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In 1961, veteran Broadway musical director Lehman Engel approached BMI with an innovative idea: create a place where the fundamentals of musical theatre craft could be conveyed to a new generation of theatre songwriters. Today, more than 60 years later, the BMI Lehman Engel Musical Theatre Workshop is the foremost training ground for new musical theatre writers; the setting where the writers of A Chorus Line, Little Shop of Horrors, Nine, Ragtime, Avenue Q, Frozen, Next To Normal and The Book of Mormon, among many others, learned their craft. The Workshop focuses on craft, not on style. Writers are heartily encouraged to write with their own voices and tell their own stories, making use of structures and disciplines that support that. In recognition of its resounding contribution to the past half-century of musical theatre, the Workshop was awarded a Drama Desk Award in 2006 and a special Tony Award in 2007. More about Lehman EngelNotable Workshop Writers & ShowsAbout the Songwriting WorkshopEntrance into the Songwriting Workshop begins with a two-year weekly course. Writers in the First Year of the Workshop (moderated by Patrick Cook and Frederick Freyer) explore the fundamentals of songwriting for the musical theatre through a series of collaborative assignments, culminating in the creation of 10-minute musicals at the end of the spring semester. In the Second Year of the Workshop (moderated by Patrick Cook, Frederick Freyer and Sara Wordsworth) writers team up to focus on crafting songs for a full-length musical, emphasizing the content and placement of songs and the use of music and lyrics to convey and develop characters. At the end of the Second Year, participants present excerpts from their work and a select number are invited to continue in the Advanced Workshop. The Advanced Songwriting Workshop hosts ongoing weekly sessions of talented graduates of the first two years. Recent moderators include Lynn Ahrens, Kristin Anderson-Lopez and Robert Lopez, Amanda Green, Richard Maltby, Maury Yeston, and more. About the Bookwriting WorkshopEntrance into the Bookwriting Workshop begins with a one-year weekly course. The First Year of the Workshop, moderated by Drama Desk Award winning bookwriter Adam Mathias, unlocks the toolkit for musical theatre librettists. Through lecture, discussion, and assignments students learn how to apply the fundamentals of dramatic writing to the craft of creating musicals. As a class, writers deep-dive into the DNA of the musical theatre canon from the Golden Age through today dissecting what works and why and then applying it to their own work. The Advanced Bookwriting Workshop meets weekly to provide in depth peer and moderator feedback on musical theatre libretti at all stages of development. Attending the WorkshopBMI fully funds the Musical Theatre Workshop and provides it free of charge to admitted participants. Writers are not required to be affiliated with BMI. The Workshops meet September through June in person in New York City. Participants are expected to reside in the city or within commuting distance. Inclusion & AccessibilityThe BMI-Lehman Engel Musical Theatre Workshop is committed to maintaining an inclusive culture that allows all members a safe community with an equal opportunity to contribute in ways that will result in increased creativity and exceptional writing. The Workshop's ongoing goal is for our performers to reflect the diversity of the world we live in. Please contact us if you have any questions about disability accessibility. Patrick Cook, Director Kirsten Childs-Frederick Freyer, Director Dionne McClain-Freeseey Janine McGuire Mary Liz McNamara Adam Mathias Alan Menken Arri Lawton Simon Sara Wordsworth Maury Yeston By cruise and

former Members and Alumni of the BMI Lehman Engel Musical Theatre Workshop View Learn about Lehman Engel and BMI's support for Musical Theatre through this award-winning program.View Presented by the BMI Foundation Jerry Book AwardNamed in honor of the BMI composer of Fiddler on the Roof, The Rothschilds, She Loves Me, The Apple Tree, and Fiorello, this monetary award is presented to Workshop writers and composers for furtherance of a promising musical project. Jerry Harrington AwardsThese monetary awards are made annually in memory of Jerry Harrington to outstanding members of The Workshop.Ellen Schwartz AwardThe Ellen Schwartz Award for Outstanding Literary Merit in Lyric Writing is presented annually to a Second Year or Advanced Class participant of The Workshop. Presented by BMI, managed by the Dramatist Guild FundThe George Bailey FundThis fund, donated anonymously by a Workshop member, was inspired by the film classic It's a Wonderful Life. The fund provides first and second-year members with financial assistance for unforeseen expenses that would hinder the pursuit of their craft. Grants are awarded during each workshop term. For more information about the workshop: Patrick Cook Senior Director, Musical Theatre 7 World Trade Center 250 Greenwich Street New York, NY 10007-0030BMIMusicalTheatre@bmi.comSINGING SUMMER SCHOOL Sing and perform under the expert guidance of world-class, professional vocal coaches in our Singing Summer School. Take part in a full line up of masterclasses and workshops covering specialised techniques and a range of repertoires Form of theatrical performanceA workshop production is a form of theatrical performance, in which a play or musical is staged in a modest form which does not include some aspects of a full production. For example, costumes, sets and musical accompaniment may be excluded, or may be included in a simpler form. In contrast, tryout productions are usually presented as full productions, with performers in costume, on a set, and accompanied by an orchestra or band.Under the Actors' Equity Workshop Code, a workshop "can be produced for about one-eighth of what a Off-Broadway production would cost, and for about one-twentieth of what a Broadway production would cost" [1] A producer can develop works at less expense in the workshop format, and can present those works to potential investors to solicit their backing for higher-quality productions.[1]One common purpose of a workshop production is to provide a preview staging of a new work in order to gauge audience and critical reaction, following which some parts of the work may be adjusted or rewritten before the work's official premiere. Because a workshop production generally pays less for the rights to perform the play, workshop productions also provide an opportunity for smaller theatres to generate increased publicity by staging a popular or highly anticipated work for which a full production might be too costly. Some theatre companies, in fact, specialize exclusively in workshop productions; amateur and youth theatre companies, for example, are commonly structured on the workshop production model.Some fictional works, including the musical A Chorus Line and the television series Smash, depict the audition and workshop processes of developmental theatrical productions." a b Farber, Donald C. (2006). Producing Theatre: A Comprehensive Legal and Business Guide (3rded.). Pompton Plains, New Jersey: Limestone Editions. p.103. ISBN9780879103170.Read-throughRetrieved from " Theatre workshops are small classes that focus on interaction and practice within different areas of theater. In most cases, students in these classes create a product or finished piece, but there are some workshops that simply teach techniques. The use of the term workshop as opposed to class is primarily due to tradition, as there are many acting classes that function much like workshops. Generally, the duration of a workshop is shorter than that of a class, and the students involved may critique one another as part of the learning experience. Within the broad category of theater workshops, there are a number of smaller, more specific types of workshops available. It is common, given the short duration of most of these activities, for these workshops to be highly specific or involve a small number of participants. Play writing workshops, acting workshops, and even design workshops all fit under the broad category of theater workshops. Many are even more specific, focusing on, for example, a single style of acting or problems within play writing. In many cases, theater workshops are taught by talented professionals or famous individuals. When offered through a school, this type of experience is a great way for institutions to connect students with important theater figures without demanding that the professional teach a full class. Each teacher may have a different style for teaching workshops, but some adhere to very strict guidelines. There are also traditional teaching styles that may be common in certain theater movements. The activities performed in theater workshops depend on the subject at hand. In acting workshops, students may work on scenes or physical tasks. Writing workshops often involve bring a piece to work on and critiquing the work of others. Design workshops are frequently limited by the scale of many theater projects, and thus often focus on creating small models or other reasonable projects. Some workshops involve significant amounts of work outside the group, but others focus on creating an experience within the class. While there are many reasons that people attend theater workshops, one of the most compelling is the chance to interact with other individuals a student respects professionally. This means that the caliber of participants and teachers has a large impact on the value and prestige of the workshop. Some well-established workshops are thought of as breeding grounds for future stars in theater and are thus highly competitive. Smaller workshops can be just as valuable, but rely on mutual respect for success.

Musical Expert is dedicated to providing accurate and trustworthy information. We carefully select reputable sources and employ a rigorous fact-checking process to maintain the highest standards. To learn more about our commitment to accuracy, read our editorial process. As a performance course, Musical Theatre emulates a rehearsal process. Members will train in singing, acting and choreography, led by a Stage Director and Musical Director.Each season, fresh material is selected and members will experience a full rehearsal schedule, leading towards a presentation in the main theatre at the end of the season, with all family and friends invited.Material is carefully chosen from across the world's musical theatre canon, with regular input from members. Our recent work has included contemporary musicals, lesser-known work, Broadway hits and the classic favourites.Members will receive high-level training, as well as the benefits of improved fitness, stamina and breath control. Led by an experienced NIDA teaching artist, this intensive course is tailored to enhance your singing, dancing and acting skills through practical skills-based training. Collaborate with specialists in each discipline to deepen your understanding of musical theatre, refine your performance technique and build the stamina necessary for this demanding art form.Develop the ability to learn and retain simple choreography, ensuring expressive physical storytelling. Apply safe vocal techniques to a diverse range of musical theatre repertoire, preserving vocal health while delivering powerful performances. Explore Stanislavskian acting methods to achieve truthful character portrayals through song, connecting authentically with your audience. Join us in a dynamic and collaborative learning environment to develop the skills and confidence to pursue your passion on stage.Develop basic jazz technique.Learn safe vocal techniques and apply them to musical theatre repertoire.Learn Stanislavskian acting technique and apply it to the journey of a solo song!This course is classified as Core Techniques. You'll get the most out of it if you have some previous performance experience. The teachers were amazing (passionate, embedded in the industry and well organized). The content was perfectly balanced including theory and relevant industry practices. It was great to work with professionalsand learn not only vocal or acting or dance skills, but also hear about their own experiences and different aspects of the reality of the performing arts industry. For more information, please see our Terms & Conditions. Each day, students will participate in several core classes in voice, acting, dance, and audition techniques.Master ClassesEvery summer, Musical Theatre Workshop offers master classes to students for an opportunity to connect with a master teacher in a classroom setting. This year's masterclasses will be led by Erika Henningsen, currently on Broadway as Sandra Dee inJust in Time, the originator of Cady inBroadwaysMean Girls, and a featured actor in Tina Feys Netflix seriesThe Four Seasons. Henningsen will address the entire program with a career conversation and master class.An accompanist will be provided; please bring your own sheet music in the correct key if you would like an opportunity to perform and receive feedback. Please note that there is only time for a limited number of students to perform in a master class, while the rest learn through observation. Please seefor to get the most out of a master class for more information.In previous years, master classes have been led by the following guests:Christy Altomare, originator and star ofBroadwaysAnastasiaKihyon Hursey, songwriter on the major motion pictureSpirited, starring Ryan ReynoldsDan Callaway, national Broadway tour withPhantomof the OperaDebo Ray, Grammy-nominated performerCore ClassesVoiceDance and Movement for the StageActing TechniqueAudition Technique: This required class will help you ace your next audition by learning the dos and donts of audition etiquette.Bring your own sheet music for two contrasting selections in the correct key, ideally 1632 bars each.Headshots and rsums are welcome but not required.Electives:Students will rank their top six electives by preference and be assigned the top three available. Previous electives are listed below to give you an idea of the types of classes available.Acting Through Song (ATS): Practice what William Eastland calls "The Juggling Act"balancing concentration on your characters objective without getting distracted by vocal challenges in musical theater, opera, and contemporary styles. A discussion will be followed by coaching of several student volunteers. Please bring your own sheet music in the correct key if you would like an opportunity to perform and receive feedback.

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