This analysis tool is designed to provide the singer an opportunity to incorporate and integrate acting, musicality, and vocal pedagogy analysis in the process of creating and performing dynamic, emotionally grounded, action-driven characters in sung repertoire. *Please type responses for Roman numerals I & II on a separate sheet*.

Apply thoughtful, creative, dynamic, and challenging thought to acting/character notation. The greater the specificity and relish in this work, the more provocative and memorable the character will become.

I. The Facts

- After reading the libretto and listening to a recording of the show, please answer these questions from the point of view of the character.
 - o If you are performing this song in an audition/solo performance format in which you are changing the character and their given circumstances, then **answer from the new point of view**.
- 1. What is your name?
- 2. Who are you singing to?
- 3. Who are they to you? Define their relationship to you with a metaphorical endowment.
 Ex. Instead of Romeo simply saying "Juliet is my girlfriend," he could say "Juliet is my succulent, forbidden, soul-seducer."
- 4. What do you want in this song? (single sentence, adverb-verb format)
- 5. What is at stake for you? What is your fairy tale ending if you win, and what is your personal Hell if you lose?
- 6. What is your state of mind/emotion at the top of the song? (Opening stasis)
- 7. How has your state of mind/emotion changed by the end of the song? (Closing stasis)
- 8. What are the events of the prior scene that have led to this moment? (Moment before)
- 9. What is the specific, immediate event that you are responding to with your first line? (Opening trigger)
 - This occurs in the 2-5 seconds before singing, usually during the song introduction.

II. Printed Lyrics and Acting Beats

- Please type the full song lyrics in verse form.
- The following information is to be typed for each new acting beat, which may be triggered by a new idea or discovery, reaction to external stimuli, etc. Please write your responses immediately following the last lyric of the previous acting beat and sequentially number each new acting beat.
 - 1. **Beat Title**: Encapsulate the story of the beat may be literal or metaphorical Ex. "Et tu, Bro?" or "The Big Rejection" (see #3 below)

What do yo	ou want in this s	pecific moment? \	What is in y	our way	y? What are ۱	you going	g to do to	get what v	you want?
------------------------------	-------------------	-------------------	--------------	---------	---------------	-----------	-------------------	------------	-----------

Ex. "I want t	o	_but	_ and	are in my way, so
	Concise statement of what you want	obstacle 1	O	bstacle 2
I will	·"			
adverl	h + verh statement			

- 3. What has happened to initiate this change in action **Trigger** (cause) and what is your immediate visceral, emotional response **Emotional Whiplash** (effect)?
 - Ex. "Wanda interrupted my marriage proposal to say she is sleeping with my brother, and it makes me feel like I was just punched in the stomach."

Character Elements (may also be written on typed lyrics if desired)

1. Subtext

• What is the character actually thinking and feeling as they sing? This should be written directly under the corollary song text in the musical score.

2. Key Words

- Underline/circle the key words throughout the song.
 - Words that rhyme and are part of a rhyme scheme are usually important.
 - Verbs and adjectives, along with the nouns that are being described and/or acted upon.
 Key words often line up with melodic or rhythmic high points in a song.

3. Climax

• What is the moment (exact to the musical beat and word) when the dramatic action, and most often, the musical action, reaches its peak?

Musical Elements

1. Major song structures (verse, chorus, bridge, coda, etc.)

Please indicate each of the following in the music where they apply.

- a. Verse: The verse sets up the premise of a song and can be of most any length, while
- **b.** Chorus (refrain): The chorus states the main point of the lyric and generally carries the melodic focus.
 - Phrase-Form: ABA, AABA, ABA₂C, ABC, etc. indicate in score when appropriate
 - The traditional musical theatre chorus is 32 bars long. Capital letters are used to identify phrases. Each letter represents the same musical motif, thought the text may be different.
 - **Bridge:** In traditional musical theatre songs, the bridge ("B") comes part way through the chorus and differs significantly in melody, provide new information and serve as the "processing point" to connect two ideas. In some forms, the "C" section may be a second bridge.
- **c. Coda:** The coda is the concluding passage of a song, typically forming an addition to the basic structure. It often is a variation on the primary melody (A).
- **d. Sung-through:** Many newer songs are sung-through, meaning that they take a more conversational, natural form. These song types may not have an identifiable verse and chorus.

2. Initial meter & meter changes

The meter of a song (type and number of beats per measure) often communicates important information about mood and style, and meter changes very often reflect changes in action and/or emotion in the character.

3. Key signature and key signature changes

Write the original key above the first measure, and anytime the key changes circle it and write the new key above.

- Be aware of shifts from major to minor and vice versa
- Like meter, the key signature of a song (number of sharps or flats) communicates a lot about emotion and mood, and shifts in key signature almost always accompany a change in the character's emotional state and/or reflect a new idea/discovery.

4. Dynamics and dynamic changes

Indicate only dynamic instances you intend to observe, including editor markings and your own interpretations.

• The use and variation of loud and soft - both those indicated in the music and those initiated by the performer - communicate emotion, mood, action, and discovery.

5. Tempo and tempo changes

Indicate tempo markings you intend to observe, including editor markings and your own interpretations.

• The use and variation of fast and slow - as indicated in the music and as initiated by the performer-communicate emotion, mood, action, and discovery.

6. Caesuras, fermatas, etc.

Indicate only notations you intend to observe, including editor markings and your own interpretations.

• These and other types of musical notation all serve to heighten the musical and emotional stakes and often are indicative of a new idea or reversal in the character.