Guidance: Direct Resources: Permitted Collaboration: Not allowed	AO2	10

2.2.1	3.	<p>Present your final piece(s) to an audience.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • communication • creativity (including quality of original ideas) • development of ideas • appropriate health and safety. <p>You should also consider the following skills from your chosen discipline:</p>	<ul style="list-style-type: none"> • Recording of the final product/ performance. 	2 hours	<p>Supervision: None</p> <p>Guidance: Indirect</p> <p>Resources: Permitted</p> <p>Collaboration: Permitted</p>	AO2	20
2.3.1 2.3.2	4.	<p>Evaluate the success of your creative process and final creation. Discuss the areas of your work that need improving/developing and explain how you would make the improvements or justify why particular feedback has not been acted upon.</p> <p>You should consider:</p> <p>feedback from others (professionals, peers, and audience members) during the development stage and after your final performance/presentation</p> <p>whether the creation fulfilled your creative brief from task one</p> <p>a review of your skills and how these were used and demonstrated.</p> <p>explaining how your work could be developed and justifying why particular feedback would not be acted on.</p>	<ul style="list-style-type: none"> • Evaluation/development plan. 	2.5 hours	<p>Supervision: Indirect</p> <p>Guidance: Direct</p> <p>Resources: Permitted</p> <p>Collaboration: Not allowed</p>	AO3	20
Total Marks							60

Developing Devised Drama Work

Using drama techniques in your work can help your work be more interesting and stylised.

Starting with techniques can help you have a starting point for your devised work and then grow your material from there.

A performer may use a number of possible techniques or approaches on stage to enhance a performance.

Still Images

Sometimes known as tableau or freeze frame. Still image is a moment in time that has been stopped, with the performers still on stage. Still image can be a powerful, visual way of marking the moment.

Use of still image in performance:

Still image is a technique that can really engage the audience as is highlighting something of importance to them. The performers need to use their physical skills to make a still image effective.

Asides

An aside is a character's moment of discussion with the audience. An aside can be used to communicate a line of dialogue with an audience while omitting other characters on stage from hearing.

Aside often works well when one character wishes to connect with the audience without wanting the other characters on stage to hear.

Asides are sometimes referred to as 'direct address'.

Monologue

Monologue is a speech that a performer delivers on their own. A monologue can be spoken to other characters on stage or directly to the audience. The use of monologue may explain a character's thoughts and feelings.

A playwright uses monologue to:

- Impart information from one character to others on stage.
- As a way of connecting with an audience.

Physical Theatre

Physical theatre is a distinct style of theatre where a performer uses movement and physicality in a visual way to communicate with the audience. Physical theatre can be used to capture a moment using the body in performance.

Physical theatre can be a very engaging way to express your message to the audience. With the right lighting and sound it can be a very powerful tool to evoke emotion.

Narration

Narration is the process of telling a story. It can take many forms, including a character narrating sections of the play, or the playwright using a specified narrator or narrators to carry out a specific role in the play.

Narration helps to tell the audience the story of the play. It can also divulge more information to the audience, telling them of time, location or character's thoughts.

Mime

Mime is a useful technique that requires a performer to communicate without voice. A mimed sequence is a moment that relies solely on the use of non-verbal communication such as body language, physicality and facial expressions. Mimed sequences are often given as stage directions. Therefore, rather than being used as a stand-alone techniques (such as physical theatre), mime can be incorporated into staging a moment from a text.

Multi-role

Multirole is when a performer plays various roles on stage in one play. Multi-role can include performers playing different genders and personalities. These changes are often portrayed through an adjustment in the performer's costume, physicality and voice.

Using multi-role can:

- Provide an effective way of telling a story with a small company of performers
- Be a device to tell the story, so that the audience can focus on the story's message.

Flashback/Flash-forward

The use of flashback and flash-forward moves the action in a performance backwards or forwards in time. Flashback and flash-forward allow a playwright to change the time period in the same text. Changes in time within a play can be an effective device to help engage an audience. The use of flashback and flash-forward can help communicate a character background and development. It can also help tell the story of the play, showing the audience events which had happened previously or are going to happen.

Caricature

A performer can decide to use caricature to play a character in an exaggerated way, so creating a character that is a larger-than-life version of the original.

A performer using caricature will make use of physical and vocal skills that push their character into becoming a comic or grotesque version of itself.

When caricature is effective:

Works particularly well in a stylised form of theatre.

When done alongside other Brechtian techniques.

Symbolism

Symbolism is when ideas, images or suggestions are used to represent thoughts, emotions or qualities. Symbolism can be obvious at times but can also be fairly complex in performance. Performers can deepen their understanding of their roles in a play by developing an awareness of the play's symbolism.

Examples of symbolism:

White = innocence	The Cross = religion
Red = evil	Teddy = a child

Choral speaking

Choral speaking is when more than one person speaks or reads text at the same time. It can emphasise or underline key moments on stage.

Originating from Greek theatre, choral speech is a good way of getting across a message to the audience.

The use of breaking up a speech amongst a chorus can help the audience to stay engaged.

Split scene

Also referred to as cross cutting, split scene is where two scenes are cut between each other on stage at the same time.

Directors and playwrights often use split scene as it enables two scenes to run alongside each other at the same time. When split scene is used, performers must be focused on their own scene and their part of the stage, as the technique doesn't work if the two worlds overlap.

Split scene requires performers to make careful use of the following practical skills:

Proxemics

Physical skills

Developing Original Dance Work



A motif is a movement phrase which encapsulates an idea that is repeated and developed throughout the dance. Using a recognisable motif throughout the piece gives the choreography a sense of structure which helps you engage your audience.

Motifs can be a helpful way of starting your choreography and then you can develop them further to create a longer sequence of movements.



There are six main ways you can develop a motif in your work

CONTACT

Add a point of contact to your movement, either with the space or a partner.

BODY INITIATION

Use your body to initiate movement on other parts of your body eg: hand hits knee to create knee to fall to one side.

BODY PARTS

Change the part of your body that you have performed a movement with.

JUMP

Make a one of the movements into a jump or perform a jump whilst doing the movement.

GESTURE

Add a movement that does not transfer weight

TRAVEL

Make your movement go from one point to another. Try performing a movement whilst travelling.

SIDE OF BODY

Perform the movement but on the opposite side of body.

BODY COMPLIMENT

Create a shape or movement that is similar to the previous shape or movement.

CONTRAST

Create a shape or movement that is completely different to the previous shape or movement.

TURN

Rotate your whole body or an isolated body part. Try performing a movement whilst turning.

ACTION STILLNESS

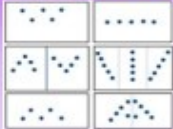

Add a pause in between movement or hold a position.

AIR PATTERN

Give your movement a pattern by tracing a trail in the air.

FORMATION

Change the positions of dancers in relation to each other.

SPACE

Change your position in relation to the room/floor. Experiment with difference dancers using different amounts of space.




SLOW

To alter the movement or motif to a slower pace



FLOW

To give your effort a fluid dynamic and seamless transition between movement.



BIG

To alter the size of your movement in an elongated and expanded way.



PROXEMICS

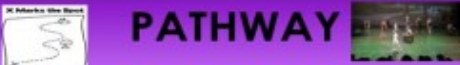
DIRECTION

Change the direction of your movement to face another way.




PATHWAY

Create a defined route in which your dance can travel on the floor. Experiment with mixing pathways between dancers.



FAST

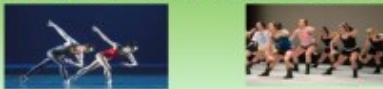
To alter the movement or motif to a faster pace.



DYNAMICS

SHARP

To give your movement a jagged and precise quality.



SMALL

To alter the size of your movement in a way that decreases mass but not effort.



ABA TERNARY ABA


Structure your dance into three parts, where you repeat the first part at the end.

AB BINARY AB

Structure your dance into two parts: a clear beginning and end.


CANON

Perform the same movement one dancer after the other.




QUESTION & ANSWER

One action (question) causes another (answer) OR one may initiate another dancer's movement.



UNISON

Performing the exact same movement at the exact same time.



STRUCTURE

ABACADA RONDO ABACADA

Structure your dance so the beginning is repeated after each new section.

ABCD CBA ARCH ABCDCBA

Structure your dance so that the first section is also the last section with repeated sections in between.

MIRROR

To work with a partner or group to create a mirror image of the exact same movement.



DEVICES

ACCUMULATION

Perform a single movement or motif, then start again, repeating from the beginning. Add more movement each time before going back to the beginning.

tilt	turn
tilt, lift	turn, jump
tilt, lift, walk	turn, jump, slide
tilt, lift, walk, jump	turn, jump, slide, roll

RETROGRADE

Perform a sequence of movement in exact reverse order.

