

The Queer Encyclopedia Of Music Dance And Musical Theater

Studying Musical Theatre America's Musical Stage Musical Theatre, Realism and Entertainment The Musical as Drama The American Musical Theater Musical Theatre Song The Musical Pick a Pocket Or Two Musical Theatre Script and Song Analysis Through the Ages Our Musicals, Ourselves Musical Theater American Musical Theatre Opera-musical Theater The Broadway Musical: A Critical and Musical Survey American Participation in Opera and Musical Theater, 1992 Theatre Music and Sound at the RSC The ^ANew Music Theater Musical Theatre Gender, Sex, and Sexuality in Musical Theatre American Musical Theater *Millie Taylor Julian Mates Dr Millie Taylor H. Scott McMillin Lehman Engel Stephen Purdy Richard Kislan Ethan Mordden James Olm John Bush Jones Alyson McLamore Gerald Martin Bordman Joseph P. Swain Joni Maya Cherbo Millie Taylor Eric Salzman John Kenrick Kelly Kessler James Leve*
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this lively textbook provides a comprehensive overview of the history theory and practice of this popular theatre form bringing critical theory and musical theatre together millie taylor and dominic symonds explore the musical stage from a broad range of theoretical perspectives part 1 focuses on the way we understand musicals as texts and part 2 then looks at how musical theatre negotiates its position in the wider world part 3 recognises the affiliations of various communities with the musical stage and finally part 4 unravels the musical's relationship with time space intertextuality and entertainment written by leading experts in musical theatre and drama taylor and symonds utilise their wealth of knowledge to engage and educate the reader on this diverse subject with its accessible and extensive content this text is the ideal accompaniment to any study of musical theatre internationally an essential tool for students of all levels lecturers practitioners and enthusiasts alike

mates shows the musical stage in all its guises from burlesque to musical comedy to grand opera from its beginnings in pre revolutionary america to the present day he deals sensitively with the recurrent aesthetic question of popular versus highbrow art and also looks at critical reactions to popular theatrical forms of

musical entertainment he introduces the reader to various types of theatrical companies the changing repertory and the many kinds of musical performers who have animated the stage mates focuses on the creative relationships between the different forms of opera the minstrel show and circus melodrama and dance burlesque revue vaudeville and musical comedy

what is it about musical theatre that audiences find entertaining what are the features that lead to its ability to stimulate emotional attachment to move and to give pleasure beginning from the passion musical theatre performances arouse and their ubiquity in london s west end and on broadway this book explores the ways in which musical theatre reaches out to and involves its audiences it investigates how pleasure is stimulated by vocal musical and spectacular performances early discussions centre on the construction of the composed text but then attention is given to performance and audience response musical theatre contains disruptions and dissonances in its multiple texts it allows gaps for audiences to read playfully this combines with the voluptuous sensations of embodied emotion contagiously and viscerally shared between audience and stage and augmented through the presence of voice and music a number of features are discovered in the construction of musical theatre performance texts that allow them to engage the intense emotional attachment of their audiences and so achieve enormous popularity in doing this the book challenges the conception of musical theatre as only entertainment entertainment instead becomes a desirable ephemeral and playful concept

derived from the colorful traditions of vaudeville burlesque revue and operetta the musical has blossomed into america s most popular form of theater scott mcmillin has developed a fresh aesthetic theory of this underrated art form exploring the musical as a type of drama deserving the kind of critical and theoretical regard given to chekhov or opera until recently the musical has been considered either an integrated form of theater or an inferior sibling of opera mcmillin demonstrates that neither of these views is accurate and that the musical holds true to the disjunctive and irreverent forms of popular entertainment from which it arose a century ago critics and composers have long held the musical to the standards applied to opera asserting that each piece should work together to create a seamless drama but mcmillin argues that the musical is a different form of theater requiring the suspension of the plot for song the musical s success lies not in the smoothness of unity but in the crackle of difference while disparate the dancing music dialogue and songs combine to explore different aspects of the action and the characters discussing composers and writers such as rodgers and hammerstein stephen sondheim kander and ebb leonard bernstein and jerome kern the musical as drama describes the continuity of this distinctively american dramatic genre from the shows of the 1920s and 1930s to the musicals of today

provides an exhaustive study of the diversity of vocal and performance styles specifically for musical theatre offering a guide to the complementary craft of song selection and the art of tailoring songs to the singer s greatest attributes

the musical a look at american musical theater

from gilbert and sullivan to andrew lloyd webber from julie andrews to hugh jackman from half a sixpence to matilda pick a pocket or two is the story of the british musical where it began and how it developed in pick a pocket or two acclaimed author ethan mordden brings his wit and wisdom to bear in telling the full history of the british musical from the beggar s opera 1728 to the present with an interest in isolating the unique qualities of the form and its influence on the american model to place a very broad generalization the american musical is regarded as largely about ambition fulfilled whereas the british musical is about social order oklahoma s curly wins the heart of the farmer laurey or in other words the cowboy becomes a landowner establishing a truce between the freelancers on horseback and the ruling class half a sixpence on the other hand finds a working class boy coming into a fortune and losing it to fancy dans whereupon he is reunited with his working class sweetheart his modest place in the social order affirmed anecdotal and evincing a strong point of view the book covers not only the shows and their authors but the personalities as well w s gilbert trying out his stagings on a toy theatre ivor novello going to jail for abusing wartime gas rationing during world war ii fabled producer c b cochran coming to a most shocking demise for a man whose very name meant classy carefree entertainment unabashedly opinionated and an excellent stylist author ethan mordden provokes as much as he pleases mordden is the preeminent historian of the form and his book will be required reading for readers of all walks from the most casual of musical theater goers to musical theater buffs to students and scholars of the form

how many times have you experienced a musical that was fabulous or just didn t work at all but you had no idea how to communicate why how do you differentiate between a flaw in the performance portrayal of a character to a structural flaw in the musical itself how do you analyse musical theatre songs that are so subjective in its very nature is there even a common link of analysis between musicals from the golden age and musicals from the present day musical theatre script and song analysis through the ages answers these questions and gives students of musical theatre the tools they need to understand and articulate how musicals work at the heart of any musical lie its music and lyrics yet it is this area that is least understood this book offers a brand new terminology of analysis that gets to the core of what holds a musical together the libretto music and lyrics through identifying methods of lyric and musical analysis and applying these to ten different musicals throughout history students are able to ask questions such as why does this song sound this way what is this lyric doing to identify character purpose and how is a character communicating this feeling to an audience from classroom analysis through to practical application this text guides readers through a structured approach to understanding disseminating and more importantly articulating how a musical works a perfect tool for students of musical theatre its practical benefits of understanding the form and realizing that it can be applied to any age musical will benefit any theatre person in helping articulate all of those abstract feelings that are inherent in this art form it offers a roadmap to the musical s innermost dna

the first comprehensive social history of the american musical theater this social history will appeal to both students and fans of broadway

for surveys of musical theater music appreciation courses and popular culture surveys this unique historical survey illustrates the interaction of multiple artistic and dramatic considerations with an overview of the development of numerous popular musical theater genres this introduction provides more than a history of

musical theater it studies the music within the shows to provide an understanding of the contributions of musical theater composers as clearly as the artistry of musical theater lyricists and librettists the familiarity of the musical helps students understand how music functions in a song and a show while giving them the vocabulary to discuss their perceptions

hailed as absolutely the best reference book on its subject by newsweek american musical theatre a chronicle covers more than 250 years of musical theatre in the united states from a 1735 south carolina production of flora or hob in the well to the addams family in 2010 authors gerald bordman and richard norton write an engaging narrative blending history critical analysis and lively description to illustrate the transformation of american musical theatre through such incarnations as the ballad opera revue golden age musical rock musical disney musical and with 2010 s american idiot even the punk musical the chronicle is arranged chronologically and is fully indexed according to names of shows songs and people involved for easy searching and browsing chapters range from the prologue which traces the origins of american musical theater to 1866 through several intermissions for instance broadway s response to the swing era 1937 1942 and up to act seven the theatre of the twenty first century this last chapter covers the dramatic changes in musical theatre since the last edition published whereas fosse a choreography heavy revue won the 1999 tony for best musical the 2008 award went to in the heights which combines hip hop rap meringue and salsa unlike any musical before it other groundbreaking and or box office breaking shows covered for the first time include avenue q the producers billy elliot jersey boys monty python s spamalot wicked hairspray urinetown the musical and spring awakening discussion of these shows incorporates plot synopses names of principal players descriptions of scenery and costumes and critical reactions in addition short biographies interspersed throughout the text colorfully depict the creative minds that shaped the most influential musicals collectively these elements create the most comprehensive authoritative history of musical theatre in this country and make this an essential resource for students scholars performers dramaturges and musical enthusiasts

to see a broadway musical is to experience how a drama using melody harmony and rhythm evokes the emotion needed to perpetuate a story line without music many of these plays would not succeed failing to convey the intended message this new edition of swain s classic text winner of the 1991 ascap deems taylor award reveals how a musical drama achieves plot movement character development and conflict through strategic placement of song and music in 20 musical plays unlike critical literature that has simply explored theatrical style and production histories this survey focuses mainly on the power of music illustrated with more than 150 musical excerpts and essays swain includes the latest research and viewpoints of contemporary critics offering insight into dramatic expression and how renowned composers including jerome kern george gershwin jerry bock stephen sondheim and andrew lloyd webber influenced the broadway musical this provides insights into the many impressive musicals to hit the stage between the years of 1927 and 1987 illuminating how specific revisions to productions such as showboat and oklahoma forever changed their popularity learn how music is used as a symbol for psychological or emotional action from shakespearean drama s such as kiss me kate and west side story to more current dramas including godspell a chorus line and jesus christ superstar replete with a never seen before essay on les misérables this edition also includes an expanded epilogue highlighting the phenomena behind miss saigon and phantom of the opera megamusicals that changed the direction of the broadway tradition for professors of dramatic arts and people interested in broadway musicals theater popular

music and opera

data gleaned from the 1982 1985 and 1992 surveys of public participation in the arts sppas were used in this analysis of participation in opera and musical theater operetta findings indicate that opera is the least popular of the fine arts being the least frequented and the least selected as an activity respondents would like to attend more frequently opera attendees are more likely than other arts attendee groups to attend all other fine arts activities and show a significant interest in more types of music than any other arts attendee group there is a strong relationship between early general arts education and adult opera attendance opera attendees are predominantly white better educated wealthier and somewhat older than other art goers but younger persons are attending in about the same proportions in 1992 as in 1982 more persons watch or listen to opera on the media than attend live performances findings of musical theater operetta participation indicates that attendance of these forms of theater is second to attendance of art museums musical theater operettas primary appeal is live performance many more individuals indicated that they would attend musical theater performances if cost and accessibility were not issues the report includes tables and appendices mm

this book discusses an exciting laboratory that has been developing the practice of theatre music composition and sound design since 1961 the royal shakespeare company musical practices have evolved as composers and musical directors inherited from the past and innovated with new technology different interpretations of single plays in multiple iterations have provided a picture of developing styles genres working practices technologies and contexts actor musicianship has been practiced quietly and without fuss and the role of the sound designer has appeared and transformed the theatrical soundscape this book moves to musical theatre to evidence a continuum between its rich interdisciplinary textures and the musicodramatic world of shakespeare s plays positioning the rsc as an innovative company that continually expands the creative and collaborative possibilities of the theatre

the new music theater is the first comprehensive attempt in english to cover this still emerging art form in its widest range this book provides a wealth of examples and descriptions not only of the works themselves but of the concepts ideas and trends that have gone into the evolution of what may be the most central performance art form of the post modern world authors salzman and desi consider the subject of music theatre from a social as well as artistic point of view exploring how theatre works in culture and how music works in the theatre

musical theatre is a comprehensive history of stage musicals from the time of the ancient greeks to paris during the 1840s to andrew lloyd webber and broadway as we know it today

established and emerging musical theater scholars wrestle with the complexities of the gendered and sexualized musical theater form critics and fans alike often mistake theatrical song and dance as simplistic heteronormative and traditional this collection troubles this over idealized notion of musical theatre tackling divas chorus boys and the rockettes hit shows such as hamilton and spring awakening and lesser known but groundbreaking gems like erin markey s a

ride on the irish cream and kirsten childs s bella an american tall tale the book takes a broad look at musical theater across a range of intersecting lenses including race nation form dance casting marketing pedagogy industry stardom politics and platform undermining the musical form s conservative façade scholars drive home the fact that gender and desire have long been at the heart of the musical this exciting and vibrant collection of articles takes sex sexuality gendered complexity out of the musical s liner notes and back above the marquee

oklahoma and the integrated book musical musical theater in nineteenth century america broadway at the turn of the century the teens the twenties the thirties the forties the fifties the sixties the seventies the eighties the nineties the new millennium musical theater off broadway the black musical rock on broadway the star

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Introduction

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