Musical Theatre in Secondary Education:

Teacher Preparation, Responsibilities, and Attitudes

by

Debra Jo Davey

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2010 by the
Graduate Supervisory Committee:

Jeffrey Bush, Co-Chair
Sandra Stauffer, Co-Chair
William Reber
Margaret Schmidt
Jill Sullivan

ARIZONA STATE UNIVERSITY

December 2010

ABSTRACT

Since the 1920's, the school musical has been an important event in American high schools and in the lives of students. This study begins with a condensed history of the American musical theatre, into focus on selected shows' value as potential high school repertoire. Review of literature included studies of high school musical theatre, production guides and related materials, and writings both against and in favor of musicals at the high school level. The school musical is usually undertaken as an extra-curricular activity led by performing arts faculty. This study focuses on the preparation, responsibilities, and attitudes of high school music educators toward musical theatre direction. Musical direction is defined as teaching the vocal music, and teaching and leading the instrumental music of the production where applicable.

A researcher-designed survey was distributed to Arizona music educators in schools that included grade 12. The response rate was 71%. Questions included items designed to assess the pervasiveness of musical theatre productions, the roles and responsibilities of music educators, and their preparation for those roles. Additional Likert-type questions comprised an inventory measuring attitudes toward musical theatre productions.

Results of the survey showed that musicals are produced in 80% of Arizona high schools, and music faculty are expected to lead at least the musical aspects of these productions. Although 62% report that they learned about teaching musical theatre on the job, and that they received no other preparation, 70% report a large amount of personal enjoyment and fulfillment from their work

in musical theatre. The mean attitude score for positive feelings about work in musical theatre was found to be significantly higher for choral teachers than instrumental teachers. The primary implications of the study are the need for better preparation and in-service opportunities for music educators in musical theatre pedagogy.

This dissertation is dedicated to my Loves:

My family,

Jeffrey J. Davey

Matthew James Gunby III

and Rebecca Jo Gunby

and to my mentor and best friend, William E. Wells, who introduced me to musical theatre, taught me to be a teacher, and enriched my life.

ACKNOWLEDGMENTS

The writer would like to acknowledge, with humble respect and gratitude, the years of encouragement and contributions of Dr. Sandra Stauffer, advisor, teacher, and friend—without whom this dissertation, and therefore the DMA degree, would not have been accomplished. The writer also acknowledges Dr. Jeffrey Bush, co-chair, for his tireless and always supportive efforts as this project was nearing completion. In addition, the writer thanks and recognizes the contributions of the other members of the Supervisory Committee: Dr. William Reber, Dr. Margaret Schmidt, and Dr. Jill Sullivan. All members of the committee contributed unique and brilliant insights that are truly appreciated, as well as supportive input and inspiring teaching throughout the DMA course work

The writer acknowledges the time and effort given by Robert Bullwinkel, Visual and Performing Arts Coordinator, Fresno County Office of Education, for his assistance and cheerleading; Kim Morin, Professor of Educational Theatre at Fresno State University for the same; Joseph Gordon, for his expertise so generously shared; Jennifer Broatch, PhD, for statistics assistance; and Julie Schlafer for her formatting work.

Finally, sincere thanks go Jeffrey J. Davey, the writer's husband and always-available in-house computer technician, for countless computer emergency "saves." Thank you, BSCM, for never losing your patience with me.

TABLE OF CONTENTS

Page

LIST OF TABLES ix

LIST OF FIGURES xi

Purpose of the Study and Research Questions 4

Definitions of Terms 8

Delimitations 12

CHAPTER II REVIEW OF RELATED LITERATURE 13

Part I: A Condensed History of the Musical in America 14

American beginnings 14

1870s to 1920s 27

1920s to 1930s 32

1940s to 1950s—The "Golden Age." 36

1960s to 1970s 44

1980s and 1990s, aka "The British are Coming, The British are Coming." 54

2000 to the present 64

Summary 73

Part II: Anthologies of Shows 75

Part III: Commentary About and Studies of High School Musical Theatre 79

Criticisms/disadvantages of staging high school musicals 79

Advantages of and reasons for staging musicals in high schools 82

Page

Studies of musical theatre in high schools 86

Part IV: Practical Guides about Aspects of Producing a Show..... 96

Dissertations and theses. 96

Books on show production. 101

Singing and conducting: Articles, studies, and books..... 109

CHAPTER III RESEARCH METHODS 113

The Instrument 113

Pre-Test and Pilot Studies 117

Main Study Respondents..... 119

Procedure..... 120

Analysis..... 122

CHAPTER IV RESULTS 124

School and Program Information 124

Music Teacher Roles and Preparation..... 135

Attitudes and Motivations 144

Research Hypotheses..... 149

Final Questions..... 159

Demographic Data..... 160

Summary 167

Discussion 171

Conclusions 178

Page

Implications for Future Research 180

BIBLIOGRAPHY 184

APPENDIX

A JOSEPH GORDON'S LISTING OF IMPORTANT BROADWAY MUSICALS 2008-2010 196

B PRODUCTION PLANNING FORM, P. M. HOWARD, 1990 200

C SURVEY COVER LETTER AND SURVEY- MUSICAL THEATRE IN TODAY'S HIGH SCHOOLS 202

D INSTITUTIONAL REVIEW BOARD FORM 213

E SURVEY RESPONDENTS' MOST SUCCESSFUL SHOWS 215

F SURVEY RESPONDENTS' LIST OF PROBLEM SHOWS 219

G RESEARCH HYPOTHESES COMPLETE SAS DATA OUTPUT 221

H RESPONDENTS' COMMENTS SURVEY QUESTION 36 - PROBLEMS IN MUSICAL THEATRE WORK 231

I SURVEY QUESTION 37 - RESPONDENTS' POSITIVE OUTCOMES 234

J RESPONDENTS' COMMENTS - FINAL SURVEY QUESTION 39 236

LIST OF TABLES

Table Page

1 Primary Job of Respondents 125

2 Frequency of Musical Productions 126

3 Production Roles 127

4 School Size 128

5 Grade Levels in Schools 129

6 Years of Musical Theatre Production at Schools 130

7 Musical Theatre Work as Class vs. Extra-Curricular Activity 130

8 Percentages of Student Population Auditioning for Musicals 131

9 Percentages of Male Students Who Audition 132

10 Community Volunteer Help 133

11 Faculty Participation 134

12 Vocal Music Direction 135

13 Accompaniment 136

14 Conductor of Live Accompaniment 137

15 Teacher Preparation for Musical Theatre Education 138

16 Workshops, Conferences, Conventions 139

17 Support Materials Found Helpful in Musical Theatre Education 140

18 Materials Requested for Future Reference 141

19 Most Successful Shows 142

20 Shows Listed as Most Problematic 144

Table Page

21 Means, Standard Deviations of Attitude/Motivation Questions 147

22 Dependent Variable: Score..... 151

23 Means and Tukey Comparisons: Tukey's Studentized Range (HSD) Test for Score..... 151

24 Difference in the Mean Preparation Score Between the Different Teaching Assignments: Dependent Variable: Prepared Subscore 1 153

25 Tukey's Studentized Range (HSD) Test for prepared_subscore1 153

26 Dependent Variable: Score..... 155

27 Tukey's Studentized Range (HSD) Test for Score..... 155

28 Dependent Variable: Score..... 158

29 Tukey's Studentized Range (HSD) Test for Score..... 158

30 When Interest in Musical Theatre Began..... 159

31 Age of Respondents 161

32 Ethnicity of Respondents 162

33 Stipends Earned Through Musical Theatre Work..... 165

34 Respondents' Further Comments on Preparation, Motivations, and Attitudes 166

LIST OF FIGURES

Figure Page

1. Green's (2008) Template for Show Listings from Broadway Musicals, Show by Show, 6th ed. 78

2. Flow of participants in survey study. 121

3. Results of attitude survey questions. 145

4. Histogram of mean attitude scores. 148

5. Average attitude score for teaching assignment. 150

6. Average preparation attitude score by teaching assignment. 152

7. Average attitude score for school sizes. 154

8. Average attitude score for production scores. 157

9. Number of years teaching. 163

10. Number of years in current teaching position. 163

Chapter I

"Musicals!
The Perfect Medicine!"
By Christopher Rawson (1994)[1]

> If you want to feel better about the world today, the perfect medicine is the high school musical in your own town or neighborhood. . . .'The play's the thing,' we like to say, but that's only partly true of this annual burst of creative enthusiasm. The audience is also very much the thing, the gaggle of proud families and fellow students, from giggling admirers to cool ironists. Many drama critics around the country won't go to high school musicals, let alone write about them. They can't know what they're missing. I could to only five this year, but each one proved a distinctive pleasure . . . the kids themselves, performers, musicians, crew and friends—slick, knobby, jerky, svelte, frenetic, gangly, intense and cool, sometimes simultaneously, sometimes by turns. What a rich feast of individual achievement and promise.

Since the 1920's, the school musical has become an important event in American high schools. In a 2003 study, Williams found that up to 85% of high schools in Ohio present musicals. Similarly, studies by Burnau (1966), Nocks (1970), Peluso (1971), Seidel (1991) and Waack (1983) document a steady increase throughout the last half of the twentieth century in the number of high

---

[1] From *Pittsburgh Post-Gazette.* From Drama Editor Christopher Rawson's column on Pittsburgh Civic Light Opera's Gene Kelly Awards, which honors local high school theatre production. (Boland, 1997, p. 175)

schools presenting musicals. Tumbusch (1968) suggests that audience enthusiasm for such productions during the middle decades of the twentieth century became an irresistible force in increasing the musical and theatrical efforts of American public high schools. According to Waack (1983), by the early 1980's a majority of high schools were staging musicals.

High school productions have included operetta, musical comedy, revue, and Broadway book musicals. With increased marketing and creative efforts of the musical licensing companies aimed at making more school-appropriate shows available, school musical productions continue to be common and popular. Williams (2003) writes:

> Parents and community alike are entertained yearly by productions that range from the modest to the lavish. Great expense, hours of rehearsal, and a tremendous amount of caring and work on the part of secondary-level music teachers, other faculty and students go into these presentations. (p. 1)

Today, the high school musical is usually undertaken as an extra-curricular activity, with performing arts faculty producing and teaching the skills necessary for performance of the show. Although the musical is not usually a part of the academic day, this experience carries important meanings for students (Williams, 2003). The musical may incorporate students from the choral and drama departments, the band and orchestra, dancers and visual artists, those with an interest in technical theatre, and those who had never before had an interest in

taking a choral or drama class. School musicals may lead students toward careers in the performing arts, either as performers or as technical theatre professionals.

The presentation of a musical is a complex undertaking, often beginning in planning stages a year or more before opening night. Williams (2003) identifies nine different areas of expertise and leadership roles that are called upon when a high school musical is planned, rehearsed, and staged: producer, dramatic director, vocal director, pit orchestra director, set designer/builder, lighting designer, choreographer, coordinator for props, and the costume manager. Other researchers, including Nocks (1970) and Van Houten (1999), consider production roles differently; for example, the lighting designer might double as the set designer; the props coordinator might also serve as the costume designer; the musical director might include both vocal and instrumental direction. The non-musical production roles may be filled by faculty or members of the community (usually volunteer, sometimes paid). A single individual might assume multiple production roles, or alternatively, one of these roles may be assumed by multiple individuals, depending on the show, the personnel available, and the volunteer pool. For example, the set and props designer might also be the lighting and sound director. The community may rally around the project through involvement of parent and community volunteers as well as providing audiences for the shows.

The music production roles typically fall to the music faculty members in the high school. For example, the vocal director of the production is usually the choral teacher of the school who prepares the solos, small ensembles, and choral music of the production. The person responsible for preparing the student

instrumentalists for the production is usually the band or orchestra teacher of the high school. The musical director, who is also usually the pit director, might be the school's choir teacher, orchestra or band teacher. Some schools' music faculty trade musical directing duties every other year. In addition, music faculty might be called upon to assume non-musical duties. Burnau (1970) speaks to this issue, recommending pre-service preparation as well:

> Music education students at the college level should be encouraged to enroll in courses of the elements of the "dance," and "theater," because of the many instances in which the high school music director is required to manage all of the facets of a music-dramatic production (p. 127).

Regardless of role, one of the questions infrequently examined in the literature has to do with the preparation of the adults, particularly music educators, who facilitate the musical production roles of high school musicals. Robinson (1990) describes his own experience as a high school musical director, beginning with no experience or preparation as a musical theatre director. On learning on the job, he comments: ". . . the knowledge gained through each effort has improved efficiency and ability to develop a quality end product" (p. 2).

Purpose of the Study and Research Questions

The purpose of this study is to explore and describe secondary music educators' preparation, responsibilities, and attitudes with regard to work in their schools' musical theatre productions. The following questions guide the study:

1. How common is musical theatre production in today's high schools?

2. What are the responsibilities of high school music educators for high school musical theatre productions?
3. How are music educators prepared for their responsibilities in musical theatre productions?
4. What attitudes toward musical theatre are reported by secondary music educators?

Need for the Study

A gap exists in the literature regarding musical theatre educators--their preparation, responsibilities, and attitudes. Aside from Williams' dissertation (2003) on the wide-ranging duties of the music educator in working in musical theatre, recent writings on musical theatre in education are a limited to a small number of studies on musical theatre and related topics, articles in professional journals, books on musical theatre history, and "how-to" books on the practical aspects of production. Sample (1964) writes extensively about the increasing popularity of musical theatre in American high schools of the mid-twentieth century, then describes the need for studies on this subject:

> [the writer] has attempted to establish that a significant number of high schools are producing musicals, that directors are encouraged to produce musicals and that the writers of music education materials have neglected to treat this subject in an adequate manner (p. 12).

This gap in the literature is unfortunate, for as early as 1964, Sample noted:

> The secondary school has discovered an excellent public relations tool in the production of a musical with firmly established appeal. The high

> school music director finds himself wanting to satisfy the community, the students, and the administration without sacrificing his educational ideals. (p. 12)

Considering the potential impact and importance of the school musical in the lives of students and community members, the teacher-directors of the project should be experts in the preparation of student performers. In particular, the stage director, musical director, and choreographer should be prepared not only in those aspects of performing arts, but should also be prepared in appropriate teaching methods and techniques for adolescent performers, for as Sample states:

> Unskilled direction can often mean that the time spent to prepare a performance is excessive and out-of-proportion to the benefits gained. An unskilled director will further fail to help the student participants gain the experiences which would result in new insights and growth. Each participant in the production should be aware of the importance of his contribution; this can only be accomplished by a sensitive director, one who possesses both theatrical technique and human understanding (1964, p. 50).

Hobgood (1991) notes that the key to the performance and educational value of a school musical theatre production is the teacher's preparation. Music specialists/teachers may have significant responsibility for high school musicals, and therefore the preparation of these teachers for musical theatre direction is a legitimate question. Are they prepared for the musical responsibilities they may be required to fulfill? Have they received education specifically in musical theatre

technique, from whom, and is the preparation adequate? Is most of their learning trial-and-error or learn-as-you-go in context of their work with students? Maddox (1978) writes:

> But pity the poor 'Renaissance Man' music instructor. Since music is in the humanities, therefore the music instructor, either vocal or instrumental, is expected to be an expert in all areas of the humanities, including drama. This fallacy often manifests itself in the yearly musical. (p. 1)

With the demand for musicals in high schools (Phillips, 2004; Waack, 1983; Williams, 2003), it is all but certain that secondary music educators will be expected to take on responsibilities associated with these productions. What are their attitudes towards these responsibilities, given the added hours, skills, and energy required? Williams (2003) states:

> More needs to be done before a truly comprehensive evaluation of the high school musical is possible. . . . Attitudinal research in a broad sample setting for music teachers who present musicals is also needed. Aside from the writing of individual teachers who generally endorsed the musical for their educational value a broad attitudinal assessment of teachers in the field is missing from the literature. Answers to the questions related to the motivation that teachers have for directing these productions should be explored (p. 126).

This study will document the types of assignments, both musical and non-musical, secondary music teachers may have related to the high school musical. Secondly, this study seeks to determine the extent of music teachers' pre-service

and in-service musical theatre preparation and enrichment opportunities, and finally, this study seeks to assess music teachers' attitudes and motivations related to their work in musical theatre. As Sample (1964) states, "High school students can derive many benefits from the production of Broadway musicals *when responsible and creative leadership is available* [italics added]" (p. 2).

Definitions of Terms

The following definitions are based upon a compilation of sources: (Dictionary of Musical Theatre, 2009; Ewen, 1968; Kislan, 1995; Knapp, 2005; and Williams, 2003) and the author's experiences in school, community, and professional musical theatre productions over a twenty-five year period.

The Musical (also called Musical Theatre) refers to any production wherein technical theatre elements (costumes, lighting, set), dramatic elements (dialogue, movement, acting), and musical elements (singing of solos, ensembles, choruses, possibly instrumental accompaniment) combine. This definition embraces genres including, but not limited to: opera, operetta, book musical, musical comedy, music drama, revue, concept show, and rock opera.

Opera is a drama that is primarily sung, accompanied by instruments, and presented theatrically.

Operetta, from the 19th century, is a form of entertainment made up of spoken dialogue, song, and dance, whose tone may range from sentimental comedy, through satire and parody, to outright farce.

The Book Musical is a musical play where the songs and dances are fully integrated into a well-made story, with serious dramatic goals, that is able to

evoke genuine emotions other than laughter. The three main components of a book musical are the music, the lyrics, and the book. The book of a musical refers to the story, character development, and dramatic structure, including the spoken dialogue. Book can also refer to the dialogue and lyrics together, which are sometimes referred to (as in opera) as the libretto (Italian for “little book”). The music and lyrics together form the score of the musical.

Some works (examples are by George Gershwin, Leonard Bernstein and Stephen Sondheim) have received both "musical theatre" and "operatic" productions. Similarly, some older operettas or light operas (such as *The Pirates of Penzance* by Gilbert and Sullivan) have had modern productions or adaptations that treat them as musicals. For some works, production styles are almost as important as the work's musical or dramatic content in defining into which art form the piece falls. In an interview (Rich, 2000), Sondheim said:

> I really think that when something plays Broadway it's a musical, and when it plays in an opera house it's opera. That's it. It's the terrain, the countryside, the expectations of the audience that make it one thing or another. (p. 1)

In practice, it is often difficult to distinguish among the various kinds of musical theatre, including musical play, musical comedy, operetta, music drama, concept show, and rock opera.

Revue is a theatrical production featuring a series of songs, dances, and other entertainments, often humorous and usually without any unifying dramatic element.

The Producer of the musical is that person who has ultimate artistic and administrative authority over the production, including supervision of the other staff members of the production team. The Producer also has overall responsibility for the organizational, financial, and publicity aspects of the production. The Producer bears ultimate responsibility for the artistic quality of the show, and in high school productions is usually either the Musical Director or the Drama/Stage Director. When a Producer is not listed in the credits in a high school production, this role is typically filled by the Director.

The Director or Drama/Stage Director is responsible for the spoken word aspects of the production, acting direction, stage blocking (placement) of actors during scenes, scene changes, and direction of stage manager and stage crew.

The Musical Director is responsible for all musical aspects of the production, including vocal and instrumental preparation, and conducting each performance, including pre-performance warm-ups and trouble-shooting during the run of each show. When the musical work of the production is divided between two or more music educators, the assignments are generally handled as follows:

The Instrumental Director prepares the instrumentalists to play the accompaniment score for the production. Typically, the Instrumental Director also conducts the performances of the show. Often the Instrumental Director is responsible for re-writing arrangements to better suit capabilities of the instrumentalists who are available to play the show, or to fit the orchestration to the available instruments.

The Vocal Director prepares the actors and chorus to sing the songs that are a part of the production. Often the Vocal Director is responsible for re-writing arrangements to better suit the voices of the actors. The Vocal Director may also conduct the performances of the show.

Important Note: In this study, either the Vocal or the Instrumental Director might also call him/herself the Musical Director of a production, depending upon assignments for that particular show, including conducting or playing the music for performances.

The Choreographer designs and teaches the dance aspect of the production. The dance elements in the production should reflect the Director's artistic vision of the show and should be suitable to students' abilities.

The Set Designer/Builder designs the physical setting of the production and supervises its construction. The Properties Coordinator obtains the needed hand props and set pieces the actors will need for the production. The Director generally lists what is needed for each production. The Set Designer often serves as Properties Coordinator, or has an assistant to fill this role.

The Set, Lighting and Sound Designers design and position the lights to enhance the visual aspect of the production, and are responsible for microphone placement, sound levels, and trouble-shooting specific to sound and lighting issues. The set and lighting design may be done by the same person. Alternatively, lighting, sound, and set might be divided among any number of skilled technical experts, possibly with student assistance.

The Costume/Hair/Make-up Designer designs and supervises the construction, purchase, or rental of the costumes the actors will wear in the show, the hair styles or wigs to be worn, and the make-up to be used.

Pre-service musical theatre preparation is education directly related to musical theatre direction or musical direction received as part of the individual's undergraduate degree program.

In-Service musical theatre learning includes all musical theatre education experiences that music teachers receive outside of the undergraduate college setting. Such learning is not a part of the undergraduate degree program. Examples include, but not limited to: participation in community theatre, professional development workshops, dance classes, technical theatre work, theatre seminars and workshops, readings and self-exploration in theatre, convention offerings, and graduate coursework.

Delimitations

This study is confined to schools including grade twelve in the state of Arizona only. It is assumed that music educators involved in school musicals are primarily assigned to direct the schools' choral, band, or orchestra programs. This study focuses on preparation for and attitudes about the musical theatre aspects of their jobs only. Realizing that others, such as the drama teacher, may be involved in a schools' musical production, this study is limited to music educators only.

CHAPTER II

Review of Related Literature

> The Broadway musical has become a staple in most high school choral programs. Even some junior high/middle school and elementary schools present yearly productions. . . . The practice of presenting musicals in the schools is so widespread and common place that prospective choral directors need to have some basic knowledge in this area before embarking on their first production. (Phillips, 2004, p. 200)

While musical theatre productions are presented in many American high schools in the United States, there is a lack of attention given to this particular aspect of music education in scholarly literature. Where musical theatre is discussed, publications fall into three general categories: 1) books about history of musical theatre, production guides, biographies, or in-depth studies on individuals important to the art, and anthologies of different types of musical theatre productions; 2) articles in choral, drama/theatre, and music education journals specifically intended for helping teachers with the production process or describing the impact of musicals on the lives of students; and 3) chapters dedicated to musical theatre in choral/instrumental conducting textbooks. For the third category, these are scarce, and when present, not comprehensive.

In this chapter I have organized the categories described above into four distinct areas of focus in the literature relating to musical theatre in the high school:

- History of musical theatre in the United States

- Anthologies of shows
- Studies of and various commentaries about high school musical theatre, including arguments for and against producing musicals in schools
- Practical guides about various aspects of producing a show

Part I: A Condensed History of the Musical in America

The history of American Musical Theatre is a long, fascinating, and colorful story. In the interest of brevity and keeping the scope of this study in mind, the following historical account focuses on only the most significant events and shows. Productions listed are either of specific interest to musical theatre in the high school, or are significant in the broader history of musical theatre. Discussions about producers, actors, theatre facilities, and technical aspects of productions have been omitted, with very few but necessary exceptions. In addition, accounts of revivals, most revues, and shows that proved to be unsuccessful at the box office are omitted, unless they have significance historically or as potential high school repertoire.

American beginnings. Music and drama have gone hand-in-hand from the times of the Ancient Greeks and Romans, to fife and tambour accompaniment with Shakespeare's plays in the early seventeenth century, to ballad operas in Italy and England in the early eighteenth century (Bordman, 1978; Kislan, 1995). Mates (1987) suggests

> A close relationship between drama and music, in any case, is not a recent development. The Greeks used songs and dances and a chorus and

> musicians. So did the Romans. Later, in Italy, a group of composers, the *camerata,* attempted to recreate Greek tragedy—and invented opera. In fact, someone should write a startling book, one which shows the last 100 years as an aberration, plays written *without* music. In others words, the history of Western drama was, until recent times, that of a musical stage, with music playing a greater or lesser role, but never wholly absent from the theatre. (p. 5)

Dr. William Reber, Chair, Artistic Director and Principal Conductor of the Lyric Opera Theatre and Professor of Music in the Herberger Institute for Design and the Arts at Arizona State University disagrees. He contends:

> Consider English theatre from Shakespeare (ca. 1600 on, French, German, and Russian theatre. All have spoken theatre traditions which are several centuries old. Indeed, when Oliver Cromwell seized power in mid-17th century England, spoken theatre was banned, but musical theatre was not because it was considered insignificant and un-threatening to the non-royalist government. Historically, that is what gave the first English opera a chance to develop. Into the 18th century and even into the early 19th, English audiences often tried to "boo" performers off the stage if they started singing. While the history in other countries isn't quite as stark, it is similar. In western Europe, only Italy (with opera) and Spain (with

Zarzuela) developed early musical theatre forms which dominated spoken theatre.[2]

The rise of European ballad opera coincided with the beginnings of American musical theatre in colonial times.[3] The first recorded performance of such a musical was the opera *Flora, or Hob in the Well,* presented in Charleston, Virginia on February 8, 1735 without stage, scenery, costumes, or footlights, and in a courtroom. Even with its austere production values, the ballad opera contributed to the acceptance of close interaction between drama and music that dominated European stage entertainments of the period (Ewen, 1968; Kislan, 1995).

Throughout the writings of American musical theatre history, different authors claim different dates and productions as "America's First." On these differences of opinion, Ewen (1968) writes:

> *Flora* was the first musical production given in the Colonies. For this reason, that evening in 1735 was when the American musical theater was born. Yet, the American musical theater has had more births than one, since it has also had several lives. Each time reborn it inherited from earlier incarnations now one trait, now one feature, now others. (p. 1)

---

[2] William Reber: personal communication, December 9, 2009.

[3] A ballad opera is a dramatic theatre piece that uses spoken dialog, new music, and new lyrics set to old and familiar tunes, such as popular ballads and folk songs of the day. The ballad opera capitalized on the effect of material long familiar to its audience.

Seven years prior to the premier of *Flora*, in England in 1728, John Gay broke new ground in musical theater content and form, writing biting satire on social and political corruption of England while making fun of "fashionable" Italian opera with his *The Beggar's Opera.* As Kislan (1995) notes:

> The point of the story was that all men are alike in a world that is all the same. The book brought the audience together and made them dramatically aware of a shared humanity. . . . The violent allegations that *The Beggar's Opera* was 'corrupting the nation's morals' only added to the work's popularity and success. (p. 15)

The Beggar's Opera found its way to America in the 1740s. Audiences responded enthusiastically to what became acceptable musical drama, due in part to the popularity of this particular work (Bordman, 1982; Kislan, 1995). Not only did *The Beggar's Opera* set the standards, form, and style for ballad opera, it proved to be the single most popular theatrical work of the eighteenth century—a work so successful that it occupied an important place in the repertory of theatrical companies performing in the colonies during the colonial period (Kislan, 1995, p. 14).

Often labeled a *ballad opera, The Beggar's Opera* may also be classified as a *pasticcio,* having a score adapted from numerous contemporary sources. In addition to *pasticcio* and *ballad opera*, other European musical theatre forms to win audiences in America in the last half of the eighteenth century included:

- *burletta* - a burlesque comic opera in three acts with at least five songs, usually dealing in a frivolous way with classic subjects, legend, or history;
- *shadow shows* - a form of puppetry where figures are manipulated between a strong light and a screen;
- *pantomimes* - staged ballets derived from mythology or fantastical subjects; and
- *masques* - dramatic entertainments in verse on mythical or allegorical subjects with dialogue secondary to music and visual spectacle (Bordman, 1978; Kislan, 1995).

Upper-class American audiences enjoyed musical theatre that was decidedly European in origin, form, and style for the duration of the eighteenth century. This changed, however, as American cities grew and a new patriotism was born after the War of 1812. The theatre responded to the new audiences less attuned to the traditions of the past and, instead, ready for the development of a musical theatre about, by, and for Americans.

As noted earlier, in the available literature on the history of American musical theatre, different sources claim different dates or productions as the "birth of American Musical Theatre." For example, a new kind of musical entertainment was introduced by The Virginia Minstrels in 1843. Led by Dan Emmett, an evening of entertainment presented by the Virginia Minstrels consisted of a group of four musicians, included songs and dances accompanied by banjo, violin,

tambourine, and bones[4] as well as light banter and a variety of sketches and scenes. Ewen (1968) states, "Say, if you will, that our musical theater was born on February 17, 1843, at the Chatham Square Theater, and you will surely find many to agree with you" (p. 2).

During the depression of 1842 many theaters closed down and threw numerous actors out of work. Dan Emmett, a popular blackface entertainer of that period, suddenly found himself unemployed. Realizing that there were not enough bookings around for single acts, he and three of his friends founded a new act comprised entirely of blackface and related-type entertainment. Calling themselves The Virginia Minstrels, they opened at the Chatham Square Theater in 1843 (Ewen, 1968, p. 3).

The Virginia Minstrels were a sensation. Overnight the minstrel show became a favored form of stage entertainment, and as a result, minstrel troupes grew all over the country. The most famous of these was the Christy Minstrels, headed by Ed Christy, with whom the form of the minstrel show became standardized.

The minstrel shows were divided into three parts. The first part, known as the "olio," consisted of variety or vaudeville entertainment. The performers sat in a semi-circle on the stage; Mr. Tambo (the tambourine player) and Mr. Bones (the bones player) sat on either end, while Mr. Interlocutor was in the middle. Mr. Interlocutor asked questions; Mr. Tambo or Mr. Bones responded with puns and

---

[4] Clappers originally made of animal ribs and later of hardwood. *New Harvard Dictionary of Music* (1999).

gags. Between these exchanges, one of the company stepped forward to sing a song or dance. Sometimes the entire group joined in a choral number. The second section was called "fantasia." Individuals performed as singers and dancers in their individual specialties. The show ended with a burlesque section where some of the earlier routines were parodied. This was not the "girlie" burlesque of later years, but rather a bawdy form of comedy. The script of this section was not more than a brief outline, and accounts attest to the skill of the professional performers in improvising patter and action. (Kislan, 1995; Loney, 1981)

In addition to many popular songs, minstrel shows made a significant contribution to other aspects of musical entertainment. The "olio" section was the beginning of vaudeville, the "fantasia" was the predecessor of the Broadway revue, and the burlesque finale was the prototype for later successful comedy shows by comedians such as Joe Weber and Lew Fields and the duo of Edward (Ned) Harrigan and Tony Hart (Ewen, 1968; Kislan, 1995).

Winans' (1981) detailed explanation of musical elements of the early minstrel shows clearly demonstrates the roots of musical theatre that was to follow in just a few decades:

> an introductory instrumental overture very quickly became absolutely standard. In the early years, an instrumental ensemble piece might also end the programs, though this shortly gave way to other types of finales. Throughout the minstrel show's history, however, vocal music was more important than strictly instrumental music; it was mostly minstrel songs that people came to hear. . . . the melodies were simple and folk-like

> (some, in fact, were folk-derived), and the verse/refrain format was the rule for the texts. The most common way of presenting these songs in performance was with solo voice on the verse and a small chorus of voices on the refrain, with instrumental accompaniment, usually the full band, although all possible combinations of voices and instruments were used. On chorus/refrains, the first minstrel troupe, the Virginia Minstrels, apparently sang in unison, but group singing quickly became harmonized, usually in four parts. . . . Songs done completely in four-part harmony were also common. . . . In the early years, the singers were also the instrumentalists, providing their own accompaniment. (p. 79)

Although blackface minstrel shows became a highly specialized genre before the Civil War (1861–1865), during the 1860s and 1870s they became increasingly more like variety shows and gave less emphasis to impersonating Blacks. Instead, the emphasis was upon the most talked-about issues of the day. According to Root (1981):

> No form of popular stage music focused on the political, moral, and emotional issues of the war as did the minstrel shows. They echoed popular feelings, serving as a public forum throughout the countryside north of the Mason-Dixon Line, and providing a service later taken up by popular media such as radio and films during World War II, and television during the Vietnam War. The minstrel shows' role [in their early form] was made complex by their traditional patriotism, their sometimes

> degrading characterizations of Blacks, and their opposition to Lincolnism within the Union. (p. 42)

Minstrel shows evolved over time. Early minstrel shows incorporated only a few versatile performers, using little or no scenery, whereas later companies mounted spectacles of up to one hundred performers using elaborate and expensive sets. The shift from true minstrelsy to spectacle also encountered criticism. As minstrels gradually turned away from impersonating Blacks during the Civil War and toward justifying the Southern war effort in sentimental songs, these changes, along with the increasing appeal of more lavish entertainment, caused minstrel shows to lose popularity. A theatre critic wrote of his displeasure with the state of minstrelsy in an 1868 review:

> Of late years Negro minstrelsy has deteriorated as a whole, and lost its characteristics, from a wretched affectation by most performers in that line of doing, or being something better than what they seem to be. They put burnt cork on their faces, but endeavor to show the audience in every way that it is only burnt cork, and that they are capable of something utterly unlike what they are paid to be. (Uncas, 1868, cited in Root, 1981, p. 127)

According to Kislan (1995), on July 12, 1893, a newspaper article appeared entitled “Old Time Minstrelsy,” criticizing the form:

> However numerous the company, however extensive the programme, however expensive the talent, however elaborate the costumes, however gorgeous the mountings, there is still something lacking in the minstrel

> shows; what is lacking are the half-dozen versatile entertainers with blackened faces, sharp wits, and limber legs. (p. 38)

After the war, Blacks themselves became established as minstrels, emphasizing their past and performing authentic plantation material. In order to succeed in the popular market, Black minstrels had to maintain stereotypes established by the white minstrels. These shows enabled the minstrel show to continue on a few years longer, albeit in a newly-rendered format. (Loney, 1981)

In spite of criticisms of minstrelsy from those who longed for the "old ways," audiences demanded spectacular entertainment, which minstrelsy did not deliver, and "when public tastes change, so must the popular theater" (Kislan, 1995, p. 38). The acts of the minstrel show grew into their next incarnations—vaudeville, revue, burlesque, spectacle, and extravaganza.

Vaudeville, a type of variety show, assembled unrelated acts into a full-length evening's entertainment. These acts might consist of opera singers, ballet dancers, dog tricks, high-wire performers, midgets, contortionists, magicians, acrobats, monkeys, elephants, and clowns. Kislan (1995) attributes the rise of vaudeville to the enterprise of Tony Pastor, a former minstrel showman who in 1865 opened a theater in Paterson, New Jersey. According to Kislan:

> Pastor's enterprise rested less on theatrical innovation than on an audacious social policy that eliminated the drinking bar from the theater, removed all objectionable or suggestive elements from the performance material, and directed the entire commercial operation to appeal to women

and children. What foresight! Tony Pastor gambled on the idea of family fare as big business—and won. (p. 42)

The small ensemble of performers in the early minstrel show was replaced by a cast of up to one hundred entertainers backed by elaborate scenery. Large scale entertainments interchangeably called "extravaganzas" or "spectacles" came into vogue in the 1860s and 1870s. Oliver (as cited in Root, 1981) described the visual appeal of spectacle as the most important aspect of this form:

> Spectacle may be defined as a legitimate stage form which appeals primarily to the aesthetic sense through the media of scene painting and construction, costume, dance, music properties, lighting, sound effects, and mass grouping. Actor and Script are relegated to a subordinate role: director and technical artists predominate. (p. 65)

The 1866–67 season gave rise to what is, according to some sources, the birth of the American musical theatre: a true "spectacle," *The Black Crook.* This was the first theatrical musical show that caught the public's imagination across New York City and beyond. Knapp (2005) states, "Despite a substantial dose of improbability, *The Black Crook* has tenaciously held on to its oft-claimed historical position as the 'first American musical' . . ." (p. 20). Bordman (1978) agrees, stating that *The Black Crook* ". . . is generally looked on as the birth of the American Musical Theatre." (p. 18). Root (1981) disagrees, stating:

> *The Black Crook* is the only popular stage musical of the nineteenth century which is consistently included in histories of American theater or musical theater. This is not because it was the first of its genre, but

> because it set a record for the longest continuous run of a Broadway show (475 performances), has been frequently revived up to the present, was filmed in Philadelphia in about 1917, was performed by touring companies almost everywhere in the United States, and attracted more attention in the press and in the pulpit than any other nineteenth-century musical production. . . . Myron Matlaw, for example, notes that 'American musical comedy most theatre historians say, began on September 12, 1866. At Niblo's Garden that evening, *The Black Crook* took New York by a storm that soon swept through the whole country and lasted for decades.'[5] The storm was real, but the history of popular American stage music, as has been shown throughout this study, began elsewhere; *The Black Crook* is only a part of it. (p.79)

Root (1981) contends that American music theatre's "birth" was instead a gradual evolving process, and does not cite a date or specific production as the "one" beginning American musical theatre history. He writes:

> . . . American popular stage music evolved into a thriving, variegated entertainment medium during the 1869s and 1870s. Although the period had few claims to musical "firsts" in American theater, it did see a fresh juxtaposition of basically conservative foreign and American styles, along with the gradual establishment of musical theater as widely known,

---

[5] *The New York Musical Gazette,* vol. 3, no. 2 (December 1868). As cited in Root, 1981.

economically important, and lastingly influential institution of American culture. (p. 177)

An accidental merging of several occurrences—a devastating theater fire, an imported French ballet troupe without a stage, a melodramatist needing backing for his story, and some frantic deal-making—resulted in the five-and-a-half hour spectacle, now known as *The Black Crook.* The production made all the collaborators wealthy and made American musical theatre history. Its run plus its revivals through the 1800's totaled more than 2000 performances and brought in then-unprecedented million-dollar profits. *The Black Crook* brought to the American stage elaborate staging, big ensembles, ballets, slyly suggestive songs, and controversy—all of which drove box office success and made it America's single most popular and financially successful musical theatre production of the nineteenth century (Bordman, 1978; Ewen, 1968; Kislan, 1995; Knapp, 2005; Root, 1981). Williams (2003) summarizes the era:

> The indigenous forms of burlesque, vaudeville, minstrel shows, extravaganza, and spectacle contributed to the full flowering of the American musical. The comedy of burlesque in its early satirical form and the emphasis on dance and provocative costuming in its later form contributed to the American musical stage. Vaudeville, burlesque and the minstrel show would subsequently evolve into the revue form of the twentieth century. Extravaganza and spectacle set the precedent for the elaborate staging and large casts that are features of most modern

musicals. Finally, the minstrel show would contribute its sense of continuity to the book musicals of our time. (p. 24)

1870s to 1920s. French comic operas, known as *opéra-bouffe*, influenced the American stage after the premiere of Jacques Offenbach's *La Grand Duchesse de Gerolstein* in France in September, 1867. *Opéra-bouffe* became *comic opera* or *operetta* in England and *operette* in Austria. *Opéra-bouffes* from France flooded the New York market for a decade until they were completely overshadowed by a craze for English comic operas that followed, specifically those of Gilbert and Sullivan. The American premiere of *H.M.S. Pinafore* occurred in Boston in November, 1878 (Ewen, 1968; Knapp, 2005; Root, 1981). According to Ewen:

> Probably no foreign importation had the impact on American people as this delightful travesty on the British Admiralty. In its first season in this country 90 companies were performing it throughout the United States . . . . *Pinafore* was performed by religious organizations, children's groups, colored people. There was a Yiddish *Pinafore* and the parodies were too numerous to mention. The *Pinafore* rage was intensified when Gilbert and Sullivan came to America to conduct an authorized version of their comic opera on December 1, 1897 (all the earlier ones had been pirated). On the stage, in the streets, in the nation's living rooms, Sullivan's melodies were hummed, whistled, sung. Sayings (from the libretto) became favorite catch phrases. (Ewen, 1968, p.8)

Soon more Gilbert and Sullivan comic operas premiered in America, including *The Pirates of Penzance* in December, 1879; *Iolanthe* in November,

1882; *Princess Ida* in February, 1884; and *The Mikado* in August, 1885 (Ewen, 1968; Kislan, 1995; Knapp, 2005; Root, 1981). These comic operas (often called "operettas" interchangeably) had immediate success because of

> Gilbert's sharp satire of British traditionalism. Americans, proud of their ideals of the equality of all men as recently demonstrated at high cost in a Civil War, were able to laugh at a mockery of a system where superior rank was awarded solely on the basis of birth. (Root, 1981, p.167)

By the end of the nineteenth century, Gilbert and Sullivan had an unprecedented impact on musical theatre in the United States. Companies of professional, semiprofessional, and amateur theatre were directed toward performing operetta, prompting an increased interest in stage music. At the start of the twentieth century, Viennese operettas began to be performed in America, and the American operettas of Victor Herbert, Rudolf Friml, and Sigmund Romberg followed (Kislan, 1995). The formation of new troupes, the composition of new operettas, and the growth of musical theatre activity throughout the country confirmed operetta as the major form of popular stage music. Operetta fed an early twentieth century public eager for escapist entertainment, and it enjoyed spectacular success (Kislan, 1995). Further, the American discovery of English comic opera marked the start of musical theatre in New York as a large-scale business venture (Kislan, 1995; Root, 1981).

On October 21, 1907, a new show arrived from Vienna that "radically changed the whole direction of musical theatre—not just for the season, but for years to come. . . *The Merry Widow"*(Bordman, 1978, p. 236). The American

musical had to step aside for a few years, while the Viennese operetta enjoyed its New York run and several, possibly as many as six, tours. *The Merry Widow's* cohesive book, sense of style and tone, and its Franz Lehar score set new standards. The show inspired "Merry Widow" hats for the most fashionable ladies of the day, "The Merry Widow Waltz" began a new dance craze, and European operetta was once again the rage of musical theatre.

By 1916, comic opera and operetta enjoyed a "fever" of popularity in New York. According to Kislan (1995):

> If we were to argue for the one moment when modern musical comedy identified recognizable parents, this would be it, because joining comic opera on the scene was a similar, even more influential form—operetta. Comic opera and operetta are similar in that they both incorporated music, spoken dialogue, light subject matter, comedic elements, and romance. The difference was one of emphasis and tone. (p. 99)

Comic opera was distinctly light, delicate, and airy, where operetta exploited all the ingredients of nineteenth-century romantic theatre: love, adventure, color, music, dance, complications, and triumph. On the pervasive confusion about nomenclature, Bordman (1978) explains:

> The higher social order of [musical comedy's] characters and its loftier musical aims were the genre's unifying traits. As often as not, the form was not even accorded the courtesy of a generally accepted name. One playgoer's comic opera was another's opera bouffe and a third's operetta. To some extent this confusion of nomenclature stemmed from the multiple

sources of the American works, or, perhaps more accurately, from the blending and refashioning of these sources by American writers. (p. 118)

Operettas of importance through the 1920's were Herbert's *Babes in Toyland* (1903), Romberg's *The Student Prince* (1924), Friml's *The Firefly* (1912), *Rose-Marie* (1924), and *The Vagabond King* (1925).

Apart from comic opera and operetta, another form of theater continued to capture public attention. The Ziegfeld Follies run from 1907 to 1931 was significant in the history of American Musical Theatre, with each year more extravagant than the last. The 1919 version is generally considered the high point of the series (Bordman, 1978, p. 340). The Follies were lavish revues, something between later Broadway shows and an elaborate high-class Vaudeville variety show. Many of the top entertainers of the era (including W.C. Fields, Eddie Cantor, Fanny Brice, Ann Pennington, Bert Williams, Will Rogers, Ruth Etting, Ray Bolger, Helen Morgan, Marilyn Miller, Ed Wynn, Gilda Gray, Nora Bayes, Sophie Tucker, and others) appeared in the shows. The Ziegfeld Follies were also famous for many beautiful chorus girls commonly known as Ziegfeld girls, usually decked in elaborate costumes by famous designers, which became the talk of Broadway the following day. The Greenwich Village Follies (1920–1928), and The Passing Show (1912–1924) were examples of other revue-style shows. (Bordman, 1978; Ewen, 1968; Kislan, 1995).

Bordman (1978) calls the seasons from 1914 to 1921 "possibly the most exciting in the history of the American Musical Theatre." He explains, "These seven years saw the birth of the American Musical as it was to be known for at

least the next half-century. They witnessed, as well, its astonishingly rapid maturity" (p. 297). Bordman attributes this sudden creative outpouring to two factors: American rejection of Europe's seeming invincibility,[6] and a group of young and highly talented composers "waiting in the wings," including Jerome Kern, Irving Berlin, George M. Cohan, Cole Porter, George and Ira Gershwin, and Oscar Hammerstein II. Bordman declares:

> It was a memorable seven years. While Europe warred, while old idols fell and new gods arose, Broadway danced merrily to an eloquent group of pipers. In seven years these masters of the American Musical Theatre had shaped the new American musical. It was a musical endearingly simple, honest, and direct. It told a believable story about everyday people. Its songs fitted in smoothly on stage and almost hummed themselves outside the theatre. Of course there were still composers and singers of the old arioso school. And there were still producers and directors of another old school willing to throw in anything as long as it worked—and mood and logic be hanged. But Broadway remained expansive enough to accommodate these schools as well. (p.360)

During these years, a talented young performer named George M. Cohan was enjoying great popularity, beginning with *Little Johnny Jones* (1904). America had just become a world power, and Cohan's musical comedies were consistent in their proud, jubilant flag-waving. Even though Cohan remained a

---

[6] The catastrophe of the sinking of the *Titanic* in 1912 was a factor. Also European wars and US anti-German sentiment played a part.

star from early manhood until his death, his most fondly recalled performances and his most enduring writings were largely those from the twentieth-century's first decade. Broadway favorites from the Cohan era include: "I'm a Yankee Doodle Dandy" (1904), "Give My Regards to Broadway" (1904), "Mary's a Grand Old Name" (1905), "You're a Grand Old Flag" (1906), "Harrigan" (1907), and (1917) "Over There." (Bordman, 1982)

1920s to 1930s. The Great Depression began in the late 1920s, bringing rapid and enormous changes in American life and with them the end of the popularity of operetta. The prevailing mood favored new realities, rather than old-fashioned fantasy. Ragtime[7] and jazz surfaced, while Jerome Kern, Richard Rodgers, Irving Berlin, Lorenz Hart, George and Ira Gershwin, and Cole Porter rushed ahead into an exciting and dynamic future. American musical theater was ready at last for the final march toward maturity. By the 1920's, the American musical theater tradition had embraced opera, ballad opera, *pasticcio,* puppet shows, pantomime, minstrelsy, burlesque, spectacular, extravaganza, revue, comic opera, operetta, and an immature musical comedy. In the following decades, talent, genius, courage, and luck would meld the existing materials into a new form now recognized as characteristically American and universally identified as American musical comedy, or musical theatre (Kislan, 1995). Bordman (1978) states:

---

[7] Ragtime's origins were not theatrical. Ben Harney first brought the new rhythm to New York in 1896. His success was immediate. Ragtime spread with remarkable speed through the vaudeville circuits. In 1911 Irving Berlin's "Alexander's Ragtime Band" gave the form it widest, wildest acceptance.

> The most notable achievement of the following thirteen-season period—1924–1937—was the enthralling outpouring of magnificent melody. In the number and greatness of its scores no other era approaches it. In its musical comedies its superb songs were often accompanied by the most brilliant lyrics the American Musical Theatre has ever known. Three men in particular—Ira Gershwin, Lorenz Hart, and Cole Porter—gave a new, unique sophistication to their rhymes. In his own way each made as original and lasting a contribution to his art as W. S. Gilbert had done, and yet almost all their most exciting work was done in this single period. (p. 388)

The 1930's brought several notable productions to the Great White Way.[8] There is general agreement among historical musical theatre writers regarding the most important shows. The biggest hit of the 1930-31 season was the Gershwins' *Girl Crazy*, including the songs "I Got Rhythm" and "Embraceable You." Ethel Merman, a newcomer in a relatively small role, stole the show every night and soon became Broadway's leading musical comedy star. In the pit for *Girl Crazy* were a number of as-yet-unrecognized talents: Benny Goodman, Gene Krupa, and

---

[8] *Great White Way* is a nickname for a section of Broadway in the Midtown section of the New York City borough of Manhattan, specifically the portion that encompasses the Theatre District, between 42nd and 53rd Streets, and encompassing Times Square. Nearly a mile of Broadway was illuminated in 1880 by Brush arc lamps, making it among the first electrically-lighted streets in the United States. The headline "Found on the Great White Way" appeared in the February 3, 1902, edition of the *New York Evening Telegram*. The journalistic sobriquet was inspired by the millions of lights on theater marquees and billboard advertisements that illuminate the area, especially around Times Square. Wikipedia, Accessed 27 July 2010.

Glenn Miller (Bordman, 1978 & 1982; Ewen, 1968). The premiere of *Of Thee I Sing* in December, 1931 launched what Bordman (1978) calls "one of the greatest of all American musicals" (p. 473). The show took a barbed, witty look at American political institutions and earned the writing team of the Gershwins, Kaufman, and Ryskind the first Pulitzer Prize awarded to a musical. *Of Thee I Sing* also became the first musical published as a hardcover book.

Other significant productions of this era included: *No, No Nanette,* 1925 (Irving Caesar, Otto Harbach, and Vincent Youmans); *Sunny*, 1925 (Jerome Kern); *The Girl Friend*, 1926 (Richard Rodgers and Moss Hart); *A Connecticut Yankee*, 1927 (Rodgers and Hart); *Funny Face*, 1927 (Geroge and Ira Gershwin); *Strike Up the* Band, 1930 (Gershwins); *The 3-Penny Opera*, 1933 (Bertolt Brecht and Kurt Weill); *As Thousands Cheer*, 1933 (Moss Hart and Irving Berlin); *The Great Waltz,* 1934 (Moss Hart lyrics and Johann Strauss music); *Anything Goes*, 1934[9] (Cole Porter); *Porgy and Bess*, 1935 (Gershwins); *Babes in Arms*, 1937 (Rodgers and Hart); and most importantly, *Show Boat,* 1927 (Oscar Hammerstein II and Kern).

According to any history of American musical theatre, *Show Boat* stands out as a milestone. *Show Boat* began as an Edna Ferber novel of the same name, from which Jerome Kern sought to create a musical production, with a score by Oscar Hammerstein II. Ziegfeld (the producer), Ferber, and others involved were

---

[9] *Anything Goes* has been called ". . .the quintessential musical comedy of the 1930s, presaging the nature of musical comedy for the next decade" (Bordman, 1982, p. 145).

convinced that Kern's ambitious project integrating elements of musical theatre into a literary drama would result in a flop. To the surprise of all, *Show Boat* proved a sensation, called an "American masterpiece," a "triumph," and "a delight for the masses." Its Broadway run of two years broke all previous records, grossing over $50,000.00 weekly. The first national tour played to sold-out houses throughout the country, then returned to Broadway in 1932, and also played in London and Paris (Ewen, 1968; Swain, 1990). Writing in 1968, Ewen states:

> The triumph did not end [with the early stage versions]. It would be impossible to compute the many millions of dollars *Show Boat* has earned since its birth. It is continually revived. . . It has been heard in special concert versions, and was twice more adapted for motion pictures after the 1929 silent version. Numerous recordings of the complete score sold millions of discs. Kern himself adapted the musical material into a symphonic work entitled *Scenario*, which has been performed by some of America's foremost symphony orchestras. In short, *Show Boat* has become both a gilt-edge investment and an inextricable part of our cultural life. It is a stage classic, whose grandeur and eloquence seem to increase with the passing of time. (p. 161)

Bordman (1968) calls *Show Boat* "possibly the most important breakthrough in the history of our musical stage. . . A number of splendid musicals [from the early years] have been given important revivals at different times. None so often nor so gratifyingly as *Show Boat"* (p. 435). With the celebrated 1994 Harold Prince production of *Show Boat,* the production demonstrated the capacity of the 67-

year-old show to speak to contemporary audiences. (Kislan, 1995) Finally, Kislan (1995) states, "That *Show Boat* is the seminal musical of the American stage cannot be contested" (p. 125). Kislan (1995) writes of Jerome Kern:

> After *Show Boat* [he] abandoned Broadway to pursue a Hollywood career that lasted until his death in 1945. Of Kern, Richard Rodgers wrote in his biography, *Musical Stages:* 'No matter what I myself accomplished, I always felt I was continuing to build the same kind of musical theater that Kern had helped to create.' (p. 127)

By the summer of 1937 the swing era was at its peak. With the death of George Gershwin in July of 1937, there was no comparable figure to give theatrical definition to swing. In addition, swing was a less theatrical musical idiom than jazz and ragtime had been, and it was more likely to be developed in Hollywood than on a stage. Good Broadway show songs, or at least songs that proved lasting and popular, were few. National and international turmoil, the depression, the fear of the Nazi movement in Europe, and the onset of World War II undoubtedly had an effect on theatre. Thus, Bordman (1982) calls 1937 to 1942 "a five-year lull," with American musical theatre wallowing in the "doldrums" (p. 503).

1940s to 1950s—The "Golden Age." In 1940 World War II was a year old. The news had been bad and continued to be unpleasant, but in 1942, there were indications that the tide was turning in favor of the Allies. Since the war was far away and promised to stay far away, Broadway could look happily on a side benefit: business was booming. Bordman (1978) comments, "While war-born

prosperity gave the theatre a momentarily healthy glow, it was the escapist turnback to real or exaggerated joys of a bygone Americana that became the war's impressive and lasting contribution to the lyric stage" (p. 529).

The 1940s saw a re-awakening of American musical theatre's creativity and genius, most importantly with the collaboration of Richard Rodgers and Oscar Hammerstein. On this particular line of theatre royalty, Kislan (1995) writes:

> When Kern left Broadway [to pursue a Hollywood career], the royal line of succession passed to Rodgers and Hammerstein, and through Hammerstein to Stephen Sondheim, all of whom inherited the following mantle of tradition:
>
> 1. An American musical theater built on the primacy of the text.
> 2. An ambition and commitment to write good music for good theater.
> 3. A determination to compose one's own music regardless of book, style, or locale.
> 4. A disciplined method of creation devoted to tireless exploration and meticulous craftsmanship.
> 5. An uncompromising creative spirit. (p. 154)

The show that most notably changed America's thinking about the nature of musical theatre was Rodgers' and Hammerstein's *Oklahoma!* (1943). Bordman (1982) exclaims:

> In the widespread, exhilarated ballyhoo that followed *Oklahoma!*'s tremendous success it was generally proclaimed that the show had

> initiated a new lyric genre—the musical play—and that musical plays were characterized by an unprecedented integration of song and story. (p. 159)

He continues:

> *Oklahoma!* could lay legitimate claim to have carefully woven a new element—dance—into the artful fabric of the modern musical. . . . Agnes de Mille's ballet in *Oklahoma!* . . . was part of the story. . . . Integration of songs, story, and dance became more than a catchphrase; it became the keynote of most musicals that followed *Oklahoma!* into New York. (p. 160)

Kislan (1995) agrees, stating:

> Encouraged and stimulated by *Show Boat,* others besides Kern made a conscious effort to change musical comedy into musical play. . . . All of them were in one way or another milestones along a road stretching toward a new a vibrant stage art—an art that finally achieved fulfillment in 1943 with *Oklahoma!* of Rodgers and Hammerstein. (p. 166)

Ewen (1968) adds:

> *Oklahoma!* was in every way a revolutionary event in the musical theater. The musical play, first found in *Show Boat* was here finally realized—a vital, vibrant American art form. (p. 183)

Oklahoma! made stage history on several other counts as well. Its Broadway run of 5 years and 9 weeks (2,248 performances) and its New York box-office gross of $7,000,000 surpassed all previous records. A national

company toured for ten years, performing in more than 250 cities for audiences exceeding ten million and grossing another $20,000,000. In addition, the New York company, after closing on Broadway, toured 71 cities. Companies were formed to present *Oklahoma!* in Europe, South Africa, Scandinavia, Australia, and for the Armed Forces. In London, its run was the longest in the 300-year history of the Drury Lane Theater. *Oklahoma!* introduced to the recording industry the now-standard practice of issuing an entire score of a Broadway production on commercially-available recordings; over a million such albums were sold, a phenomenon in the era before the long-playing disc (Ewen, 1968).

Rodgers' and Hammersteins' successor to *Oklahoma!* was *Carousel* (1945), which brought new artistic perspective to musical theatre. Ewen (1968) states:

> To this day [*Carousel*] is one of the most poignantly beautiful and most radiant of all the Rodgers and Hammerstein musical plays; and by the same token it is one of the imperishable masterworks of the American theater. 'When the highest judge of all hands down the ultimate verdict,' said Brooks Atkinson in 1954 after witnessing a revival of *Carousel*, 'it is this column's opinion that *Carousel* will turn out to be the finest of their creations. . . . *Carousel* is a masterpiece that grows in stature through the years.' (p. 186)

Rodgers and Hammerstein continued to create hits, both artistically and financially, with *South Pacific*[10] (1949), *The King and I* (1951), *Flower Drum Song* (1958), and finally, *The Sound of Music* (1959). The latter, with advance sales of over $3,000,000, again breaking precedent, ran on Broadway for more than three years. The screen adaptation starring Julie Andrews became the biggest moneymaker in the history of motion pictures to that time, captured an Academy Award as Best Picture, and sold 8 million disks of the sound track recording, an all-time high. Ewen (1968) commented:

> Tragic to say, *The Sound of Music* proved the last triumphant chord to a majestic collaboration. On August 23, 1960, Oscar Hammerstein II died of cancer. The Rodgers and Hammerstein partnership was over—and so was an epoch in the American music theater the like of which we are not liable to witness for many years to come. (p. 197)

During these same years (1940s-1950s), others created musical theater masterpieces on Broadway including Irvin Berlin, Cole Porter, Alan Jay Lerner and Frederick Loewe, and Leonard Bernstein. Gänzl (1997) lists shows that merit special mention that were written, composed, and first produced during these years. These include:

---

[10] According to Ewen (1968): The story went that for a fee as a public speaker Justice Hugo Black of the U.S. Supreme Court simply wanted two seats for *South Pacific,* saying, "Let's hope the Lord will make it easier for these two gifted men (R & H) to get into heaven than it is for us to get into *South Pacific."* (p. 190)

- *On the Town* (1944) introduced a new composer, Leonard Bernstein, to Broadway and was a financial and commercial triumph. According to Ewen (1968), "It still stands as one of the most original, inventive, and irresistibly charming of all American musicals."
- *Annie Get Your Gun* (1946), was packed with showstopping songs by Irving Berlin. When criticized that his new show was old-fashioned, Berlin was said to have retorted, "Yes, a good old-fashioned smash" (Bordman, 1982, p. 164).
- *Brigadoon* (1947) established Alan Jay Lerner and Frederick Loewe in the front ranks of the American musical theatre (Bordman, 1982). The greatest box-office success of their career to that time, *Brigadoon* earned Best Play of the Season for its authors from the Drama Critics Circle, the first time for a musical comedy (Ewen, 1968).
- *High Button Shoes* (1947) by Jule Styne and Sammy Cahn became a stand-out because of its "comedy choreography" by Jerome Robbins (Kislan, 1995, p. 244).
- *Where's Charley?* (1948) introduced Frank Loesser to New York theater audiences. The musical was based on *Charley's Aunt,* an extremely popular 1892 British farce by Brandon Thomas. Loesser was one of Hollywood's premiere composer/lyricists and followed *Where's Charley?* with *Guys and Dolls* in 1950 (Ewen, 1968).
- *Guys and Dolls* (1950), "one of the masterworks of the American Musical Theatre" (Bordman, 1996, p. 575) with music by Frank

Loesser and book by Abe Burrows and Jo Swerling, is based on the stories and characters of author Damon Runyon. A funny, irreverent story of low-life gamblers and dance hall girls in New York, *Guys and Dolls* ran just short of three years, and has been a favorite in high schools and community theatres ever since. Bordman (1992) calls the strength of *Guys and Dolls* "the wit and appropriateness of its lyrics, which fit so neatly into the mirth and movement of the book. . . . a tonal and structural cohesion rare in the annals of the American Musical Theatre" (p. 576).

- *Wonderful Town* (1953) was a "stunning experience in its vitality and its impact on audiences" (Ewen, 1968, p. 224). It out-sold Bernstein's earlier effort, won several awards, and was produced in Europe and in a CBS television special. The book was written by Joseph A. Fields and Jerome Chodorov, with lyrics by Betty Comden and Adolph Green.
- *My Fair Lady* (1956) by Alan Jay Lerner and Frederick Loewe ran over six years in New York, with companies of the show establishing records in major cities and foreign capitals all over the world. Despite its period settings and the period flavor of its score, *My Fair Lady* "unquestionably represented the glorious fruition of the contemporary school of musical plays. . ." (Bordman, 1982, p. 598).
- *West Side Story* (1957), with music by Bernstein, introduced Steven Sondheim's lyrics to Broadway audiences for the first time. According

to Kislan (1995), *West Side Story's* book is "the most concise text in the repertory of great musicals" (p. 243). The show included brilliant dances by Jerome Robbins that helped to carry the plot without taking large amounts of time.

- *The Music Man* (1957) by Meredith Willson was an even bigger hit than *West Side Story,* winning all the seasonal awards, and continuing for 1,375 performances. Its story, music, and happy, old-time flavor have made it a favorite to this day.

Other musical comedies of the 1940's and 1950's that proved both artistic and commercial triumphs included: *Finian's Rainbow*, Burton Lane (1947); *Kiss Me Kate*, Cole Porter (1948); *The Pajama Game* (1954) and *Damn Yankees* (1955), Richard Adler, George Abbott and Jerry Ross; *Candide,* Bernstein (1956); *Gypsy*, Sondheim (1959); and *Once Upon a Mattress,* Mary Rodgers (1959)[11] (Bordman, 1982, p. 165). By 1967, Menerth summarized the music of the American musical theater through the 1950's as a musical melting-pot:

As the American nation has been a nationalistic melting-pot, American musical theater has been a musical one. Seventeenth-century ballad opera provided many of the simple closed forms, such as popular street and folk songs, that are its standard fare. Useful elements have been assimilated from pantomime and ballet, Viennese and English light opera, French *opera-bouffe,* vaudeville,

---

[11] Bordman's list does not include titles that are discussed at length elsewhere in his 1982 book. Likewise, outstanding musicals omitted from this list are mentioned earlier in this manuscript.

music hall, and minstrelsy. With few exceptions, its melodies and harmonies remain firmly rooted in the late nineteenth century, but its rhythms of late owe something more to the freedom of twentieth-century jazz practices. (p. 83)

1960s to 1970s. The "Golden Age" of musical theatre continued into the sixties with records being broken and the emergence of popular off-Broadway offerings. The 1960s included a number of blockbusters, such as *Fiddler on the Roof* (1964), *Hello, Dolly!* (1964), *Funny Girl* (1964), and *Man of La Mancha* (1965), as well as more risqué pieces like *Cabaret* (1966), before ending with the emergence of the rock musical. Following the relatively predictable melodic and rhythmic confines of Broadway in the 1950s, rock music made its Broadway debut, beginning with *Hair* in 1968. *Hair* featured not only musical innovation for the Broadway stage, but also nudity and controversial opinions about the Vietnam War, race relations, and other social issues.

Two men had considerable impact on musical theatre history beginning in the 1960's: Stephen Sondheim and Jerry Herman (Smith & Litton, 1981; Bordman, 1982; Kislan, 1995). Oscar Hammerstein II was a neighbor, friend, father figure, role model, and mentor to the young Stephen Sondheim, who suffered a difficult childhood. Hammerstein taught Sondheim how to structure songs, how to write plays, and outlined a course of study that became Sondheim's basis for a professional career. Sondheim credits Hammerstein and his wife for his emotional salvation as well. Of Sondheim's place in musical theatre history, Kislan (1995) states:

> To survive, the Broadway musical would either destroy the past and construct itself in an entirely new image, or retain the tradition in a revitalized form suitable to the new sense of modern life. Stephen Sondheim committed himself to the latter course, and the road has carried him through an adventurous creative life that accounts for a first-rate body of work, the most intellectually stimulating, finely crafted, forward-looking accomplishment of the modern musical theater. No matter how you respond to it, one undisputed fact remains. This is important work, a solid body of uncompromisingly original musical theater material relentlessly true to itself and to its creator. (p. 151)

The first project for which Sondheim wrote both music and lyrics was *A Funny Thing Happened on the Way to the Forum* (1962, 964 performances), with a book based on the works of Plautus by Burt Shevelove and Larry Gelbart. Sondheim moved the musical beyond its concentration on the romantic plots typical of the past. His work tended to be darker, exploring the grittier sides of life both present and past. Other early works with both music and lyrics by Sondheim include *Company* (1970), *Follies* (1971), and *A Little Night Music* (1973). He found inspiration in unusual sources: the opening of Japan to Western trade for *Pacific Overtures* (1976), a legendary murderous barber seeking revenge in the Industrial Age of London for *Sweeney Todd* (1979), the paintings of Georges Seurat for *Sunday in the Park with George* (1984), fairy tales for *Into the Woods* (1987), and a collection of presidential assassins in 1990's *Assassins.* (Bordman, 1982; Kislan, 1995; Smith & Litton, 1981).

Jerry Herman played a significant role in American musical theatre, beginning with his first Broadway production, *Milk and Honey* (1961, 563 performances), about the founding of the state of Israel, and continuing with the smash hits *Hello, Dolly!* (1964, 2,844 performances), *Mame* (1966, 1,508 performances), and *La Cage aux Folles* (1983, 1,761 performances). Raised in Jersey City by musically inclined parents, Herman learned to play piano at an early age, and the three frequently attended Broadway musicals. His parents were also teachers, spending summers teaching at camps where Herman first became involved in directing, playing piano for productions, and composing. At the age of 17, he was introduced to Frank Loesser who, after hearing material he had written, urged him to continue composing. He left college to become a jazz musician in New York and soon became involved in the music theatre world.

With credit for both words and music, many of Herman's show tunes have become popular standards, including “Hello, Dolly!,” “We Need a Little Christmas,” “I Am What I Am,” “Mame,” “The Best of Times,” “Before the Parade Passes By,” “Put On Your Sunday Clothes,” “It Only Takes a Moment,” “Bosom Buddies,” and “I Won't Send Roses,” recorded by such artists as Louis Armstrong, Eydie Gorme, Barbra Streisand, Petula Clark, and Bernadette Peters.

Maslon (2005, p. 446) lists the most important musicals of the 1960’s by year. These stand-outs, omitting shows unsuitable for high school production, include:

- *Bye Bye Birdie* (1961) by Strouse and Adams, a fresh, funny, and melodic production, teased the flourishing rock-and-roll rage and its

wriggling superstar, Elvis Presley. It delighted audiences for a year and a half on Broadway, launching several movie and TV careers, including those of Dick Van Dyke, Ann-Margret, and Bobbie Rydell. It remains a favorite of high schools and community theatres. (Bordman, 1982)

- Meredith Willson followed *The Music Man* (1957) with *The Unsinkable Molly Brown* (1961), 532 performances, based on the true story of one of the heroines of the disaster of the 1912 sinking of the *Titanic.*The book was written by Richard Morris (Smith & Litton, 1981, p. 265).
- *How to Succeed in Business Without Really Trying* (1962) reunited the team from *Guys and Dolls* (music by Frank Loesser and book by Jo Swerling and Abe Burrows), and won American Musical Theatre's fourth Pulitzer Prize, running 1,416 performances (Smith & Litton, 1981, p. 275).
- *Oliver!* (1962), with songs and lyrics by Lionel Bart, was called an "antiseptic rendering of Dickens" by a theatre critic at the time (Smith & Litton, 1981, p.281), but ran for almost 800 performances and continues to be a favorite in high schools and community theatres.
- *Fiddler on the Roof* (1964), by Jerry Bock and Sheldon Harnick, had a record-breaking run of 3,242 performances. Over thirty international productions were mounted by 1973 and cast recordings were made in eighteen languages. Smith and Litton (1981) call *Fiddler* "the last of

the great masterworks of the era," and Kenrick (2010) writes "The appeal of *Fiddler on the Roof* knows no boundaries and no time limits. Wherever it has been produced in the decades since its premiere, audiences have relished Tevya's 'If I Were a Rich Man,' empathized with his troubles, and found inspiration in his constant refusal to give up." (p. 309)

- *Man of La Mancha* (1965), by Dale Wasserman, Joe Darion, and Mitch Leigh, tells the story of Cervantes' *Don Quixote.* Beginning as the greatest off-Broadway hit of the 60s, it totaled 2,328 Broadway performances, with thriving domestic and international tours (Bordman, 1982, p. 645).
- *You're a Good Man, Charlie Brown* (1967), another successful off-Broadway show, is populated with the beloved characters from Charles M. Shulz's comic strip *Peanuts.* With a libretto and score by Clark Gesner, the show ran for a year in Boston, 1,597 shows in New York (Bordman, 1982), and is a favorite in schools and community theatres. The characters and songs work for both youth and adult actors.
- *George M!* (1967), a flattering biography of George M. Cohan, featured forty-five of his songs, strong dancing, and the star power of Joel Grey and Bernadette Peters. Running 435 performances, it bested the record of any of the eighty shows which the real George M. had directed, written, or produced. Grey and Peters continued throughout

the run and starred in the NBC television production as well (Smith & Litton,1981, p. 265).

- *Promises, Promises* (1968), with a book by Neil Simon and score by contemporary popular composers Burt Bacharach and Hal David, was the most popular show of the season, running for 1,218 performances. It is currently (2010) enjoying a successful revival on Broadway starring Kristen Chenoweth.
- *1776,* by two unknowns—Peter Stone and Sherman Edwards—was a surprise hit in 1969. Its subject was the great debate leading to the signing of the Declaration of Independence. The reward for the high-minded topic was a run of 1,217 performances and Tony and Drama Desk awards for Best Musical (Bordman, 1982, p. 661). A challenge for amateur or student productions is its casting requirement of 24 men and 2 women.

Perhaps one of the most important productions in American musical theatre history, and to this study, premiered in the 1960's. *The Fantasticks,* by Harvey Schmidt and Tom Jones, was not included in Maslon's 2005 list of most important Broadway musicals of the 1960s because it did not reach Broadway until August of 2006. After its quiet opening off-Broadway at the 150-seat Sullivan Street Playhouse in Greenwich Village, this classic love story played for over 40 years and 17,162 performances—becoming by far the longest-running musical in history. There have been over 10,000 productions of *The Fantasticks* throughout the world in more than 66 foreign countries, and more than 15 national

tours in the United States. The original backers have received a return of over 10,000% on their investment, with no end in sight. High schools produce this show often, as it requires only a small cast, easy set pieces, costumes and props, and uses simply a piano and optional harp for accompaniment. Its authors produced other innovative works in the 1960s, such as *Celebration* (1969) and *I Do! I Do!* (1966), the first two-character Broadway musical.

Commenting on the output of original musical theatre productions in the 60s and 70s, Smith and Litton (1981) observed:

> The American musical was not about to expire, nor was it an endangered species. But it was a rarer creature—at least on Broadway—than in the past. In the decade of the '20s, 444 new musicals of one kind or another opened in New York City; in the '60s, the number was 144; and in the '70s, it was 132. No doubt about it, the '20s were, if only the quantity of production matters, the good old days. Yet, who would trade *Fiddler on the Roof,* or *Cabaret* or even *Hello, Dolly!* for fifty of the also-rans from the bountiful 20s? . . . And this doesn't take into consideration the film adaptations of musicals that play in theatres and on television to millions of Americans who didn't see the originals. . . . another encouraging sign is the rise of regional theatre in this country. Since the early '60s, more and more first-rate, fully professional regional companies, which can operate more cheaply than Broadway, have begun to include musicals in their repertoire, and they have also begun to commission originals. . . . The total

> of new musicals produced yearly throughout the country might well equal or surpass the statistics for any year in the '20s. (p. 347)

The decade of the 70s started slowly. Its first season opened only seventeen new musicals, one of the fewest in the history of American theatre. Only two—*Godspell* and *Follies*—affirmed that the American musical theatre still had creative energy. Throughout the decade, Broadway producers and writers tried any number of innovations to win back lost audiences and find new ones. By the end of the 70s they had brought to the stage: the hit-record-album dramatized musical in *Jesus Christ Superstar* (1971) and *Beatlemania* (1977); the Jesus musical in *Jesus Christ Superstar* (1971) and *Godspell* (1976); the country and western musical in *The Best Little Whorehouse in Texas* (1978); the all-dancing musical in *A Chorus Line* (1975) and *Dancin'* (1978); the new black musical in *The Wiz* (1975); and the bicentennial musical in *1600 Pennsylvania Avenue* (1976). Other artistically noteworthy musicals included: *Sweeney Todd* (1979), *Annie* 1977), *42nd Street* (1980), and *Chicago* (1975). When new shows were not enough, producers turn to revivals, including *On the Town* (1971), *A Funny Thing Happened on the Way to the Forum* (1972), *The Pajama Game* (1973), *Candide* (1974), *Hello, Dolly!* (1975 and 1978), *My Fair Lady* (1976), a second revival of *Threepenny Opera* (1976), *Guys and Dolls* (1977), *Fiddler on the Roof* (1977), *The King and I* (1977), *Man of La Mancha* (1977), and *Peter Pan* (1979). Smith and Litton (1981) summarized:

> [During the 70s] the evidence is clear that Broadway, Off-Broadway, and regional theatre were offering more diversity than at any other time in the

past and that new talent, much of it unschooled and some of it chafing at the restraints of the old conventions, was lining up. The permanence of the musical's new health was in doubt, but its physique had been toughened and its spirit brightened by its trials. And so the history of American musical theatre in the'70s becomes a narrative—not without its absurdities—of the crises in a long illness and, if not its cure, the early signs of new vitality that give reason for at least cautious hope. (p. 301)

Omitting those that are not generally produced in high schools due either to adult content or production demands, Maslon's (2005) list of the most significant new musicals from the 70s includes:

- *Grease* (1971) by Jim Jacobs and Warren Casey began off-Broadway and quickly moved to Broadway after surprisingly successful sales. *Grease* re-created the sounds of early rock and roll. In its record-breaking original Broadway production, *Grease* was a raunchy and vulgar show which was sanitized and tamed in subsequent productions. The show tackles teenage pregnancy and gang violence; its themes include love, friendship, teenage rebellion, sexual exploration, and class conflict. At the time it closed in 1980, *Grease's* 3,388-performance run was the longest in Broadway history, although surpassed by *A Chorus Line* a few years later. *Grease* went on to become a hit in London, a successful film, a popular 1994 revival, and a staple of community theatres, high schools, and middle schools. It

remains Broadway's thirteenth longest-running show (Bordman, 1982, Wikipedia 2010).

- *Godspell* (1971), an off-Broadway hit by Stephen Schwartz (music) and John-Michael Tebelak (book), is based on the biblical Gospel according to St. Matthew. With a small cast, small orchestra, and the timeless themes of Jesus' parables, the original production ran into 1977 (Bordman, 1982).
- *Pippin* (1972), with a score by Stephen Schwartz (*Godspell*), choreography by Bob Fosse and starring the talented and popular Ben Vereen when it opened, told the trendy story of the quest for identity. The show was assisted by what has been acknowledged as one of the most effective television advertising campaigns for a musical at that time and ran 1,944 performances (Smith & Litton, 1981). Miller (1996) claims, "*Pippin* is a largely under-appreciated musical with a great deal more substance to it than many people realize" (p. 176).
- *The Wiz* (1975), with a rhythm and blues score by Charlie Smalls, is a re-telling of the classic *Wizard of Oz* tale and was originally cast as an all-Black show. Although it was the most successful Black show of the decade (Smith & Litton, 1981), any theatre company or school with actors of any ethnicity can mount a production of this energetic and fun-filled musical.
- *Annie* (1977) took its inspiration from the comic strip "Little Orphan Annie" by Harold Gray. Martin Charnin's book and Charles Strouse's

> score made every scene and song a toe-tapper or heart-grabber. The characters, from the little girl orphans to the over-the-top adults, and the familiar story keep theatre fans coming back year after year wherever *Annie* is presented (Smith & Litton, 1981).

1980s and 1990s, aka "The British are Coming, The British are Coming." The 1980s were a long and somewhat dry spell in American musical theatre creativity. According to Lewis (2002) "Never was the American musical theatre more bereft of [creative genius] than during a long listless drought through the 1980s" (p. 129). Bordman (2001) agrees, stating that in the 1980s that American musical theatre was "a reflection of the paucity of fine composers active in the theatre" (p.721).

With rare exceptions, American musicals no longer supplied popular songs to the public at large. Prior to and through the 70s, Broadway show tunes often became songs the public embraced or at least heard on radio stations. By the 80s, with the lone exception of Krieger's *Dreamgirls* (1981), no new American musical landed songs on the *Billboard* charts. Lewis (2002) claims, "This is not to argue that shows containing hitless scores are bad (*West Side Story*, remember, was one): rather, to suggest a bench mark for gauging the overall decline in accessible songwriting during those times" (p. 130). He adds, "Not much at all happened during the vacuous 1980s" (p.131). Bordman (1992) agrees with the assessment of the paucity in American musical theatre during the 80s, stating:

> The American musical theatre offered little in [the 1980s] to generate the sort of electric excitement it had so often in the past. The number of

productions slipped; so did their quality. An exceptional percentage of arriving musicals were revivals, and not one of these scored a resounding success. (p. 707).

The exceptions that Lewis (2002) lists include: *Dreamgirls* (1981), *La Cage Aux Folles* (1983), *Big River* (1985), *The Mystery of Edwin Drood* (1986), *Into the Woods* (1987), *Grand Hotel* (1989), and *City of Angels* (1989).

In addition to those listed by Lewis, Bordman (1992) cites as success of the 1980s: *Forbidden Broadway* (1982), *Joseph and the Amazing Technicolor Dreamcoat* (1982), *Little Shop of Horrors* (1982), *Cats* (1982), *Sunday in the Park With George* (1984), *Nunsense* (1985), and *Phantom of the Opera* (1988).

Maslon's (2005) choices as the most significant productions of the decade include those listed below. Among them are works of Andrew Lloyd Webber, the British composer whose work was to change the course of musical theatre history. Not all are recommended for high school production, but are listed here due to their historical significance.

- *Dreamgirls* (1981) by Henry Krieger and Tom Eyen was derived from the real saga of the famous black singing group, the Supremes. The show's star, Jennifer Holliday, stopped the show just before the first act curtain with "And I am Telling You I'm Not Going" (Bordman, 1992, p. 708). Jennifer Hudson in the same role in the 2006 film, won the Academy Award for Best Supporting Actress. (http://www.dreamgirlsmovie.com)

- *Joseph and the Amazing Technicolor Dreamcoat* (1981), Andrew Lloyd Webber's first show, was written while he was a teenager in the mid-70s and is based on the biblical Book of Genesis story of Joseph and his 11 brothers. The story of *Joseph* is told in a humorous and through-sung score that includes a variety of styles: calypso, rock, ballad, and country. Starting in an off-Broadway house, *Joseph* had a Broadway run of 747 performances and remains a favorite for schools and community theatres (Bordman, 1992, p. 709).
- *Forbidden Broadway* (1982) by Gerard Alessandrini is an off-Broadway revue and a hilarious parody of Broadway, its writers, stars, lyrics, and themes. *Forbidden Broadway* continues to run today, each year being re-written to reflect the latest shows. Since the cast consists of only 2 women and 2 men, this show is not often chosen for high school production, although select scenes and songs are popular material for use in revues or talent shows.
- *Little Shop of Horrors* (1982) by Howard Ashman and Alan Menken, another off-Broadway hit, won several awards, ran for five and a half years, and became the highest-grossing production in off-Broadway history. *Little Shop* is a favorite for high schools.
- *Cats* (1982), composed by Andrew Lloyd Webber, is based on *Old Possum's Book of Practical Cats* by T. S. Eliot (1939) and introduced the now-iconic pop song "Memory." It is currently the second longest-running show in Broadway history (18 years), has been performed

around the world, and has been translated into more than 20 languages. (Gänzl, 2004, p. 382) The show is appropriate for high school, but is very expensive to produce due to costume, make-up, and set requirements. Community youth theatres with large budgets have produced *Cats* successfully.

- *La Cage Aux Folles* (1983) by Jerry Herman brought back a high-kicking chorus, hummable tunes, and an emphasis on laughs. Characters that included two gay men as the leads pleased the whole gamut of playgoers. The 2009 revival was again a hit. This show is purely adult in content.
- *Big River* (1985) is a musical rendition of Mark Twain's *Huckleberry Finn,* with songs by country music composer Roger Miller. The music and story are appropriate and attractive for high schools and the show provides wonderful acting roles for male students.
- *Les Misérables* (1987), ". . . the behemoth, pretentious, and outrageously amplified, musicalized version of Victor Hugo's novel to a score by Claude-Mickel Schonberg" scoffed Bordman, "enjoyed an $11 million advance and even before it opened became the latest blockbuster musical to be perceived as a Broadway 'event' rather than a casual entertainment" (1992, p. 722). *Les Mis,* now in its twenty-fifth year in London, is currently the longest-running show in musical

theatre history. The New York production ran for 13 years. A student version is available through Music Theatre International.[12]

- *Into the Woods* (1987) by Stephen Sondheim is produced frequently by high school and community theatre groups. Lewis (2002) writes: "There was a sense of adventure in the air as audiences embarked on a potentially dangerous journey. [The second act] couldn't make up its thematic mind. . . . the intriguing fun turned into tedious mental speculation." Further, he opines, "It is basically a dull show that never comes into satisfying focus" (p. 59). Nevertheless, *Into the Woods* delights directors and actors, and annoys audiences, in high schools and civic auditoriums every year.
- *Phantom of the Opera* (1988), Andrew Lloyd Webber's masterpiece, is one of the most successful pieces of entertainment of all time, produced in any media, grossing more than $5 billion worldwide. *Phantom,* which opened in London in 1986, is now in its twenty-fourth year in London, and in its twenty-second year in New York. As Broadway's longest-running show, *Phantom* has been seen by more than 100 million people worldwide and has been played in 14 languages. The show has won over 50 major theatre awards including

[12] MTI student versions of shows are discussed later in this manuscript.

> three Olivier Awards[13] (the most recent being the 2002 Olivier Audience Award for Most Popular Show), an Evening Standard Award, seven Tony Awards including Best Musical, seven Drama Desk Awards, and three Outer Critic Circle Awards. The original cast album of *The Phantom of the Opera* was the first in British musical history to enter the music charts at number one. Album sales now exceed forty million worldwide, and it is the biggest selling cast album of all time.[14]

Writing about the British invasion of musical theatre, Lewis (2002) describes the American musical theatre scene in New York at the beginning of 1990 rather bleakly:

> By 1990, Sondheim had almost completely lost touch with ordinary people. . . . By indulging himself so, Mr. Sondheim had virtually destroyed his credibility with the public. . . . he had led the music theatre up a dead end street—not without an entourage of idolatrous fans to insulate the master from his every misstep into the woods. (p. 139)

Reflecting the shift of musical theatre dominance to London and Webber, Lewis continues:

---

[13] Olivier Awards are named after famed British actor Laurence Olivier, and are the British equivalent to the American Tony Awards.

[14] http://www.thephantomoftheopera.com/the_show/facts_and_figures.php accessed 7 August 2010.

> Bringing about the near demise of the *American* musical was a group effort. Times Square stood eerily dormant as the '90s dawned, its once-shimmering skyline of hit show titles in neon felled by an onslaught of ineptitude and arrogance. And when boat loads of gothic sets and garish pop-rock tunes from across the Atlantic docked in New York during the bleakest period, thousands of starved theatergoers lined up to buy tickets for [London's] West End imports, eager to experience once again the thrill of strong dramatic stories set soaringly to music. (p. 139)

Kislan agrees, summarizing the history of American musical theatre in his 1995 book:

> American musical theater in the 20th century began as pure entertainment, passed through a great period of accomplishment, endured a reactionary phase of experimental redefinition, then lapsed into a state of downsizing and decline. What ails the modern American musical? Among the negative constraints whose cumulative impact accounts for recent intimations of atrophy, I could identify the following as most significant: the British invasion, competition from the electronic media, escalating costs, the power of the critics, a depletion of creative forces, internal social stresses and the decline of the Broadway neighborhood. (p. 269)

While the 1990s began as a rather bleak time for the American musical theatre, the British shows were just beginning what would be their phenomenal long-term runs on Broadway. In addition, on the horizon were new American offerings, including the Broadway emergence of Disney, the genius of Jonathan

Larson, and the creative team of Lynn Ahrens and Stephen Flaherty. Maslon's (2005) list of 1990s productions includes these exciting new American arrivals:

- *Once on This Island* (1990), by Lynn Ahrens and Stephen Flaherty, tells a story, using the chorus members literally as storytellers, to infectious music in a calypso beat. Popular with high schools and community theatres, *Once on This Island* ran on Broadway for nearly 500 performances (Green, 2008, p. 284).
- *Miss Saigon* (1990) by Claude-Michel Schönberg and Alain Boubil (same team as *Les Misérables*), famous for the landing of a helicopter on stage, ran for 4,092 performances. *Miss Saigon* tells the story of an American soldier's love affair with a Vietnamese woman, and their child. *Miss Saigon* was the first production to charge $100.00 for a show ticket (Green, 2008, p. 285).
- *Crazy for You* (1992), by popular playwright Ken Ludwig, transformed the music of the Gershwins into a successful book/musical that enjoyed 1,622 performances (Green, 2008, p. 288). This show is generally more attractive to adults as a nostalgia piece, and is not as appealing to high school students.
- *Beauty and the Beast* (1994) by Alan Menken, Howard Ashman, and Tim Rice (Elton John's writing partner) is Disney's stage version of the animated film. It ran for 5,461 performances, is currently running its fifth national tour, and is a popular show for youth theatres and high schools (Green, 2008, p. 297).

- *Rent* (1996), hailed as the first rock musical since *Hair* to deal with concerns of a generation, opened off-Broadway for a six-week run which immediately sold out. By the time it came to Broadway, *Rent* had had rave reviews, four pages in the Sunday edition of the *New York Times*, and had won the Pulitzer Prize for Drama. In 1996, *Rent* won Drama Critics Circle and Tony Awards for Best Musical, Best Book, and Best Score. The tragedy of the production was that composer and lyricist Jonathan Larson had died of an aortic aneurysm on the night of the final dress rehearsal (Green, 2008, p. 305). *Rent* was made available by Musical Theatre International in 2008 for student productions.
- *Chicago* (1996), in its current revival by John Kander and Fred Ebb, is still going strong on Broadway at this writing. Tours, regional, and community productions continue to attract crowds. The 2003 film version of *Chicago* won six Academy Awards including Best Picture and was the first musical film to win the Best Picture Oscar since *Oliver!* in 1968 (Green, 2008 p. 307). Its subject matter and language are not appropriate for student productions.
- Disney's *The Lion King* (1997) roared onto the stage with such imaginative use of masks, puppetry, modern dance, music, and color by director and choreographer Julie Taymor that the re-creation of the original animated film is a truly theatrical accomplishment. British pop

music superstar Elton John wrote the music, along with Tim Rice and Hans Zimmer. The show continues on Broadway today.

- *Ragtime* (1998) Lynn Ahrens and Stephen Flaherty's follow-up to *Once on This Island* is a soaring musical setting of Doctorow's 1975 novel about American society from the turn of the century to World War I. It deals with the United States' transition from a white Anglo-Saxon Protestant-dominated society to a multiethnic one. Several of its original actors have become television or movie stars, including Audra McDonald, Lea Michele, Bryan Stokes Mitchell, and Peter Friedman (Green, 2008, p. 311). Music Theatre International has recently made available a school edition.
- *Footloose* (1998), based on the 1984 film of the same name and with music by Dean Pitchford and Kenny Loggins, ran for a year and a half. An all-American story of "dancing is not a crime" and several songs that became radio hits made *Footloose* popular with school and community theatres (Green, 2008, p.313).

Throughout the 90s, Broadway changed from the sad, dismal state described earlier to a rebirth, even beyond its former glory years. In 1990, after a court battle, the State and City of New York assumed ownership of the New Amsterdam and many other theatres on 42nd Street. Disney Theatrical Productions signed a 99-year lease for the property in 1993. Subsequently, the Walt Disney Corporation's refurbishment of the New Amsterdam Theatre proved to be the most important catalyst in the renovation of 42nd Street and the entire

Times Square area. Together with the renovation of other theatres and a flourishing economy, the area was finally on its way toward cleanup. *The Lion King* opened in the New Amsterdam in November of 1997, moving two blocks away in 2006. Disney's *Mary Poppins,* which opened in 2006, plays in the New Amsterdam today. The new Times Square is largely an economic success, if not a cultural one. Sidewalks are incredibly crowded with moviegoers, theater patrons, and tourists. (Bloom, 2004; Wikipedia, 2010)

2000 to the present. Broadway since 2000 has seen a diverse and wide-ranging array of new musicals, from shows using material from past movie hits, to "jukebox" musicals, to completely new material. The following list is taken from Maslon's (2005) choices of most important shows until 2004. Shows listed after 2004 are taken from Musical Theatre International's website listing of new shows that are currently available for licensing.

- *Suessical* (2000), with book by Lynn Ahrens and Stephen Flaherty, music by Stephen Flaherty, lyrics by Lynn Ahrens, co-conceived by Eric Idle, and based on the works of Dr. Seuss, ran only 198 performances on Broadway, but has become a favorite for school, community and regional theatres. This sung-through musical is a rather complex amalgamation of many of Seuss's most famous books, and is available for either a male or a female Cat-in-the-Hat. The MTI website describes the show: "Now one of the most performed shows in America, *Seussical* is a fantastical, magical, musical extravaganza! Tony winners Lynn Ahrens and Stephen Flaherty (*Ragtime, Once On*

This Island) have lovingly brought to life all of our favorite Dr. Seuss characters, including Horton the Elephant, The Cat in the Hat, Gertrude McFuzz, lazy Mayzie, and a little boy with a big imagination—Jojo. Ultimately, the powers of friendship, loyalty, family and community are challenged and emerge triumphant, in a story that makes you laugh and cry." (www.mtishows.com)

- *Aida* (2000) by Elton John and Tim Rice, based on Giuseppe Verdi's Italian-language opera by the same name, is a modern love story set in ancient Egypt, and ran for 1,852 performances (Green, 2008, p. 316). *Aida* is suitable for high school, and is available as a school edition through Musical Theatre International.
- *The Producers* (2001), adapted by Mel Brooks and Thomas Meehan from Brooks' 1968 film of the same name, with lyrics by Brooks and music by Brooks and Glen Kelly, was a huge hit, running 2,502 performances. The winner of 12 Tony Awards, *The Producers* has been described as "Outrageous, hilarious, a teeny bit offensive, off the wall." (http://www.mtishows.com/show_detail.asp?showid=000361) *The Producers* was released for local professional theatre productions in 2008, and in 2010 for non-professional community theatres. Because of its adult content, *The Producers* is not appropriate for high schools.
- *Urinetown* (2001), an original, satiric commentary on the role of government by Mark Hollmann and Greg Kotis, also makes fun of old-

fashioned musicals. The show ran for 965 performances (Green, 2008, p. 323), and has had success in school and community theatres, despite its off-putting title.

- *Mamma Mia!* (2001), with music by Benny Andersson and Björn Ulvaeus (of the pop music group ABBA) and book by Catherine Johnson, was an early example of the jukebox musical genre and helped to popularize the form. Johnson successfully wove 20 songs from the Swedish pop group ABBA into a cohesive story and a production that audiences found engaging after the 9/11 tragedies (Green, 2008, p. 324). The show is still running on Broadway, and therefore will not be a consideration for high school production for an undetermined number of years in the future.
- *Thoroughly Modern Millie* (2002) by Jeanine Tesori and Dick Scanlan, is based on the 1967 film of the same name. It ran for 904 performances (Green, 2008, p. 325), and today is a favorite in high schools.
- *Hairspray* (2002), by Marc Shaiman and Scott Whitman, is based on the 1988 film of the same name and ran on Broadway for over 2,500 performances, closing on January 4, 2009. *Hairspray* became the third American musical comedy in a row to win the Tony for Best Musical (*The Producers,* 2001; *Thoroughly Modern Millie,* 2002; *Hairspray*, 2003), and all three had been based on decades-old movies (Kenrick,

2010, p. 373). *Hairspray* is available for school and community groups beginning August, 2011 (www.mtishows.com).

- *Movin' Out* (2002), using the music of pop star Billy Joel and conceived by choreographer Twyla Tharp, was another jukebox musical. The show, which ran 1303 performances, is unusual in that, unlike the traditional musical, it essentially is a series of dances linked by a thin plot and none of the dancers sing. All the vocals are performed by a pianist and band suspended on a platform above the stage while the dancers act out the narrative without dialogue, making the show into a rock ballet (Green, 2008, p. 328). As of this writing, *Movin' Out* is not available for licensing, but could very well be a future potential project for high school dance departments.
- *Avenue Q* (2003) by Robert Lopez and Jeff Marx quickly sold out in its off-Broadway run, then played on Broadway until September 2009, and continues today as an off-Broadway production. *Avenue Q* is an "autobiographical and biographical" coming-of-age parable (Kenrick, 2010), addressing and satirizing the issues and anxieties associated with entering adulthood, often in a crude way. Its characters, a combination of puppets and actors in costume, lament that as children they were assured by their parents and by *Sesame Street* that they were "special" and "could do anything." As adults they have discovered to their dismay that in the real world their options are not unlimited, and they are no more "special" than anyone else. The show won three

Tony Awards, including Best Musical, and spawned Las Vegas and West End productions, two national tours, and a variety of international productions. At this writing, *Avenue Q* ranks 21st on the list of longest-running shows in Broadway history (Kenrick, 2010; http://en.wikipedia.org/wiki/Avenue_Q , 2010). *Avenue Q*, often called "the adult, R-rated Sesame Street" is, by its very nature, for adults only.

- *Wicked* (2003), by Stephen Schwartz, based on novelist Gregory Maguire's inventive exploration of *The Wizard of Oz*, tells Maguire's story, *Wicked: The Life and Times of the Wicked Witch of the West,* from the perspective of the witches. *Wicked* has broken box office records, holding weekly gross taking records in New York, Los Angeles, Chicago, St. Louis, and London, and the record for biggest opening in the West End (£100,000 in the first hour on sale). Both the West End production and the North American tour have been seen by over two million patrons. The show was nominated for ten 2004 Tony Awards, winning those for Best Actress, Scenic Design, and Costume Design. It also won six Drama Desk Awards and an Olivier Award. The New York and London productions show no signs of closing at this time. (http://en.wikipedia.org/wiki/Avenue_Q , 2010). As of this writing, there are no published plans for a student version, and professional tours are planned through at least 2012.

- *Monty Python's Spamalot* (2005) by Eric Idle brought together the celebrated British comedy troupe Monty Python's Flying Circus, their film *Monty Python and the Holy Grail,* and a cast of top-notch American talents. The show played its final performance on January 11, 2009, after 35 previews and 1,574 performances. It was seen by more than two million people and grossed over $175 million, recouping its initial production costs in under six months (http://en.wikipedia.org/wiki/Spamalot). *Spamalot* is currently touring with professional companies, and there are no announced plans for a student version.
- *The 25th Annual Putnam County Spelling Bee* (2005) is a one act musical comedy conceived by Rebecca Feldman with music and lyrics by William Finn, a book by Rachel Sheinkin, of an original concept on the universal theme of the trials of adolescence. A factor contributing to its success and enjoyment is that four audience members are recruited each night to go onstage to be spellers in the bee with the nine actors playing six kids and three adults. The Broadway production ran 1,136 shows and is becoming a community theatre favorite since it became available for licensing in 2010 (http://en.wikipedia.org/wiki/25th_Annual_Putnam_County_Spelling_Bee). Appropriateness for high school is questionable due to adult language and a song about one character's "unfortunate erection."

- *Jersey Boys* (2005) by Bob Gaudio and Bob Crewe, a jukebox musical, is based on the music of the popular 60's group the Four Seasons. The show continues in New York, as well as in a national tour, with extended runs in several U. S. cities, London, Toronto, and Melbourne (http://en.wikipedia.org/wiki/Jersey_Boys). Due to *Jersey Boys'* popularity, it is unknown when production rights will be available for community and high school companies.
- *The Color Purple* (2005) by Brenda Russell, based on the novel by Alice Walker, had considerable help from media mogul Oprah Winfrey in terms of financial backing and her star power, and ran for 910 performances (Green, 2008, p.340).
- *Mary Poppins* (2006) by Richard M. and Robert B. Sherman is a staged production of the beloved 1964 Disney film. The show is still going strong in New York, as is the first national tour (Green, 2008, p. 344; http://en.wikipedia.org/wiki/Mary_Poppins_%28musical%29). A few years from now when the production rights become available, this will be a wonderful choice for high schools.
- *Spring Awakening* (2006), by Duncan Sheik, is a rock adaptation with a modern sensibility of Franz Wedekind's 1891 play set in a provincial German town. The musical explores adolescent sexuality, masturbation, homosexuality, peer pressure, teen suicide, abortion, and adult hypocrisy. The Broadway production ran for over two years, and national tours continue. It won seven Tony awards, including best

musical, book, score, and direction (Green, 2008, p. 345; http://en.wikipedia.org/wiki/Spring_Awakening). *Spring Awakening* is best left for college/adult performers, due to the subject content and raw language of the show.

- *Curtains* (2007), Kander and Ebb's final show (Fred Ebb died in 2004), is a backstage murder mystery that ran 511 performances (Green, 2008). *Curtains* has been released for local professional companies, but plans for future school versions or licensing are not known at this time.
- *Legally Blonde* (2007), based on the 2001 film, ran for 595 performances and inspired a television reality series to choose a replacement star during its run, a first for a Broadway show. The reality TV program was aired showing the audition process for the next person to play Elle Woods on Broadway. The winner was Bailey Hanks, who played the role from July 23, 2008 until the production closed on October 19, 2008[15] (Green, 2008; Kenrick, 2010)

At the time this abbreviated history of American musical theatre was prepared, no books or other written materials other than online websites provided historical accounts past 2007. For the purposes of this study, further information was provided by Joseph Gordon, a journalist from New York now residing in the

[15] The television series runner-up, and therefore Broadway understudy, was Autumn Hurlbert, a former student of this writer in Mesa, AZ.

greater Phoenix area. Gordon is a theatre critic by profession and is a true dramaturg.[16] The list in Appendix A includes Mr. Gordon's choices of the most important offerings on Broadway since 2007, with his comments.

No history of American Broadway musical theatre is complete without mention of Harold "Hal" Prince. He was born in New York in 1928 of theatre-loving parents. After graduating from the University of Pennsylvania at age 19, he found the iconic Broadway producer of the time, George Abbott, offering himself as a stage manager. Soon he became a co-producer and director under Abbott's guidance, beginning with *The Pajama Game* (1954). Shortly after, Prince struck out on his own as producer and director of his own productions, when his intellectual approach to staging gave rise to the term "concept musical."[17]

Following *The Pajama Game,* Prince either directed or was responsible for bringing to the stage a staggering list of ground-breaking musicals. A partial list includes: *Damn Yankees* (1955), *West Side Story* (1957), *A Funny Thing Happened on the Way to the Forum* (1962), *Fiddler on the Roof* (1964), *Cabaret* (1966), *Company* (1970), *Candide* (1974), *Sweeney Todd* (1979), *Evita* (1979), *Phantom of the Opera* (1987), *Show Boat* revival (1994), and *Parade* (1998).

---

[16] dramaturg: a specialist in dramaturgy. dramaturgy: the art or technique of dramatic composition and theatrical representation. In Merriam-Webster Online Dictionary. (Retrieved 8 August 2010 from: http://www.merriam-webster.com/dictionary/dramaturgy).

[17] "concept musical," in which conventional linear narrative is subordinated to a single metaphor or controlling idea, with songs and musical numbers deliberately breaking the continuity of the story to comment on characters or ideas the story has introduced.(http://secure.achievement.org/autodoc/page/pri0bio-1, Accessed 18 November 2010).

Prince is continuing to bring new projects to the "boards," as is his daughter, Daisy Prince. He has won more Tony awards than any other individual (21), and in 2006 he was awarded the American Theatre Wing's Tony Award for Lifetime Achievement. *The Academy of Achievement: A Museum of Living History* includes this tribute:

> For half a century, Harold Prince's work has been recognized for its daring subject matter, for its unconventional views of romantic love and for its sensitivity to the political context of the story onstage and the world outside the theater. In the last half century, no one has played a larger role in shaping the musical theater as we know it, and it is safe to say that this one individual has had more impact than any other.
>
> http://secure.achievement.org/autodoc/page/pri0bio-1

Summary

The Broadway League announced that in the 2007–08 season, 12.27 million tickets were purchased for Broadway shows for a gross sale amount of almost a billion dollars. The League further reported that during the 2006–07 season, approximately 65% of Broadway tickets were purchased by tourists, and that foreign tourists were 16% of attendees. These figures do not include off-Broadway and smaller venues (Kenrick, 2010). In an interview for *New York Times Magazine* (Rich, 2000), Sondheim expressed pessimism:

> You have two kinds of shows on Broadway – revivals and the same kind of musicals over and over again, all spectacles. You get your tickets for *The Lion King* a year in advance, and essentially a family... pass on to

> their children the idea that that's what the theater is – a spectacular musical you see once a year, a stage version of a movie. It has nothing to do with theater at all. It has to do with seeing what is familiar.... I don't think the theatre will die per se, but it's never going to be what it was.... It's a tourist attraction.

The success of original material like *Urinetown*, *Avenue Q*, *Spelling Bee* and *In the Heights*, as well as creative re-imaginings of film properties, including *Thoroughly Modern Millie*, *Hairspray*, *Billy Elliot* and *The Color Purple*, and plays-turned-musicals, such as *Spring Awakening*, prompts Kenrick (2010) to write:

> Is the Musical dead? ...Absolutely not! Changing? Always! The musical has been changing ever since Offenbach did his first rewrite in the 1850s. And change is the clearest sign that the musical is still a living, growing genre. Will we ever return to the so-called 'golden age,' with musicals at the center of popular culture? Probably not. Public taste has undergone fundamental changes, and the commercial arts can only flow where the paying public allows. . . . Granted, in the current environment, only a crazed fool would invest the years of thankless effort required to get a musical to either Broadway or the West End. But as Mr. Hammerstein also observed, 'the world is full of crazies and fools,' and thanks to them 'impossible things are happening every day.'(p. 382)

Part II: Anthologies of Shows

Anthologies of Broadway musicals, along with Broadway musical encyclopedias are useful for anyone involved in the production of musical theatre. These volumes provide information on shows' origins, stories, librettists, lyricists, book authors, composers, background information, and historical context, and often include interesting trivia facts and anecdotes that are fun to share with casts and audiences. Ewen (1968), Gänzl (1995), Bloom (2004), and Everett and Laird (2008) list each topic alphabetically, while Bordman's (2001), Maslon's (2005), and Green's (2008) volumes are arranged chronologically. All of these references include comprehensive indices and thorough prefaces and reference lists.

Complete Book of the American Musical Theater (1958) by David Ewen includes photographs of original sets, actors, costuming, hair, and make-up from musicals in the first half of the twentieth century, which inform current production designers of these shows. The book is a comprehensive and detailed accounting, listing alphabetically artists, composers, and producers.

Book of the Broadway Musical (1995) by Gänzl, which reads like a storybook, lists 75 of what he calls "favorite" shows, from *H.M. S. Pinafore* to *Sunset Boulevard.* Each chapter describes one show, telling the entire story, includes numerous production shots, and lists of songs. A brief history of each show is also given, listing persons responsible for its travels to Broadway and film versions that followed the Broadway production.

American Musical Theatre, a Chronicle (2001) by Bordman, is a history of American musical theatre by era. Each chapter describes each season's shows

by year on and off-Broadway in great detail, including facts and figures, a short version of the story of the show, and most important people involved. Bordman begins with "Origins to 1866" and concludes with "1995 to ?" Titles of shows appear in bold, making this reference book easier to use than those that do not provide this convenience.

A Chronology of American Musical Theater (2002) by Richard C. Norton is the most comprehensive anthology found in this review. It consists of three large volumes: 1750-1912; 1912-1952; and 1952-2001. Each show listing includes scenes and songs, in order, much like a patron would find in a printed program or playbill. Full listings of production people and casts, including ensemble, are also provided.

Broadway, an Encyclopedia (2004) by Ken Bloom is large, colorful, and filled with beautifully photographed images of Times Square, theatre marquees, stage settings, and production shots. Articles in this single volume are lengthy, comprehensive, and easy to read, beginning with Alfred E. Aaron (producer in the 1920's) and ending with Florenz Ziegfeld.

Broadway, the American Musical (2005) by Maslon is another coffee-table style book, large, attractive, and with plenty of beautiful color photographs of Broadway stars and stage scenes. The book is based upon a documentary film by Michael Kantor. The chronological listing of shows at the end of the book is most helpful for writers of histories of the Broadway musical, with Tony-Award winners in red.

Historical Dictionary of the Broadway Musical (2008) by William A. Everett and Paul R. Laird is a dictionary, as the title suggests, but includes enough comprehensive information to be called an encyclopedia as well. The authors define terms, explain origins of theatre traditions, list Tony Award winners for Best Musical, 1949 to 2006, give facts and figures, and provide backgrounds of shows. A 21-page bibliography directs readers to further, more in-depth readings on specific topics. A note of interest for this present study: the topic of musical theatre in education is nowhere to be found in the 21-page bibliography or in any article in this volume.

Broadway Musicals, Show by Show, 6th ed. (2008) by Stanley Green is found on the desk of many directors of high school and community theatre productions. Following (Figure 1) is an example from Green's anthology (2008), showing his template for each show's listing (font is as printed in Green's book):

SHOW TITLE

Music & lyrics:
Book:
Producer:
Director:
Choreographer:
Cast:
Songs:
New York run: **Number of Performances:**

- Background of how the show came to be written, financed and brought to Broadway.
- How the stars came to be involved.
- The story.
- Changes in casting through the years, changes in venue, additional trivia.
- Recordings, film versions, current contract house for performance rights (Musical Theatre International, Tams-Witmark, Samuel French, etc.)[18]

Figure 1. Green's (2008) Template for Show Listings from *Broadway Musicals, Show by Show, 6th ed.*

Steven Suskin wrote two large volumes, *Opening Night on Broadway* (1990) and *More Opening Nights on Broadway* (1997) covering shows from 1943 through 1981. These books include excerpts from over 5,000 critical opening night reviews for musicals that opened on Broadway during the Golden Era and beyond. A "scorecard" of each show summarizes critics' opinions of opening night, with total scores in the categories of rave, favorable, mixed, unfavorable, and pan. Suskin includes copies of original show posters and information on opening night casts and production people.

[18] Usually it is necessary to go to the Musical Theatre International or other licensing agency's website to determine a show's instrumentation.

Part III: Commentary About and Studies of High School Musical Theatre

When the operetta and later the book musical became popular events in the musical life of the American high school, educators began to express concerns about the educational merits of such a time-consuming activity. Although writings on the educational worth of the high school musical have been positive, arguments both pro and con have relevance to the current study. In addition to articles and book excerpts expressing both points of view, studies of high school musicals are included below.

Criticisms/disadvantages of staging high school musicals. In an early article written for high school theatre directors and published in *Educational Theatre Journal* (1950), Arthur Ballet of the University of Minnesota High School sharply criticized several perceived shortcomings of high school theatre programs and sought to enumerate a set of standards for high school theatre. He found fault with teachers who knew nothing of technical theater and with teachers he described as "frustrated would-be Broadway and Hollywood aspirants, overreaching beyond the audience and students to fulfill personal ambition" (p. 329). He recommended that the director be an appropriate combination of educator and artist, with full knowledge of theatre techniques and with the student at heart. Above all, Ballet warned that secondary school theatre not be an attempt to imitate Broadway, as schools would not possess the needed talent, equipment, or budget.

Writing in the journal *Dramatics,* Ensley (1954) and Olin (1956) addressed the issues of appropriate motivation for producing a musical and

selecting the most beneficial scripts/scores. Ensley disparaged plays and musicals as "fundraisers for band uniforms; to finance the junior-senior prom; to make sure the entire senior class gets to Washington, D. C." (p. 11). He asserted that plays should offer "entertainment, enjoyment and a worthwhile theatre experience" (p. 11) and warned about using Broadway plays with sophisticated sexual or other adult content. Both wrote of "quality productions" and "high levels of artistry" as necessary elements for endorsement of high school musicals.

Hannahs (1966), Mathis (1966), Weiss (1978), and White (1978) objected to musicals in high schools because they involved "course" [*sic*] and "loud singing of the most raucous variety" (Mathis, 1966, p. 514). Both Mathis and Hannahs promoted opera excerpts as an alternative to the Broadway musical. Weiss and White admonished vocal teachers to select shows with consideration of the limitations of the adolescent voice, and to use techniques such as transposition of vocal solos, judicious cuts, and relaxed rehearsal schedules to support developing adolescent voices.

Mathis (1966) wrote scathingly about his aversion to high school musicals. He admits:

> There is little doubt that a successful production of a well chosen musical by a high school can generate a good deal of enthusiasm and publicity for the music department. There is an aura of glamour associated with such a project that serves as strong motivation for participation and attendance. . . . The box office receipts give pragmatic proof of success. (p. 513)

But he claims the benefits are "not musical" (p. 513), allow for "self-aggrandisement of the student singer and the director" (p. 513), and merely afford the "opportunity to challenge the marching band in the razzle-dazzle extravaganza department" (p. 513). Mathis claims that high schools generally need to use piano only as accompaniment, that musicals "stunt" student creativity, "blunt" student sensitivities, prevent them from learning to read notes, and cause entire schools to shut down learning for weeks (p. 514). His solutions are to either substitute operas for musicals, or to present musicals every three years.

Phillips, in his choral music text (2004) warns against the choral director who becomes so caught up in producing a Broadway musical that the educational focus central to the choral program suffers. While he believes the musical has a rightful place in the choral curriculum, he asserts that to allow it to dominate the students' education is to deny one of the overall goals of the choral program: the development of a broad appreciation for choral music as a legitimate art form. He states, "When the musical dominates the choral program, the curriculum becomes unbalanced" (p. 210). Phillips adds:

> Music educators are not professional entertainers, even though much of the public may think of them that way. In the profession of choral music education, the correct focus is on education. Therefore, even the Broadway musical becomes a vehicle for imparting knowledge, improving skills, and developing a love for music. Maintaining the proper balance is the key to many things in life. (p. 210)

Advantages of and reasons for staging musicals in high schools.

Several authors have taken up the issue of the educational worth of musicals in the high school. In *The School Musician,* Leist (1958) emphasized the discipline and group cooperative effort needed to present a musical as a part of the experience not available in the traditional classroom. He praised the work of putting on shows as developing student character, self-reliance, and poise. In response to concerns of those faulting musicals as beyond the capabilities of the students, he asserts that teenagers have "boundless energy" and enough enthusiasm to more than make up for deficiencies in a production.

Loy, Cleaveland, and Robertson (1966) wrote a rebuttal to Mathis's (1966) dim view of musical theatre in high schools, citing their own experience with their high school musical theatre programs. They opine that the high school musical functions as a learning ground for the college-bound and as a terminal school music experience for those who intend to enter the work force after high school. They cited five active theatre groups in their town (Albuquerque, NM), where students interested in the stage could continue their involvement external to and post high school. Loy, et al. explain:

> At the high school we can give students basic stage movements, teach them stage terminology, and show them how a professional theater functions in the way of lighting, make-up, costumes, and publicity. This experience in invaluable; it is knowledge a student may use throughout life. The orchestra players are given the experience of accompanying

> amateurs. The difference between an inexperienced and an experienced orchestra player is astronomical—especially for the director. (p. 519)

Loy et al. believe that opera is as much as or more work than a musical, without the same positive results, and that musical theatre produces such valuable results that it should be scheduled every year. They conclude:

> We believe that the opening night of a show is an experience no pure choral program can touch. If a music department, with adequate facilities and a dedicated faculty cannot include a musical in its curriculum it is lacking in breadth and in concept. The students have a right to as varied a musical experience as a school can afford. To short them, by performing no contemporary music (because I don't like it) . . . or no stage experience (because it disrupts the schedule or influences the contest or raises the blood pressure or requires so much extra work), is a serious deficiency (p. 521).

Skaggs (1966) related his own conversion to a position of advocacy for the high school musical as an educational experience. His defense of the musical includes integration of the arts and the thrill of success students experience through the combination of music and theatre. He notes that musicals afford an opportunity to discover hidden talent in individual students, both on and off stage. In answer to critics who complain that time spent during musicals causes students to fall behind in their class work, he asserts that students actually are more successful academically during the production period, when they are forced to budget their time more effectively.

Menerth (1967) writes about the high quality of musical theatre works as vocal literature for the solo artist, at both the high school and college levels. He calls many of these works "serious music" and states:

> The American musical theater attracts the talents of vocal artists formerly associated exclusively with the opera house and concert hall, and has provided some of its own well-trained practitioners, in return, to those "higher" pursuits. The influence has been mutual and mutually enriching (p. 83).

In praise of the high school musical as a cultural experience valuable for students, Stephen Sondheim (1981) wrote:

> Certainly, I believe high school students should perform every conceivable kind of musical. Just the way they should read every conceivable book, see every conceivable kind of visual art, and meet every conceivable kind of people: in short, to have as wide a range of experience as possible [*sic*] (p. 19).

Bircher (1981) considers the musical to be the perfect outlet for the "energy, freshness and sparkle" of the teenager (p. 7). She acknowledges the deficiency of some performers in musicals due to many shows having large casts, but maintains that students should have the opportunity to feel success at varying levels of accomplishment. Bircher notes the opportunities for seasoned soloists in lead roles, as well as beginning singers as chorus members in large musicals. In the production, cast members work together at their own particular level of accomplishment, learning from the experience. She suggests that the keys to

success include choice of show and director willingness to make judicious changes in script and song assignments to best suit the talent and maturity level of the students. Agreeing with Bircher, Oneglia (1973), Sedoris (1964), Stainton (1990), and Tiboris (1981) defended the production of high school musicals as beneficial for students, citing Broadway musicals for their cultural significance, deep roots in American history, and value as an indigenous American art form.

Lee (1983) described the "dramatic and musical growth" that occurred among her students as a result of their participation in high school musicals. She acknowledges "the tedious rehearsal, backstage hassles and all the hard work" involved in the productions, but states that these challenges are worth the "sheer enjoyment that is generated on opening night" (p. 41). In addition, Lee states that the musical is an integrated arts experience that is "perfectly" suited to the talents and energies of high school students.

Based on his reading of various authors, Phillips (2004) suggests that musical theatre is beneficial for several reasons:

- Musicals are a truly American art form and provide students with specialized knowledge and instruction.
- Musicals can integrate many areas of the school (vocal, instrumental, art, drama, industrial arts, home economics, business, physical education) and create a bond among faculty and students that encompasses the entire school.
- Musicals instill self-discipline, self-confidence, responsibility, sacrifice, and appreciation for hard work.

- Musicals are one the best ways to show off the choral program to students and the community.
- Musicals provide an opportunity for the development of self-expression and creativity.
- Musicals can create a sense of magic; participation is often one of the biggest highlights in the life of students.
- Musicals create a school tradition that results in a sense of loyalty among students and community. (p. 200)

Tucker (2009) is an advocate of musical theatre repertoire for adolescent singers for several reasons: It is a viable performance outlet, offers repertoire options in English, and can be used as an exercise in song interpretation. Tucker states:

> Musical theatre repertoire is a valid teaching tool and, when addressed properly and taught with a strong technical foundation, can be an entertaining and worthwhile addition to the student's growing repertory of song. If approached with serious focus on proper vocal production, a show tune can do for an adolescent voice what an art song may not be able to: it allows the singer to practice their art, while serving as an exercise in interpretation, musicality, and emotional connection (p. iv).

Studies of musical theatre in high schools. In the first dissertation to focus on the high school musical, Sample (1964) sought to determine the suitability and educational function of selected Broadway musical performances by high school students. The method incorporated analysis of the three shows

most frequently produced nationally by high schools during the 1961-1962 school year: *Finian's Rainbow, Brigadoon,* and *Oklahoma!* Criteria for analysis included musical and dramatic worth of each show, its choreographic and production demands, value as an educational instrument and its appeal to students, staff, and community. Problems of editing of scores and libretti were also discussed. Sample concluded that the three musicals studied can be made suitable through ". . . judicious editing and proper direction" (p. 2).

Sample (1964) asserts:

> High School students can derive many benefits from the production of Broadway musicals *when responsible and creative leadership is available*. [emphasis added] . . . Valuable skills can be acquired and polished through active participation in a workshop setting. Many Broadway musicals have a relevancy for adolescents. These shows can be made legitimate avenues for teaching music and the dramatic arts when the participants are at the same time aided in the formation of evaluative judgments regarding the place and relative worth of the Broadway musical in the field of the performing arts (p. 2).

Sample continues:

> In the opinion of this writer, many Broadway musicals have a relevancy for the youth of today. To the adolescent there is an immediacy of appeal. The music, the characters and plots, and the aura of glamour surrounding Broadway shows constitute an imposing array of inherent motivational forces which can be directed into useful channels. For example the writer

has witnessed a wave of excitement and interest pervade a high school at the mere announcement of auditions for a production of *Bye, Bye Birdie.* (p. 208)

In 1990 Robinson and Poole collaborated on a paper focusing on musical theatre in the high schools of British Columbia, Canada, giving a rationale for incorporating it into secondary schools' curricula, and exploring the impact that a musical theatre program has on the music program, teachers, students, and community. Further, the paper presents a detailed guide to the process of producing a musical. Research methods included surveying high school teachers in Vancouver, British Columbia to elicit their views and motivations on producing musicals. The authors conclude that the benefits of school musicals are many, and that musical theatre should be part of a well-rounded educational program.

Perrine's dissertation (1990) was the first quantitative attempt to study effects of participation in the school musical on students. Measures of self-worth, student attitudes toward music class and musical performance, and creative thinking were administered in a pre-test/post-test design. The participants were sixth grade students (n = 100) who participated in a six-week rehearsal process and performance of a researcher-arranged musical revue. Perrine reported no significant gain in scores for any of the measures examined. The study supported the tenet that participation in a musical production at the middle school grade level has positive, though not statistically significant, results on student attitude toward musical activities and encourages the development of some creative thinking skills. However, it is questionable if this research, consisting of a six-

week musical revue experience, is a true measure of participation effects from fully-staged productions. The limited time of the investigation and absence of the *accoutrements* (story line, characterization, costumes and make-up, dance, emotional involvement) of a fully-staged production did not provide a true representation of student involvement in musical theatre.

Binnema (1996) questioned the pedagogical motivations of music and drama teachers, and the educational validity of secondary school musicals as they were being performed in British Columbia (BC) in the mid-nineties. Binnema conducted a two-fold study: 1) a theoretical study including an examination of the related literature and the BC drama and music curriculum compared to the performance of secondary school musicals, and 2) an ethnographic study of five secondary teachers and eight students then involved in musical productions. Results indicated to the author that major changes should be made to the manner in which musicals were being rehearsed and performed—specifically, elimination of the unrealistic expectations and a major shift in how the musicals are rehearsed. Binnema concludes:

> If performing in secondary musicals is without a doubt a valid educational opportunity, then musicals should not only be clearly identified as such in both the drama and music curriculum guides, but in-school hours should be allotted for the rehearsals. (p. 98)

Gribetz (1996) sought to describe a musical theatre production and its relationship to school climate and the attitudes and attendance rates of student participants in an inner city high school. Participants included administrators,

teachers, and students involved in a production of a Broadway musical. Gribetz focused on attitudes, behavior, and school climate through observation, interview, and survey techniques. Gribetz found increased school spirit creating bonds with the larger community, especially parents; support from the larger faculty (non-performing arts) of the school; interdisciplinary cooperation in the mounting of the production; bonds between faculty members and students and among students increased; artistic expectations for students rose; staff enjoyed producing the show; mutual respect among staff and students; a high level of camaraderie among student participants; collective methods of problem solving; students expected and received fair treatment; emphasis on teamwork, group responsibility, and achieving one's highest potential throughout the process; and the actual performance provided students with feelings of joy and elation.

Van Houten (1996) used a telephone survey of 40 Westchester County, New York musical theatre coordinators[19] to obtain a general description of their musical theatre practices. From this survey, three case study sites were selected, and Van Houten conducted a ten-month in-depth study that included formal and informal interviews, on-site observations, and an examination of pertinent written documents. Findings revealed overall positive results on the part of the students from musical theatre activities, including school traditions, time constraints, overall enjoyment, positive attitudes, learned work ethics, positive academic achievement, and future plans to continue. Competency and commitment of the

[19] *Coordinators* in Van Houten's study is defined as the person responsible for the overall production of the musical, often called the producer.

directors were found to be important factors in overall student quality assessments, both educationally and personally.

As a part of The Imagination Project at UCLA in 1999, a 2-year study was completed entitled *Involvement in the arts and human development: general involvement and intensive involvement in music and theatre arts* (Catterall, Chapleau, and Iwanaga). Subjects were 285 low socio-economic status late middle school through high school students who self-identified as "intensely involved in theatre." The researchers selected theatre arts students for the study because of related research on drama and theatre in education. The authors found positive improvements in academic success for children engaged in the arts between 8th and 10th grade as well as between 10th and 12th grade. Comparative gains for arts-involved students generally become more pronounced over time, and more importantly, this pattern was consistent for children from low-income and low parent-education level homes. In addition, the authors found sustained involvement in theatre arts (acting in plays and musicals) was related to gains in reading proficiency, self concept and motivation, and higher levels of empathy and tolerance for others.

Boyes (2003) sought to determine the role of the arts in schools from a co-curricular perspective and to consider the value of personal student accounts in defining the benefits of arts participation. The case study involved twenty-four volunteer cast members from a school production of *The Music Man* located at a boys' secondary day school in Ontario, Canada. Also included were female cast members from a nearby secondary girls' school. Data from student rehearsal logs

and focus groups yielded personal accounts and unique insight into the research questions. Boyes concluded:

> The findings from this study indicate that the students believe the school musical to be a positive and valuable arts occurrence. Their accounts support the belief that the school musical can provide its performers with a holistic and reflective artistic experience. The study recommends that schools make every attempt to retain curricular drama and music courses and that co-curricular musical theatre experiences are valuable learning occurrences for the participants. (p. 1)

Williams (2003) sought to describe the non-musical responsibilities that public school music specialists have for high school musicals and to describe the preparation received for these responsibilities. A survey was distributed to 250 randomly selected secondary music specialists in Ohio. Of the respondents, (39%), nearly 85% reported performing musicals regularly and a majority of music teachers were involved, often in non-musical responsibilities. Vocal music teachers reported being responsible for an average of four production roles aside from their musical responsibilities. Few respondents reported that their university coursework prepared them to direct musicals. Most reported learning from personal experiences, particularly community theatre. Williams (2003) suggests:

> In light of findings of this study, college level instructors who design curriculum expectations for undergraduate music majors may wish to include some theatre production training in methods classes. Another approach for college level music schools might be the inauguration of an

> overview musical theatre class that would be tailored to address issues of direction as opposed to issues of performance. . . .The musical is a highly visible, very common feature of music teaching at the high school level. While such productions may be extra-curricular and theatrical in nature, they are musical theatre and commonly the concern of music teachers, especially vocal music teachers. Music teachers would benefit from training in directing musicals prior to assuming responsibility for these responsibilities. The alternative all too frequently is the frustration of learning on the job by trial and error. (p. 127)

Watkins (2005) explored high school musical theatre students' perspectives as performers or technicians in reference to their musical and performance development, personal effects, social contexts, and negative effects through twelve case studies during a 2001 production of *Grease* in Urbana, Illinois. Students experienced:

> multiple positive and minimal negative effects. The data support the researcher's belief that musical theater can be an important tool for recruiting non-music students into high school music programs. The study supports the praxial philosophy of music education, and it also provides some legitimacy to the study of musical theater in secondary and post-secondary education. (p. iv)

Another finding was that the students serving as technical crew reported the same positive feelings of "magic, heightened emotion, elation, [and] increased self-esteem" as reported by the stage performers. An interesting comment included in

Watkins' dissertation was that of the twelve students who participated in the 2001 study and production, by 2004 33% were theatre majors, 33% were music majors, 20% were participating in productions, and 14% were not participating at the time the question was asked.

In 2008 Corby conducted a study of 35 students at Sondheim High School, Washington, examining the correlations between participation in an after-school musical theatre program, specifically a production of *Peter Pan*, and academic achievement and motivation, including attendance. Data were collected through surveys, interviews, and study of students' academic records. Corby found a positive association between participating in an extra-curricular drama/music program with students demonstrating high motivation and academic achievement in the high school setting. Students also reported increased communication skills, high levels of self-confidence, and a higher level of social identity than before the study time period.

A fitting conclusion to this section on the advantages of musical theatre productions in the high school is provided by Sample (1964):

> The school producing a musical will find the activity rewarding from an educational standpoint. The musical will attract those who are interested in either music or drama and introduced them to a union of the two arts. It will aid the student in gaining insights into human life, behavior and meaning, and will enhance his cultural background. Students are provided with the opportunity of aesthetic growth by receiving experiences in music interpretation, dance, ensemble work, and study in musicianship and

> appreciation. They are given assistance in developing social skills which result in increased self-confidence and social approval. Adolescent participants may also gain help in establishing a sense of self-identity, and in emotional expression. There is opportunity for intellectual development and to some extent the development of poise and physical coordination. (p. 48)

He concludes:

> The production of a musical can unify the school, giving it a common goal, and teachers should find the activity an experiment in cooperative teaching. . . . Members of the community at large will gain from this educational venture. The presentation of a Broadway musical can contribute to the cultural life of the community and involve parents and interested people with special talents in the mechanics of the production itself. Finally, the process of producing a musical can engender a spirit of enthusiasm and awareness in the community for the total program of the school. (p. 49)

For students, musical theatre experience provides musical, social, emotional, and academic growth and fulfillment. Additionally, value and relevancy of musical theatre in high schools is evident on Broadway stages and performing arts centers worldwide today, as they are populated by actors, instrumentalists, and technical theatre professionals who first discovered a passion for musical theatre, and learned their first musical and theatrical skills and concepts at the elementary, junior high, or high school levels. In addition, there

has been significant growth in the number of musical theatre programs at NASM and NAST accredited institutions during the past ten years, with new programs being added in smaller colleges at a remarkable rate.[20]

Part IV: Practical Guides about Aspects of Producing a Show

Before the beginning of great brilliance, there must be chaos.
—Ancient Chinese Proverb

A surprising amount of materials are in libraries, online, and on the market to help educators in all aspects of producing a musical show. These categories include: 1) dissertations and theses targeting assistance to educators; 2) books about musical and technical aspects of productions, 3) Studies, articles, and books about conducting and teaching singing in musical theatre.

Dissertations and theses. Although written in 1970, Fields's dissertation gives a great deal of currently valuable information for a beginning teacher of high school students in musical theatre, or an experienced one embarking on a musical production for the first time. He concurs with Sample (1964), Van Houten (1999), Boyes (2003), and others about the value, advantages and positive outcomes of musical theatre production in the high school. Readily found online as a dissertation, but commercially available, Fields provides a detailed guide for the educator, outlining:

- Review of related and helpful literature

---

[20]Mark Marion, Research Associate, National Association of Schools of Music- personal communication, 23 July 2010.

- Responsibilities of school administration with regard to the musical production
- Involvement, responsibilities, and cooperative efforts of various school departments
- Production staff and their duties
- Show selection, and its many aspects
- Selection of cast, crew, and orchestra
- Interpretation of score and libretto, study of both
- Blocking preparation and guide
- Rehearsals and responsibilities of production staff
- Technical considerations - Lighting, Scenic, Stage types, Costumes, Make-up
- Promotional requirements
- Final considerations for the performance
- Proper conduct expectations
- Checklists
- Addresses of leasing agents
- Selected list of operas and musical shows for secondary schools
- Glossary of theatre terms
- Sample organizational plans
- Diagrams and figures of stage directions
- Floor plan examples

- Sample rehearsal schedules
- Sample complete production schedule for *My Fair Lady*

Rackard (1980) sought to provide directors of high school musical theatre with a directorial analysis and production guide that presents various practical phases of opera, musical play, and operetta production. His dissertation was a directorial analysis and production guide to three musical theatre forms for high school production*: La Vida Breve, The Sound of Music,* and *The Chocolate Soldier*. The three specific works are representative of the three types of musical theatre deemed suitable for high school performance: opera, musical play, and operetta. Rackard presents suggestions and solutions for many aspects of production. A four-stage sequence was employed for the directorial analysis: first, the events of the action found in the libretto are outlined; second, the composer's musical interpretation of these actions are analyzed; third, the director's problems in dealing with either libretto/actions, music, or both are discussed; and fourth, possible solutions to the problems are presented. Based on the directorial analysis, Rackard constructed a production guide dealing with the dramatic, musical, and physical aspects of production for each of the three musical theatre works. Although not commercially available and only found online, this dissertation would be an excellent guide for the music educator wanting more knowledge about musical and non-musical aspects of theatrical performance. In particular, a music educator required to serve as stage director for a production would be helped by this resource.

Janicki (1982) created an evaluation template for purposes of show selection, planning, and evaluation. The thesis listed several sample situations and possible production choices. The sample evaluation template includes: facilities, including stage, wing space, fly space; budget- outlay and anticipated profits; available talent, including leads, chorus, pit orchestra, dancers; production staff and assistants, including stage and musical directors, vocal, instrumental, choreography, and others. Janicki adds, "Musical theatre is a genre with which virtually all high school directors must eventually work. Unfortunately, the majority of high school directors are untrained in this field and must flounder their way through as best they can" (p. ii). Janicki's form would be helpful for inexperienced teachers undertaking their first few musical theatre productions, and as a part of undergraduate teacher preparation.

Howard (1990) developed a standard form to identify performance problems in high school musical theatre productions with application to selected works. Howard distributed a questionnaire to music educators at the District Seven Pennsylvania Music Educators Association annual meeting; the questionnaire included Likert-type items. Howard developed the form for identifying performance problems from the questionnaire responses, research studies, and the experiences of the author. Next, Howard used the form to analyze seven musicals being produced in 1989 at seven different high schools within a 100 mile radius of York, PA: *Carousel, Hello Dolly!, Man of La Mancha, Oklahoma!, Once Upon a Mattress, South Pacific* and *West Side Story.* The form can be found in Appendix B. Howard concluded that musical concepts can be

taught while producing a musical, and that by using the form, dangers of selecting an inappropriate musical are reduced. The process of using this form provides an in-depth understanding into the structure and potential problem areas into a musical in which directors are working.

In 1990 Robinson and Poole studied musical theatre in high schools in British Columbia, Canada, giving a rationale for incorporating it into secondary schools' curriculums, and exploring the impact that a musical theatre program has on the music program, teachers, students, and community. Further, the paper presents a detailed guide to the process of producing a musical. The paper's topics include: choosing the musical, scheduling, organizing the production team, budgeting, auditions and casting, the rehearsal process, sound reinforcement, the performances, recommendations for high school musical productions, an audition form, and a parent acknowledgement form.

Snider (1995) evaluated musical theatre instructional materials available to educators, and reported results of a survey of 38 California high school and college musical theatre teachers about their curricula. Survey respondents also included several teachers from five neighboring states. Responses revealed that no formal teaching methods existed at the time on the subject of musical theatre. In response to this need, Snider's thesis includes a sample musical theatre curriculum, in hopes that it would become a standard practice for teachers. Snider designed the curriculum to become an extension of the California State Board of Education's publication *Visual and Performing Arts Framework for California*, which contains curriculum guidelines for the arts. Snider believes that musical

theatre belongs in mainstream academic curriculum, not simply an extracurricular activity. She states, "If these items are developed, much will be gained toward the legitimization and standardization of musical theatre education" (p. 67). Snider comments upon the lack of pedagogical materials in musical theatre: "Research revealed that no formal teaching methods exist in this subject" (p. iv).

Books on show production. Guides listed for assisting educators with musical show production date from 1966. Each of these references is a step-by-step guide for the journey from "chaos to brilliance." Authors include topics such as show selection strategies and title suggestions, lists of shows and licensing houses, definitions, budgeting, timelines, sample forms, staging, blocking, auditions and casting, rehearsal planning, rehearsal techniques, musical work, singing suggestions, choreography suggestions, dance terms and suggestions, sets and costumes, lighting, publicity, strike, and reflection.

Elementary through high school teachers will find ideas and techniques in Malcom John's *Music Drama in the Schools* (1971), Fleming's *Starting Drama Teaching* (1994), and Ross's and Durgin's *Junior Broadway* (1998). Each of these books begins with a statement about the advantages of and reasons for producing musicals with this level student, as well as suggestions about how to choose and adapt a script, how to plan and hold auditions, and casting suggestions. The authors continue with information on: rehearsals, costumes, make-up, backstage dynamics, scenery, programs, dance, curtain call, the performance, tour suggestions, checklists, and reflections. Ross and Durgin (1998) close with this reflection about their work in musical theatre:

> There is camaraderie among past and present cast families. We all appreciate each other and the work that goes into a show. We never lose that feeling of closeness that develops. We all feel part of a very special group that has accomplished something out of the ordinary. It's a nice feeling! (p. 202)

Planning and Producing the Musical Show (1966) by Lehman Engel is the earliest guide included in this listing. Although Engel's list of shows is admittedly dated, the chapter on factors to consider in choosing a show is excellent, as well as the chapters on the rehearsal process. Engel wisely states:

> No musical show in history ever succeeded because of its musical brilliance alone. The success of the entire undertaking really rests on the *current effectiveness* of the book. The play—the nonmusical portion of the show—should be carefully evaluated in terms of its original success, its current applicability and its local appeal. (p. 5)

Miller's (1996) book for musical theatre directors at all levels, high school through professional, offers in-depth insight into sixteen shows. Miller describes his book, *From Assassins to West Side Story,* as "a guide into the heart of some of the most interesting works of the musical theatre" (p. 1). He delves into the background of each show's history, story, and context. Each character is explored, songs are discussed, and the relationship of musical elements to the dramatic context is thoroughly considered. This is a valuable resource for stage directors, vocal directors, and choreographers working on any of the sixteen shows represented, and information contained therein would be helpful as added

learning material for student actors. Reading the corresponding chapter before attending one of the shows can provide in-depth insight and an extra layer of enjoyment to casual audience members.

Engel's second book, *Getting the Show On: The Complete Guidebook for Producing a Musical in Your Theater* (1983) is perfectly described by the author:

> Although this is, in a sense, a "how-to" book, it does not attempt to detail the building and painting of scenery or the designing and making of costumes. Separate books on these crafts are plentiful and the present author does not pretend to know anything technical about them. He is, however, experienced at first hand through decades of experience in musical theater, through close observation of the workers in all other departments, and through active collaboration in the production of 170 shows, operas, and films. His hope is that this experience can be translated here into words so that this book can be of help to others who have been less familiar with organized musical theater production. (p. xii)

Engel offers a comprehensive guide to organizing both production staff and student participants from pre-auditions to strike and beyond.

Producing the Musical: A Guide for School, College, and Community Theatres (1994) by Haller Laughlin and Randy Wheeler is organized into three sections: The Approach, The Musicals, and Production Sources. Each of these is divided into several chapters. The Approach includes: Budget, Choosing the Musical, Casting, Directing, Costumes and Makeup, Designing the Set, Publicity, Final Rehearsals, Musicals for Special Groups. In the Musicals section, the

authors classify musicals in chapters with these headings: Standard, Children's, Young Persons', and Retired Persons'. Production Sources includes help finding: Production Control Organizations (such as MTI), Costume, Lighting, Makeup and Wigs, Properties, and Sound Sources. An excellent bibliography is included. The chapters on musicals for special groups are an unusual approach and particularly helpful.

Staging Musical Theatre (1996) by Elaine Adams Novak and Deborah Novak is a practical how-to handbook for those who would like to learn to produce or direct musical theatre. The authors take the reader step-by-step through the process of putting on musicals and provide additional material on revues and operas. The authors state:

> It is not easy to do this work well, but if you are asked to be a stage director, musical director, conductor, choreographer, producer, or stage manager of a musical production, you can find helpful information in this book to get you through the planning, casting, rehearsing and performing. It is hard work, but it can also be exhilarating, rewarding and fun. (p. iii)

Chapters include: show selection and show analysis; how to coordinate scenery, lighting, props, costumes, hair and make-up; how to organize auditions and tips for best casting choices; and how to plan and direct productive and efficient rehearsals for music, choreography, blocking, and full production. There are lists of duties for production staff and a list of recommended shows. This book is excellent as a pre-service text or resource material, or as a reference for new ideas for experienced educators.

Musicals! Directing School and Community Theatre (1997) by Paul M. Argentini and Robert Boland is described by the authors:

> As we wrote this book, we envisioned the English teacher who has just been given a first-time assignment of mounting the school's annual musical show. The new director's first thought must be, 'How do I mount a musical from the very first step to the last?' And second, 'Will I be able to do it?' We hope to be able to provide substantial answers to the first question, and offer enough encouragement to generate confidence and a positive answer to the second. We may seem to overemphasize the elementary. We will provide enough guidelines to get you through the production. . . . We have emphasized the theoretical, which we feel will help you produce a satisfactory show, if not a smash. . . . This is our attempt to create something manageable, something practical, something that might guide a director through the step-by-step process of staging a musical show. Our objective is to provide an overview that will walk the novice director through one major step after another to the completion of the musical. (p. xxiv)

Musicals! emphasizes the director's role in a comprehensive resource for directors, teachers, students, and actors. Specific guidelines are given in preparing the stage picture, holding auditions and casting, rehearsal issues, lighting, costumes, creating sets and scenery, and safety precautions. Musical numbers and choreography are analyzed and advice is given on how to solve multiple scene problems. A checklist is provided on what must be done as opening night

approaches. The authors provide tips on publicity, box office, final strike, and recommended sources for scenic drops, costumes, and lighting equipment. This volume is one of the most comprehensive that is available for teachers new to musical theatre responsibilities.

Stage Directions: Guide to Musical Theater (2002) by Stephen Peithman and Neil Offen is a small paperback that includes topics covered in the above books, plus more. Unique topics covered are: Strong candidates for shows to consider; contemporary tie-ins for older musicals; detailed explanation of copyright rules; ten steps for creating your own musical; answers to frequently asked questions; how to write your own musical revue; the musical as a collaborative art; the eight basics of direction of a musical; how to design an effective curtain call; different placements for your orchestra; choreography for non-dancers; going on sick, and staying well; advantages of a unit set; sound design secrets; microphone clinic; body microphones; and use of video.

Performing in Musicals (1988) by Elaine Novak is intended as a text for collegiate musical theatre students, but may also be an excellent guide for high school musical theatre teachers. Novak offers exercises, suggestions, and a wealth of information for students when approaching a musical theatre production. Included are audition lessons, movement and singing exercises, acting techniques, and how to prepare for a role.

Let's Put on a Musical! (2007) by Peter Filichia is devoted entirely to how to choose the right show for a theater or school. Filichia divides shows into categories, including: golden age; post-golden age classics; showcases for a star;

musicals with great vocal demands; dance shows; shows with little choreography; mostly male casts; mostly female casts; shows for kids; shows for high schoolers; shows for 20-somethings; shows for middle-agers; laugh-out-loud shows; costume-heavy shows; small budget shows; musicals for musicians that also act; shows for sophisticated audiences; ethnic and minority casts; rock and folk rock shows; musicals with Jewish appeal; shows with more than one starring role and shows just for fun. This is an excellent resource for help in show selection.

Most music education, choral, and conducting texts mention musical theatre only briefly. Of the eleven texts reviewed, eight made no mention of musical theatre in education or musical theatre direction: Collins (1999), Decker and Herford (1988), Engel (1975), Garretson (1988), Mark and Gary (1992), Miller (1988), Phillips (1996), and Stanton (1961). Excerpts on musical theatre are included in three conducting texts, two of which are reviewed immediately below. The third (Green, 2004) is included under the heading Singing and Conducting.

Paul F. Roe's *Choral Music Education* (1970) includes six of 391 pages devoted to "Planning the Musical Show." Roe includes information on planning the show, tryouts, student committees, and publicity details. He is a proponent of choral educators becoming involved in musical theatre. He writes:

> There are a number of excellent reasons for doing an opera or a Broadway show instead of some other type of program. Students are enthusiastic about a Broadway show, so the director who is struggling to build up a weak vocal department may elect to use this means to motivate his

> students. The show is a natural outgrowth of our culture and contains the vital elements of good music and good theater. The well-known show has unlimited promotional possibilities, which will probably allow the school to at least meet expenses. Since the entire school needs to cooperate in order to put on a successful show, this type of program becomes a social and integrating agency for the departments as they work toward a common goal. Boys and girls have a natural interest in expressing themselves through singing and acting, and this craving is satisfied only through the musical show. (p. 334)

In *Directing the Choral Music Program* (2004), Kenneth H. Phillips devotes eleven of 416 pages to Broadway musicals. The content is within a chapter entitled "Popular Music Presentations," which also includes Show Choirs, Vocal Jazz, and Swing Choirs. Despite its brevity, the Broadway Musicals section includes a wealth of information for any choral director working in musical theatre, including benefits of musicals, criteria for choosing a show, rental agencies, auditions, production staff, a sample audition form, planning rehearsals, a sample rehearsal schedule, a basic explanation of staging and blocking, amplification, final rehearsals and performance, and resources and a short bibliography. Phillips states:

> The job does not stop at the end of the school day for the choral director. Most opportunities for presenting concerts are outside of school time; often these include presentations other than standard choral concerts, such

as Broadway musicals. . . . Directing beyond the classroom is a fact of life for choral music educators. (p. 200)

Singing and conducting: Articles, studies, and books. Advice about special aspects of musical theatre can be found in articles, studies, and books about singing, choreography, conducting, auditioning, lighting and set design, costuming and make-up, acting methods, and so on. Because most of these topics are beyond the scope of this study, this review will include only sources that address singing and conducting in musical theatre.

White (1978) lists a wealth of positive outcomes from musical theatre productions in *High school musicals: Accentuate the musical and eliminate the voice abuse,* but warns against placing unreasonable demands on the young voice. White gives advice for protection of student vocal growth and health, including choice of show, careful casting, use of judicious cuts and transpositions, efficiently planned and executed rehearsals, accompaniment and amplification, and the teaching of healthy vocal techniques.

Smith-Vaughn (2007) studied various singing styles and their effect on the high school student. The research sought to determine the potential harm to adolescent vocal mechanisms among classical choral, gospel, and musical theatre styles and whether they place excessive strain on the musculature of the neck area. Twenty middle and high school students (13 females and 7 males), ranging in age from 11 to 17 served as participants in the study. Using a KayPentax Stroboscopy System, laryngeal imaging was performed on each student as they sang in all three styles of music. The imaging showed that muscular tension was

greatest while singing in the musical theatre style, followed by gospel and classical choral music styles. An interesting and possibly more alarming finding was the significant vocal damage shown by students from smoke-filled environments, cheerleaders, and students with eating disorders. For music educators, Smith-Vaughn concludes:

> It is the recommendation of this researcher that . . . the choral teacher should practice caution when teaching musical theatre and gospel pieces of music to the adolescent age group. That does not suggest that these styles should not be taught or that they cannot be sung in a healthier vocal manner, but . . . one should not teach exclusively in this style, particularly for prolonged periods of time. (p. 71)

Singing in Musical Theatre: The Training of Singers and Actors (2007) by Joan Melton is a series of interviews of internationally recognized professional voice teachers of musical theatre performers. Melton's questions elicit illuminating and full answers of pedagogical practices at the crossroads of both classical and contemporary voice pedagogy. Melton, an author with an impressive resume who is a leading authority in the singing and acting fields, provides insight into the state of pedagogical knowledge and practice.

Elizabeth Green's text, *The Modern Conductor,* 7th ed. (2004) includes four of 247 pages for conducting strategies in opera. These pages are fully applicable to musical theatre conducting. Green writes:

> Most importantly, according to the great Argentine stage director and producer Tito Capobianco, opera is about **singing**. Characters in any opera

> express themselves through singing. The conductor must therefore have a basic grasp of the vocal requirements for any opera he or she is conducting, plus a thorough understanding of the libretto, or text, of the work. (p. 200)

The words "musical theatre" can be substituted for the "opera" throughout this chapter. The chapter includes mastery of text, the rehearsal process, working with the chorus, communication with the singers on stage, production week, working with singers, specific technical differences in opera conducting, and recommended reference reading.

A final observation can be made regarding the related literature on the high school musical. As Williams (2003) states, "The relative paucity of articles on the subject in scholarly research journals devoted to music theatre is surprising given the pervasive presence of these productions." A possible explanation might suggest that music educators may not see the high school musical as an activity within the realm of their profession. Another might be that musical theatre education is not an *academic* offering at the graduate level at most university schools of music. Rather, musical theatre tends to be offered as a *performance*-based curriculum. The same is true for undergraduate musical theatre programs. According to Williams (2003),

> The National Association of Schools of Music (NASM, 2002) did not recommend including musical theatre as part of the pre-service course work of music education majors. NASM, in conjunction with the National Association of Schools of Theatre, has established standards for those who

> wish to major in musical theatre, but these programs are designed to prepare the student for professional performance, not teaching and not directing. (p. 68)

This complete chapter, on history, high school musicals, and production guides for music educators can be summed up in the words of Oscar Hammerstein II:

> It is nonsense to say what a musical should or should not be. It should be anything it wants to be, and if you don't like it you don't have to go to it. There is only one absolutely indispensable element that a musical must have. It must have music. And there is only one thing that it has to be—it has to be good. (Kenrick, 2010, p. 382)

Chapter III

Research Methods

The purposes of this study are to determine the prevalence of musical theatre productions in Arizona high schools, to describe the responsibilities and preparation of secondary school music educators who provide musical direction for high school musicals, their perceptions of how prepared they are for their musical theatre work, and to explore teacher attitudes towards their responsibilities in musical theatre.

Quantitative research methods were employed. A researcher-constructed questionnaire (survey) instrument was used to collect data related to the roles, preparation, and attitudes of music teachers in teaching high school musical theatre. Patton (2001) suggests:

> Questionnaires provide an efficient way to collect data. . . . In contrast, telephone interviews and personal interviews are usually considerably less efficient since both alternatives require one-on-one data collection. Questionnaires yield responses that usually are easy to tabulate or score, and the resulting data are easy to analyze—especially if the questionnaires contain mainly items with choices to be checked. (p.1)

The Instrument

The instrument for this study is a researcher-designed questionnaire consisting of thirty-nine items (Appendix C). An instrument from previous research (Williams, 2003) was examined as a possible model for this questionnaire. Orcher (2005) writes:

> When investigating a topic, researchers often use the same instruments employed by other researchers who previously investigated the topic. Doing this has two potential advantages. First, much is often known about the validity of such instruments, especially if they have been used widely in the past. In their research reports, researchers usually briefly summarize what is known about the instruments they used and quite often provide references where additional information on the instruments can be found. The second advantage . . . is that doing this helps in building a consistent body of research. (p. 51)

Williams (2003) administered a 16-item survey for his dissertation, *Responsibilities and Preparation of Public School Secondary Music Specialists in Teaching Musical Theatre,* to randomly selected music educators from 250 high schools in Ohio during the 2002–2003 school year. Williams' survey has a number of strengths, including items that were appropriate, with minimal revision, for use in the current instrument. These included: items pertaining to basic school and educator information, musical theatre staff positions, responsibilities of the music educator, perceptions of preparedness, and examples of sources of teacher preparation. The Williams cover letter and survey introduction were found to be problematic, however, as well as the wording of several items. Additionally, this study had a different research emphasis than the current study. Therefore, the Williams survey was not replicated, but used only as a reference for the new survey created for this study. Most importantly, the

current study includes teacher attitudes, which were not a component of Williams' dissertation.

The 39-item survey instrument for this study includes questions that gather information relevant to the research questions of the study. Items 1–20 gather information about the schools' musical theatre program, such as: frequency, production staffing, repertoire, school size, instrumental accompaniment, and school/community support. These multiple-choice items provided data for Research Question 1, which asks "How common is musical theatre production in today's high schools?" These items also provided data for Research Questions 2, and 3, which ask "What are the responsibilities of high school music educators for high school musical theatre productions, and how are they prepared for these responsibilities?"

The survey instrument also includes 14 questions (21–34) related to teacher attitudes and opinions regarding their preparation for and participation in musical theatre direction roles. A Likert-type questionnaire design was chosen for this portion of the instrument. Orcher (2007) states:

> An attitude is a general orientation toward an entity such as a group, type of person, organization, and so on. It consists of *feelings* that have the potential to lead to *actions*. Thus, to measure attitudes, questions about both feelings and actions or potential actions are often asked. . . . While numerous approaches to the measurement of attitudes have been proposed and studied, the approach suggested by Rensis Likert in the 1930's has

been found to be about as good as or better than the others for most research purposes. (p. 59)

The Likert-type questions include statements pertaining to preparation during undergraduate studies, workshops or clinics, and on-the-job learning. Statements about attitudes refer to personal enjoyment, pay received for teaching musical theatre, and musical theatre activity outside of school. Additionally there are statements judging self-competencies in teaching musical theatre, both vocally and instrumentally. Do they enjoy their work in musical theatre? Do they feel as if they were adequately prepared for this work? These answers will provide further information pertinent to Research Questions 2 and 3, "What are the responsibilities of high school music educators for high school musical theatre productions, and how are they prepared for these responsibilities?" and Research Question 4, "What attitudes towards musical theatre are reported by secondary music educators?"

When writing Likert-type statements, Orcher (2007) reminds:

> If all of the statements in a Likert-type instrument reflect favorable attitudes, some respondents may move quickly through them, answering them based on their overall attitude and not consider the content of each item carefully. To overcome this problem, about half should be favorable and half should be unfavorable. . . . *Reverse scoring* should be used for the items expressing unfavorable sentiments. (p. 60)

Accordingly, the current instrument uses a mixture of eleven positive and three negative statements.

Demographic data were collected in Survey Item 38. According to Orcher (2007):

> Demographics are background characteristics of the participants such as age, highest level of education, and gender. There are two reasons for collecting demographics. First, some research problems require it. . . . The second reason for collecting demographics is to enable a researcher to describe a sample in enough detail that readers of the research report can get a good idea of what types of individuals participated in the survey. (p. 75)

Orcher (2007, p. 76) lists 32 sample demographic variables and categories. Those used in this survey are: age, degrees earned, length of employment and length of time in current position, ethnicity/race, gender, professional group memberships, and stipend earned (from musical theatre work). Orcher warns against using more than six demographic questions, for reasons of survey length, and perceptions of invasion of privacy (2007, p. 75).

Finally, Survey Items 36, 37, and 39 were open-ended items where participants were invited to write freely about problems, advantages, disadvantages, preparation, and attitudes towards anything they wished about their experiences in musical theatre. These responses were used to inform the study in addition to the multiple-choice type answers.

Pre-Test and Pilot Studies

The survey was pre-tested with ten doctoral students and one music education faculty member at Arizona State University. Paper copies were

distributed to the group. A few students finished within seven minutes as these students did not write much in the open-ended questions. Two of the students took about 20 minutes to complete the survey and wrote extensive responses to the open-ended questions. Both of these students had significant past experiences in teaching musical theatre. In addition to their responses, most of the participants wrote suggestions or questions on the pre-test copy.

After listening to and reading the comments, a few survey question items were changed. For example, one person had many years' experience playing in musical theatre as a pit musician and counted this as enough experience to someday lead pit players. Therefore, "pit musician" was added to Item15. More answer response choices were added to Item 15 and Item 16. A typographical error in Item 18 was corrected. Group discussion resulted in changing the order of Questions 1 and 2.

A larger pilot study was conducted among music educators in Fresno, California area school districts. Fresno County and nearby schools were selected because of professional relationships with a Professor of Educational Theatre at Fresno State University and the Supervisor of Performing Arts for the Fresno County Schools. They collected email addresses of 160 secondary music educators in the Fresno area. I distributed the pilot survey to the list via links to Survey Monkey. Of the 160 surveys sent, 56 were bounced back due to obsolete or incorrect email addresses. The pilot study email link was distributed to 104 people a total of three times, with a total return of 34 surveys, or 31.5%. Patton (2002) suggests, "Pilot studies are usually conducted on small samples-- such as

20 to 100. Based on the results, procedures and instruments are modified for use in more definitive studies" (p. 49). Therefore, even with a relatively low return of 34 on the pilot study, there was ample feedback to modify the survey.

The pilot survey yielded other refinements to the survey. For example, the answer choice of "during high school" in question 35 was added after several respondents wrote "high school" in the "other" category.

Subsequent drafts were reviewed by a panel of graduate music education and musical theatre faculty at Arizona State University. The cover letter and survey for the main study are included in Appendix C. An informed consent form for this research was approved by Arizona State University's Institutional Review Board Committee, November, 2009 (Appendix D).

Main Study Respondents

The population for this study was music educators in schools that include grade 12 in the state of Arizona. A total of 315 Arizona schools, including public, private, and charter schools were identified as having students through grade 12 as of the 2009-2010 school year (*eDirectory of the Arizona Music Educators Association*; Arizona Department of Education). Some schools had more than one music teacher, and 124 of the music teachers listed more than one email address. Given problems with school firewalls, I emailed the link to the survey to both email addresses where two were listed, with a request for the participant to please delete the second if two emails were received.

Procedure

The survey was electronically sent to 417 Arizona secondary music educators through Survey Monkey, on 12 April, 2010. This date was selected to avoid music educators' holiday schedules, Regional and All-State auditions and performance trips. The first mailing yielded 121 responses. Subsequent distributions of the electronic survey instrument link were sent only to those who had not responded on 28 April 2010, 11 May 2010, 22 May 2010, and 5 June 2010. A final electronic mailing was done on 14 June 2010. A total of 541 email addresses were found for 417 potential recipients. Eighty-one were returned as "undeliverable." Of 336 emails delivered, 238 music educators responded. Of the 238 who responded, 11 recipients chose not to participate in the survey. Two more were ineligible because they did not meet the criteria for the study (as secondary school music educators). A total of 225 eligible respondents returned surveys for a response rate of 71%. Figure 2 displays the distribution and return numbers.

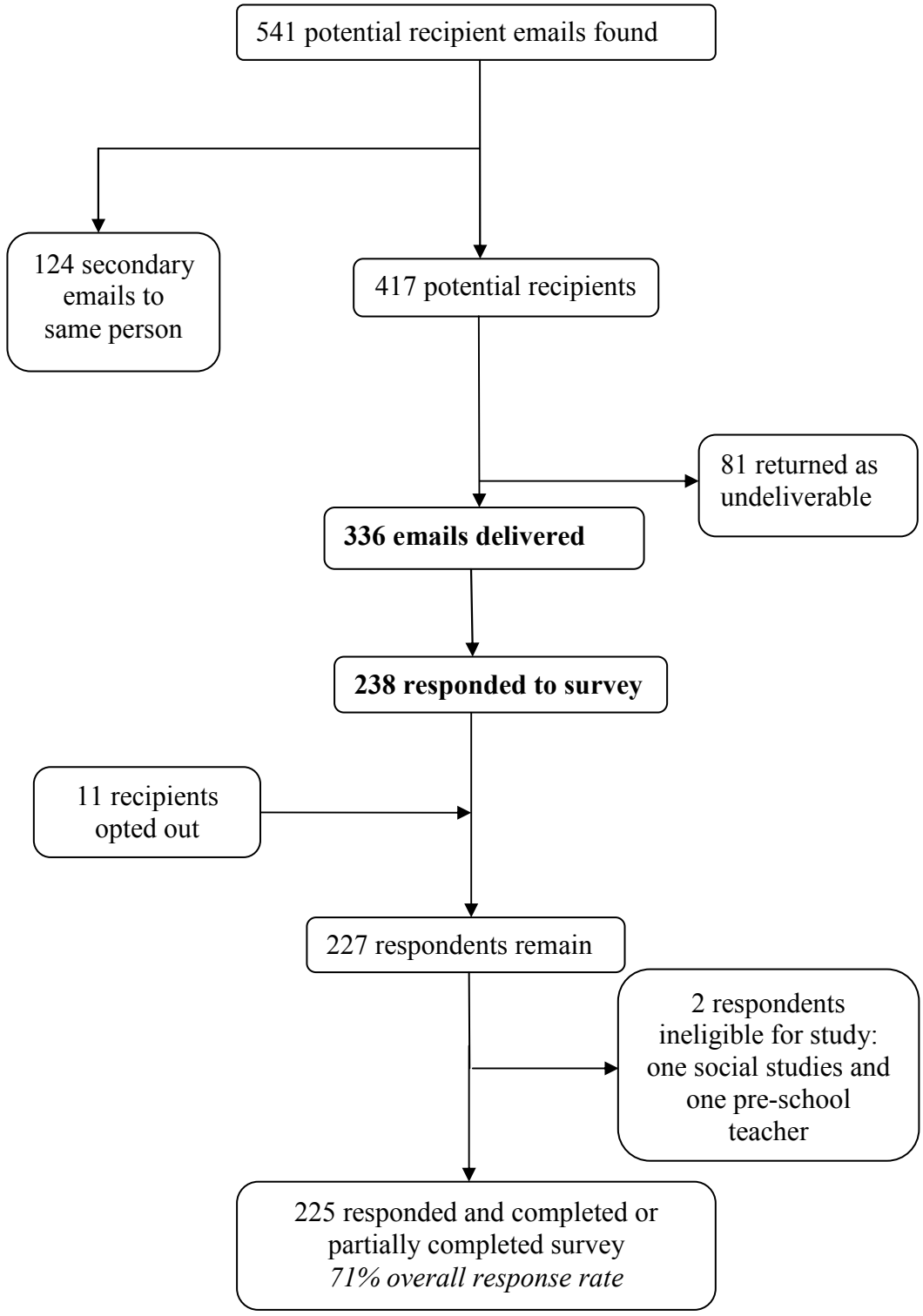


Figure 2. Flow of participants in survey study.

Analysis

The analysis of data is reported in Chapter 4. Responses to questions yielding categorical data about musical theatre programs are reported as percentages, and represented in tables or graphs. These include frequency of musical theatre productions, role of the music educator, primary job at the school, school size, grade levels in the school, history of musical theatre at the school, class credit or extra-curricular work, student body involvement, community/faculty/staff involvement, and musical direction assignments.

Four research hypotheses were posited for data related to Likert-type questions measuring attitudes (Items 21–34). The four hypotheses were:

Hypothesis 1: The mean attitude score is the same when means are compared by teaching assignments.

Hypothesis 2: The mean preparation score is the same for all teaching assignments.

Hypothesis 3: The mean attitude score is the same by school size.

Hypothesis 4: The mean attitude score is the same for all production roles.

Four one-way of analysis of variance tests were conducted, one for each hypothesis. The level of significance was set at 0.0125. A Chronbach's alpha was calculated to determine reliability of the instrument. These results are reported in

Chapter 4. The data analysis of data related to the hypotheses was generated using SAS software.[21]

Finally, data from open-ended questions were compiled. Musicals reported as most successful, and as most problematic, as well as teachers' comments about general problems and positive outcomes in their musical theatre programs were arranged as ordinal lists. Comments of major interest or importance from Question 39 (open-ended question about themselves and their programs) are incorporated into the writing of the Chapters 4 and 5.

---

[21] Version 9.2 of the SAS System for Windows. Copyright © [2009] SAS Institute Inc. SAS and all other SAS Institute Inc. product or service names are registered trademarks or trademarks of SAS Institute Inc., Cary, NC, USA, http://www.sas.com/presscenter/guidelines.html.

Chapter IV

Results

This chapter report the analysis of data collected from 228 Arizona music educators who responded to the survey instrument described in the study. The survey instrument was designed to gather data related to four questions that framed this study:

1. How common is musical theatre production in today's high schools?
2. What are the responsibilities of high school music educators for high school musical theatre productions?
3. How are music educators prepared for their responsibilities in musical theatre productions?
4. What attitudes toward musical theatre are reported by secondary music educators?

School and Program Information

Survey Question 1 asked respondents to indicate their primary music teaching responsibility. Respondents could choose more than one answer. As shown in Table 1, the two most frequent responses were band (43.69%) and choral (40.4%). Eighteen percent selected orchestra teacher. Of those who selected "Other" (15.1%) the various written responses included both band and choir, piano, music theory, music administration, steel band, guitar, general music, special education music, mariachi, "Garageband," handbells, music appreciation, and guest artist among several schools. Some who responded "other" indicated multiple assignments; the most frequently listed multiple

assignment was band and choir. It is interesting to note that roughly 20% of the respondents reported having multiple job responsibilities, even though the question specifically asked for "primary" teaching assignment.

Table 1

Primary Job of Respondents

Job	Number	Percent
Band Teacher	98	43.6%
Choral Teacher	91	40.4%
Orchestra Teacher	41	18.2%
Other	34	15.1%
Drama Teacher	2	.9%

Note. n = 225; Totals sum to greater than 100% due to multiple answers.

The first research question asked how common musical theatre production is in today's high schools. Regarding prevalence of musical theatre activity in the schools surveyed, 46.2% of the respondents report producing musicals at least once per year, and 35.7% reported that musicals are performed either every other year or sporadically, as shown in Table 2. Nearly 20% do not produce musicals at their schools. Three respondents answered twice; two respondents selected both "more than one per year" and "every year," and one reported both "more than one per year" and "sporadically, whenever we decide."

Table 2

Frequency of Musical Productions

Description	Count	Percent
Every Year	92	40.9%
Every Other Year	47	20.9%
Do Not Produce Musicals	44	19.6%
Sporadically	33	14.7%
More Than One a Year	12	5.3%

Note. $n = 225$; Totals sum to greater than 100% due to multiple answers.

Survey question 3 asked respondents about their roles in the school's musical theatre productions; respondents were encouraged to indicate multiple roles where applicable. As shown in Table 3, the most frequently chosen responses were Instrumental Music Director, 36%; Vocal Music Director, 29.8%; and Musical Director, 31.1%. Multiple respondents to this question indicate that teachers fill multiple roles. Over 34% indicated No Role. Few selected roles as Stage Director or Producer (4.9% and 5.3% respectively), indicating that these roles are generally filled by others or are not listed as roles at those schools. Of those who listed "Other" for roles in musical theatre productions, the following responses were given most frequently: might do this in the future; rehearsal accompanist; conductor of show (this study defines this role as Musical Director); both vocal and instrumental; play in pit orchestra; choreography; costumes, hair, make-up; technical director; "referee when directors fight;" lighting; and "won't help without pay."

Table 3

Production Roles

Role	Count	Percent
Instrumental Director	81	36.0%
No Role	77	34.2%
Musical Director	70	31.1%
Vocal Director	67	29.8%
Other	30	13.3%
Producer	12	5.3%
Stage Director	11	4.9%

Note. n=225; Totals sum to greater than 100% due to multiple answers.

Survey recipients were asked to answer at least the first three survey items, providing data on frequency of musical theatre activity and production/teaching roles. If schools did not produce musicals or teachers had no role in musical theatre production, they did not continue past Question 3. Of the 225 respondents, 181 continued to Question 4 about school size. Over 65% of the teachers work in schools serving more than 1500 students, with 34.8% serving a student population of over 2000 students. Only 35 of the teachers (19.3%) work at schools with less than 1000 students. Table 4 shows responses by school size.

Table 4

School Size

School Population	Count	Percent
Over 2000 Students	63	34.8%
1500–1999 Students	56	30.9%
1000–1499 Students	27	14.9%
500–999 Students	18	9.9%
300–499 Students	4	2.2%
0-299 Students	13	7.2%
Total	181	100.0%

The overwhelming majority of respondents (88.7%) teach at schools serving grades 9 to 12. Eleven teachers (6.2%) reported serving at grade 10 to 12 schools, 3 teachers (1.7%) at grade 7–12 schools, and 6 teachers (3.4 %) at K through 12 schools. A total of 177 respondents answered this question. Table 5 illustrates responses to school grade levels.

Table 5

Grade Levels in Schools

Grade Level	Count	Percent
10 to 12	11	6.2%
9 to 12	157	88.7%
8 to 12	0	0.0%
7 to 12	3	1.7%
K to 12	6	3.4%
Total	177	100.0%

Respondents were asked about the history of musical theatre production in their schools. The most frequently selected response was "more than 20 years" (37.3%), indicating that these schools have an established musical theatre tradition. The second most frequent answer (19.8%) was "I don't know." An interesting finding is that 26% of the respondents reported having relatively new musical theatre programs (9 years or less), reflecting what might be general growth in the activity across the country, or merely a large number of new schools in Arizona. Table 6 illustrates these numbers.

Table 6

Years of Musical Theatre Production at Schools

Number of years	Count	Percent
More than 20 years	66	37.3%
10–19 years	30	16.9%
5–9 years	23	13.0%
1–4 years	22	12.4%
This will be first year	1	0.6%
I don't know	35	19.8%
Total	177	100.0%

Work in musical theatre productions was reported as an extra-curricular activity by 66.1% of the respondents and as class activity only by six respondents (3.6%). Musical theatre work as "both class and extra-curricular" was selected by 30.4% of respondents.

Table 7

Musical Theatre Work as Class vs. Extra-Curricular Activity

Response	Count	Percent
Extra-Curricular	111	66.1%
Both Class and Extra-Curricular	51	30.4%
Class Activity	6	3.6%
Total	168	100.1%

The percentages of the student population that audition for a musical production might be an indicator of the perceived value of such an activity. Item 8 of the survey addressed this question, illustrated in Table 8. The overwhelming majority of respondents (80.4%) estimated that 10% or less of the students at their schools audition for the musicals. It is interesting to note that nine teachers (5.5%) reported a 26% to 50% student turn-out for auditions, which is a remarkably high number, indicating an unusually high level of interest in the musical theatre at those schools. It may be that these higher rates derive from small schools with long-standing musical theatre traditions.

Table 8

Percentages of Student Population Auditioning for Musicals

Response	Count	Percent
10% or less	131	80.4%
11% to 25%	23	14.1%
26% to 50%	9	5.5%
Over 50%	0	0.0%
Total	163	100.0%

The "missing male phenomenon" in choral music has been a topic of recent research and is a significant problem that also affects musical theatre, both in schools and community theatres. Percentages of male students coming out for auditions may be an indicator of popularity of the activity, and certainly is a factor in repertoire selection. Over 41% of respondents selected "10% or less,"

indicating low male turnout for auditions. Over 73% reported male turnout for auditions as 25% or less, indicating that female interest exceeds male interest in terms of numbers of students auditioning. Table 9 shows all responses.

Table 9

Percentages of Male Students Who Audition

Response	Count	Percent
10% or less	65	41.4%
11% to 25%	51	32.5%
26% to 50%	40	25.5%
Over 50%	1	0.6%
Total	157	100.0%

Community involvement could have an impact upon teacher work load and, therefore, attitude toward work in musical productions. Responses to Item 10, which asked teachers to report volunteer and parent participation, revealed an encouraging amount of community help overall, with the most help being given in the areas of set building and costumes (48.4% and 68%, respectively). Other areas represented included hair-styling (39.9%), make-up (35.9%), and props (41.8%). Totals added to more than 100% as respondents were encouraged to select all answers that applied. Respondents who selected "Other" listed the following one time, unless indicated otherwise: "ticket sales" (4), "advertising," "programs," "we helped the band last year with a show, they will help us this year," "publicity," "photo," "food service," "the community has shown little support,

but that seems to be changing," "lobby," "fundraising," "cast/crew dinners," "concession sales," and "mostly the drama teacher, myself, and the students do the work." Finally, regarding community involvement, it should be noted that a surprising 20.3% plus a few more in the "other" category (2), reported "no help."

Table 10

Community Volunteer Help

Response	Count	Percent
Costumes	104	68.0%
Set Building	74	48.4%
Props	64	41.8%
Hair-styling	61	39.9%
Make-up	55	35.9%
Pit musicians	41	26.8%
Choreography	34	22.2%
None participate	31	20.3%
Crew, such as backstage help, lights, sound	24	15.7%
Teaching aspects of the performance	16	10.5%
Other	15	9.8%
Guest actors	9	5.9%

Note. $n = 153$; Totals sum to greater than 100% due to multiple answers.

Another measure of support for musical theatre programs is non-music faculty involvement. Respondents chose drama teacher most often (95%), followed closely by choral teacher second (91.7%), with band teacher (66%) a

somewhat distant third. Dance teacher, orchestra teacher, and art teacher were reported by less than half of the respondents (45.5%, 41%, and 16.7% respectively), illustrated in Table 11. Fill-in answers for "Other" were: "I take the project on myself every other year;" "I hire outside experts for choreography/dance;" "English teacher does costumes;" "Piano Lab Teacher;" "Principals;" "History teacher and Western civilization teacher;" "we have no music department;" "English teacher does all costumes;" "Stage Manager is Stage Management Teacher;" "the art teacher is our technical theater teacher;" "English Teacher-Dramaturge;" "Kindergarten teacher-Asst. Director;" "Band teacher sometimes;" "guest artists in drama;" "visual arts, digital storytelling and music participate in this project, but not necessarily in a culminating event;" and "stage craft teacher."

Table 11

Faculty Participation

Teaching Position	Count	Percent
Drama Teacher	149	95.5%
Choral Teacher	143	91.7%
Band Teacher	103	66.0%
Dance Teacher	71	45.5%
Orchestra Teacher	64	41.0%
Art Teacher	26	16.7%
Other	18	11.5%

Note. n = 156*;* Totals sum to greater than 100% due to multiple answers.

Music Teacher Roles and Preparation

Items 12 through 18 were designed to further clarify music teacher roles related to the music instruction and direction of school musical theatre productions, and to investigate how and where music teachers receive preparation for these roles. Over 90% of the respondents reported the choir teacher acts as vocal director of musical productions. It is interesting to note that more drama teachers (9) are responsible for teaching the vocal music than band and orchestra directors combined (6). Additional individuals listed by the respondents in the "comment" section included: "piano teacher;" "Drama and Choir—both are 1 position;" "former drama students;" "we have no music department;" "off-campus vocal teacher;" " I would be it—a music specialist, but I'm only there 2 weeks or maybe 3;" and "Sometimes choir teacher, sometimes community member."

Table 12

Vocal Music Direction

Teaching Position	Count	Percent
Choir	137	90.2%
Other	16	10.5%
Drama	9	5.9%
Orchestra	4	2.6%
Band	2	1.3%

Note. n = 152. Totals sum to greater than 100% due to multiple answers.

The decision regarding accompaniment for a school's musical is an important one for financial, educational, and artistic reasons. This topic deserves

much discussion which is beyond the scope of this study, however Item 13 on the survey helps to inform the current state of music teaching and accompaniment in musical theatre in high schools. Nearly 80% of the responding teachers use some form of student-musician pit accompaniment, either all-student groups or ensembles supplemented with adult players. Only 13.2% report using recorded accompaniment tracks, which are increasingly affordable and available. Added comments included: "we have used recorded tracks in the past" (5 respondents); "varies, depending on the show" (4 respondents); "added adults are faculty members;" "we have no music department;" and "small combo."

Table 13

Accompaniment

Accompaniment Choice	Count	Percent
Pit band/orchestra of students	54	35.8%
Pit band/orchestra of students & paid adults	31	20.5%
Pit band/orchestra of students & adult volunteers	25	16.6%
Recorded Tracks	20	13.2%
Piano only	13	8.6%
Adult players only	8	5.3%
Total	151	100.0%

Descriptions of how live accompaniment for musical theatre is conducted give a further picture of schools' productions. Over 44% of respondents reported that band directors conduct productions, 23.9% reported that choral directors

conduct, and 12% reported that orchestra directors conduct. In the "comment" section, 21 (14.8%) respondents noted that they "trade-off" with each other regarding conducting duties. For example, several take turns playing in the pit when the other conducts, and vice versa. Two respondents wrote in "drama teacher."

Table 14

Conductor of Live Accompaniment

Response	Count	Percent
Band director	63	44.4%
Choir director	34	23.9%
Other	33	23.2%
Orchestra director	17	12.0%
No live musical accompaniment	15	10.6%
Small ensemble, or piano only	13	9.1%

Note. $n = 142$; Totals sum to greater than 100% due to multiple answers.

Item 15 inquired where teachers received preparation for musical theatre education. Respondents were encouraged to select more than one answer. Experience as a pit player (53.1%) was selected nearly twice as often as methods classes in college (23.1%). Similarly, "experience as an actor/singer" was selected by 40.6%, and "choral methods/conducting class in college" by 26.9% of the respondents. Only 16.3% of the respondents selected "musical theatre/drama methods." "No training: Learn-as-you-go" was reported by 35.6%. Just over 18% have taken advantage of "workshops/conferences." Table 15 details these

findings. Added comments regarding preparation included: “very little from college specifically for musical theater;” “trial by fire;” “I have done some acting/singing in high school musicals, and I have also conducted the pit orchestra before;” “none”; “I hold a Master’s Degree in Musical Theater Performance from Arizona State University;” “mostly from experience in junior high, high school and college;” “assisting with a production during student teaching;” “student teaching;” and “opera conducting courses.”

Table 15

Teacher Preparation for Musical Theatre Education

Response	Count	Percent
From experience as a pit player	85	53.1%
From experience as actor/singer	65	40.6%
Received no training, except "learn as you go"	57	35.6%
Mentor(s)/Colleagues	45	28.1%
Choral methods/conducting class in college	43	26.9%
Voice Study	41	25.6%
Instrumental methods/conducting class in college	37	23.1%
Workshops/conferences	29	18.1%
Musical theatre/drama methods course(s) in college	26	16.3%
Other	9	5.6%

Note. n = 160; Totals sum to greater than 100% due to multiple answers.

Workshops, conferences, and conventions are potential resources for teachers of musical theatre, and Question 16 inquired about these events as

sources of information. Respondents were encouraged to select more than one answer where appropriate. The National Association for Music Education (MENC) conventions were selected by 67.9% of the respondents, and workshops at colleges/universities by 37.7%. American Choral Directors Association conventions and workshops such as those offered by MTI by only 13.2 %. "None" was written by 21 respondents in the "comment" section (39.6%), and one listed Texas Music Educators Association conventions.

Table 16

Workshops, Conferences, Conventions

Response	Count	Percent
MENC conventions	36	67.9%
Musical theatre workshops at colleges/universities	20	37.7%
ACDA conventions	7	13.2%
Workshops such as MTI Broadway Classroom	7	13.2%

Note. n = 53*;* Totals sum to greater than 100% due to multiple answers.

As demonstrated in Chapter 2, there are numerous books available to assist teachers in all aspects of musical theatre production. In spite of this availability, 56% of the respondents selected "I have seen few or no materials for help in this area." Respondents could choose more than one answer regarding support materials in musical theatre education. The data reported in Table 17 indicate that teachers consult diverse sources. Answers given under "Other" included: repeated answers from above, as well as "videos from past performances" and "CD's."

Table 17

Support Materials Found Helpful in Musical Theatre Education

Response	Count	Percent
I have seen few or no materials for help in this area	79	56.0%
Materials that are included with scripts/scores	40	28.4%
Internet sites	28	19.9%
Books	27	19.1%
Workshop handouts	18	12.8%
Other (please specify)	13	9.2%
Periodicals	12	8.5%

Note. $n = 141$; Totals sum to greater than 100% due to multiple answers.

As a follow-up to Item 17 about support materials used in the past, Item 18 asked for topics respondents would like for future publications or workshops. Responses selected most frequently were "how to produce/organize a musical" (58.1%) and "ideas for various aspects of producing a musical" (53.8%). One respondent noted, "I have been fortunate to have worked with a very good drama teacher for many years, but a music teacher without this opportunity would need many of these materials." Another mentioned the new technology of rehearsal CD's as useful.

Table 18

Materials Requested for Future Reference

Type of materials	Count	Percent
How to produce/organize a musical	68	58.1%
Ideas for various aspects of producing a musical (costumes, props, lighting, make-up, etc.)	63	53.8%
How to choose an appropriate musical for my students	43	36.8%
Vocal pedagogy for student performers	39	33.3%
Instrumental pedagogy for student performers	17	14.5%
Other	9	7.7%

Note. $n = 117$; Totals sum to greater than 100% due to multiple answers

Question 19 asked respondents to list titles of musicals that had been especially successful for them, listed in Table 19. A total of 96 show titles were listed. The top 14 are listed here because of the close count totals of the shows ranked 9th-14th. The complete listing from can be found in Appendix F.

Table 19

Most Successful Shows

Show Title	Count	% of respondents selecting show
Grease	27	24.3%
Bye Bye Birdie	25	22.5%
Guys & Dolls	25	22.5%
You're a Good Man, Charlie Brown	24	21.6%
Into the Woods	22	19.8%
Oklahoma!	19	17.1%
Fiddler on the Roof	17	15.3%
Little Shop of Horrors	17	15.3%
Beauty and the Beast	14	12.6%
Footloose	14	12.6%
Once Upon a Mattress	13	11.7%
Pirates of Penzance	13	11.7%
Suessical	12	10.8%
The Music Man	12	10.8%

Note. n = 111. Totals sum to greater than 100% due to multiple answers.

Question 20 asked respondents to identify musicals that had proved to be problematic or otherwise not recommended. When listing favorite, most successful shows, teachers simply wrote lists, some short (one or two show titles) and some long (up to ten titles). However, in listing the problematic shows, respondents often wrote lengthy "horror" stories about particularly bad experiences with shows. Some of these were personnel related, rather than due to the show selection; in these cases the show title is not mentioned on the list. Chapter 5 includes these comments and various problems described by the 71 teachers who wrote on the topic. Appendix G shows this entire listing. The shows most-often listed in this group in order of total number of times mentioned is shown in Table 20.

Table 20

Shows Listed as Most Problematic

Show Title	Count	Percent
West Side Story	4	5.6%
Bye Bye Birdie	3	4.2%
Fiddler on the Roof	3	4.2%
Into the Woods	3	4.2%
Pirates of Penzance	3	4.2%
South Pacific	3	4.2%
Carousel	2	2.8%
Godspell	2	2.8%
Guys & Dolls	2	2.8%

Attitudes and Motivations

Questions 21-34 of the survey address teachers' attitudes toward musical theatre work. Teachers responded to Likert-type questions. Respondents could answer Strongly Agree, Agree, Disagree, Strongly Disagree, or N/A. Figure 3 shows the number of respondents and percentage of responses for the 14 attitude inventory questions. Of particular interest, Items 21, 22, and 24 indicate little preparation for musical theatre work by respondents—that learning mostly happened "on the job." Still, most feel competent working with pit musicians and vocalists, as indicated by Items 26 and 27. Item 30 indicates that respondents enjoy and gain a large amount of personal fulfillment from their work in musical

theatre. A majority of respondents attend musical theatre productions outside of work according to Item 32, and Item 31 indicates that payment received is not incentive for doing musical theatre work.

Survey Questions	*n*	Strongly Disagree	Disagree	Agree	Strongly Agree	N/A
21. Vocal preparation/undergraduate	153	26.8%	37.9%	15.0%	9.8%	10.5%
22. Instrumental preparation/undergraduate	151	22.5%	28.5%	32.5%	12.6%	4.0%
23. Knew what I was doing on first musical theatre project	151	4.0%	31.1%	41.7%	9.9%	13.2%
24. Learned on the job; had no other preparation.	151	8.6%	19.2%	35.8%	26.5%	9.9%
25. Have attended musical theatre direction workshops.	150	34.0%	35.3%	16.0%	2.0%	12.7%
26. Very competent working with pit band or orchestra.	150	4.0%	16.7%	41.3%	36.7%	1.3%
27. Very competent working with singers for roles and chorus.	150	11.3%	23.3%	29.3%	32.0%	4.0%
28. Work in musical theatre is important part of job.	152	11.2%	30.3%	30.9%	16.4%	11.2%
29. Musical theatre is important aspect of school's music education program.	152	16.4%	35.5%	27.0%	14.5%	6.6%
30. Gain large amount of personal enjoyment and fulfillment.	150	4.7%	11.3%	42.7%	27.3%	14.0%
31. Work in musical theatre for the pay received.	150	54.0%	22.7%	6.0%	0.0%	17.3%
32. I attend musical theatre productions in community.	151	5.3%	12.6%	59.6%	19.2%	3.3%
33. Work is least favorite aspect of my job.	148	30.4%	45.9%	7.4%	2.0%	14.2%
34. Involved in musical theatre outside of school.	149	17.4%	24.8%	24.2%	20.8%	12.8%

Figure 3. Results of attitude survey questions.

Four hypotheses were posited for the attitude inventory:

Hypothesis 1: The mean attitude score is the same when means are compared by teaching assignments.

Hypothesis 2: The mean preparation score is the same for all teaching assignments.

Hypothesis 3: The mean attitude score is the same by school size.

Hypothesis 4: The mean attitude score is the same for all production roles.

Prior to conducting an analysis, the data were prepared as follows: Only respondents who completed the entire Attitude Inventory section (Items 21–34) were included in this analysis, resulting in $n = 84$. Numerical values are assigned as follows: Strongly Agree = 4; Agree = 3; Disagree = 2; and Strongly Disagree = 1. N/A answers are not calculated. Three items are negatively scored: Items 24, 31, and 33 were reverse. Table 21 illustrates the means and standard deviations of these survey items.

Table 21

Means, Standard Deviations of Attitude/Motivation Questions

Survey Item #	*M*	*SD*
Q21	2.17	0.93
Q22	2.37	0.95
Q23	2.61	0.73
Q24	2.17	0.94
Q25	1.88	0.80
Q26	3.11	0.81
Q27	2.96	0.97
Q28	2.71	0.87
Q29	2.55	0.88
Q30	3.13	0.76
Q31	3.55	0.65
Q32	2.99	0.70
Q33	3.23	0.68
Q34	2.55	1.08

An overall attitude score was calculated for the attitude questions, resulting in a mean of 37.96 and a standard deviation of 5.88. Scores approach a normal, symmetrical distribution as is illustrated in Figure 4.

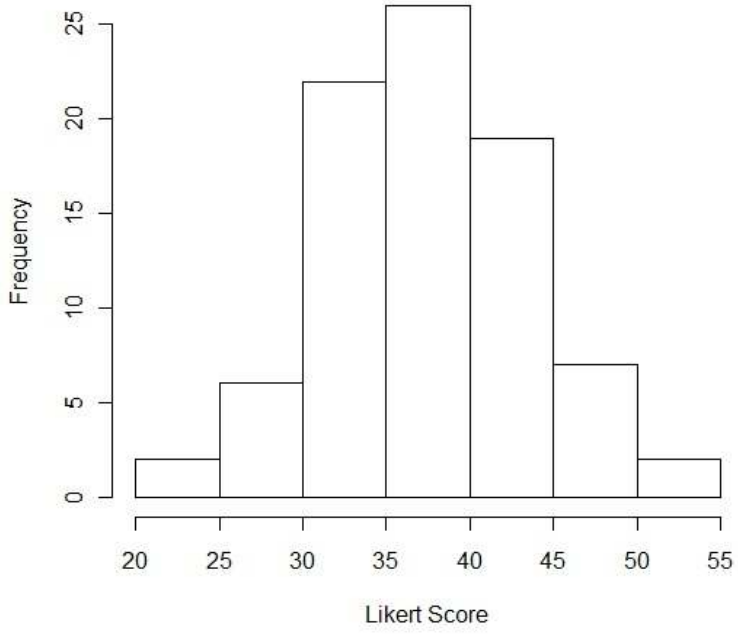


Figure 4. Histogram of mean attitude scores.

The measure of reliability used to measure internal consistency on the data for this study was Cronbach's alpha (α). Generally, an α of 0.6 to 0.7 indicates acceptable reliability, and 0.8 or higher indicates good reliability. For this study the Cronbach's alpha measure of reliability and consistency is α = .76. Two questions in this section were inconsistent with the other items: Question 26, regarding competency working with a pit band/orchestra, and Question 31 regarding teacher pay for musical theatre work. The Cronbach's alpha was also calculated with each item deleted. The item deleted analysis revealed that two questions were inconsistent with the other items. That is, the Cronbach's alpha was increased with the items excluded from the assessment. When Question 26 was deleted, the remaining 13 items had an alpha = .77, and then Question 31 was deleted, the remaining 13 items had an alpha = .78. These strong results indicate

that, overall, the attitude inventory items are reliable, based on the Cronbach's alpha measure of internal consistency.

Because multiple tests (four one-way ANOVAs) were run on the data, the *p*-values were compared to .0125 instead of .05 to adjust for multiple comparisons. The Bonferroni method was employed. The Bonferroni method is a simple method that allows many comparison statements to be made while still assuring an overall significance level is maintained. Further details are provided in the analysis below

Research Hypotheses

Hypothesis 1: The mean attitude score is the same when means are compared by teaching assignments.

Prior to calculating data, teaching assignment was arranged as follows: 1) A new category, "Instrumental Music," was created for respondents who selected both "Band" and "Orchestra" as their primary job OR either "Band" only or "Orchestra" only. 2) A new category "Choral and Instrumental Combination" was created for respondents who selected "Choral" and either "Band" or "Orchestra" or all three.

No drama teachers were included in the study. If "Drama" was selected in addition to another job, the other selection was used for classification. For example, a respondent who selected both "Drama" and "Choral" would be classified as "Choral." Therefore, four teaching assignment categories resulted: Instrumental, Choral, Combination, and Other. Examples of "Other" are piano,

guitar, and mariachi teachers. Mean attitude scores were calculated for each of the four teaching assignments, illustrated in Figure 5.

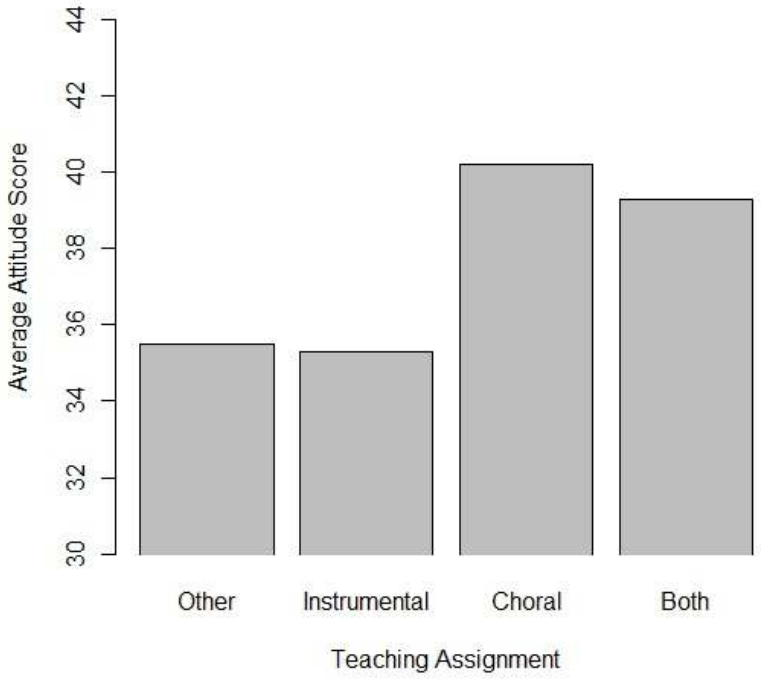


Figure 5. Average attitude score for teaching assignment.

A one-way ANOVA calculated on mean attitude scores by teaching assignment yielded a *p*-value of .0022. Since .0022 <.0125 there is a significant difference in the mean attitude score by teaching assignment. Table 22 shows the results of the one-way ANOVA. Tukey's pairwise comparisons were calculated to identify the specific differences in the teaching assignment. Results revealed that the mean attitude score was significantly higher for choral teachers than instrumental teachers. Table 23 shows the means and Tukey comparisons.

Table 22

Dependent Variable: Score

Source	*DF*	Sum of Squares	Mean Square	*F* Value	*Pr* > *F*
Model	3	475.421429	158.473810	5.31	0.0022
Error	80	2389.471429	29.868393		
Corrected Total	83	2864.892857			

Table 23

Means and Tukey Comparisons: Tukey's Studentized Range (HSD) Test for Score

Role Comparison		Difference Between Means	Simultaneous 95% Confidence Limits		
Choral	- Both	0.914	-4.961	6.789	
Choral	- Other	4.700	-5.690	15.090	
Choral	- Inst	4.914	1.595	8.233	***
Both	- Choral	-0.914	-6.789	4.961	
Both	- Other	3.786	-7.712	15.283	
Both	- Inst	4.000	-1.937	9.937	
Other	- Choral	-4.700	-15.090	5.690	
Other	- Both	-3.786	-15.283	7.712	
Other	- Inst	0.214	-10.211	10.640	
Inst	- Choral	-4.914	-8.233	-1.595	***
Inst	- Both	-4.000	-9.937	1.937	
Inst	- Other	-0.214	-10.640	10.211	

Note: This test controls the Type I experimentwise error rate.
Comparisons significant at the 0.05 level are indicated by ***.

Hypothesis 2: The mean preparation score is the same for all teaching assignments.

Preparation score was determined by calculating the means of Questions 21–24 only. Mean preparation scores were then analyzed using the same four teaching assignment categories described above, and illustrated in Figure 6.

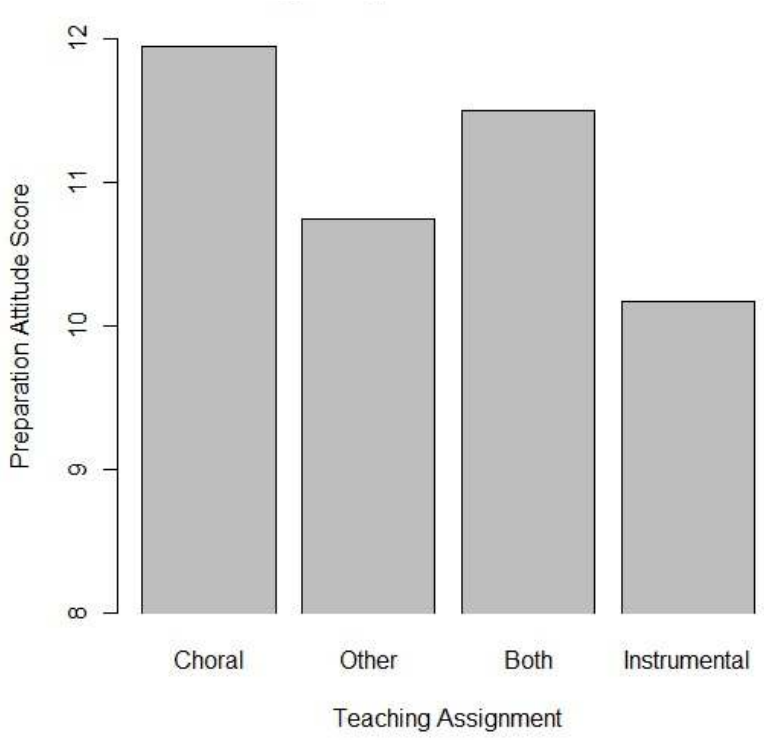


Figure 6. Average preparation attitude score by teaching assignment.

A one-way ANOVA calculated on mean preparation scores by teaching assignment yielded a *p*-value of .0233. Since .0233 >.0125 there is not sufficient evidence to conclude that there is a significant difference in the mean preparation score between the different teaching assignments, shown in Table 24.

Table 24

Difference in the Mean Preparation Score Between the Different Teaching Assignments: Dependent Variable: Prepared Subscore 1

Source	*DF*	Sum of Squares	Mean Square	*F* Value	*Pr* > *F*
Model	3	71.8243460	23.9414487	3.31	0.0233
Error	98	708.9697717	7.2343854		
Corrected Total	101	780.7941176			

However, without the adjustment for multiple comparisons the result is significant at $\alpha = .05$. Note: $n = 102$ (vs. $n = 84$ for others). The pairwise comparisons reveal that the mean preparation scores of choral teachers are significantly higher than the instrumental teachers, illustrated in Table 25.

Table 25

Tukey's Studentized Range (HSD) Test for prepared_subscore1

Role Comparison		Difference Between Means	Simultaneous 95% Confidence Limits		
Choral	- Both	0.4574	-1.9907	2.9056	
Choral	- Other	1.2074	-2.4540	4.8689	
Choral	- Inst	1.7867	0.2844	3.2890	***
Both	- Choral	-0.4574	-2.9056	1.9907	
Both	- Other	0.7500	-3.4090	4.9090	
Both	- Inst	1.3293	-1.1501	3.8087	
Other	- Choral	-1.2074	-4.8689	2.4540	
Other	- Both	-0.7500	-4.9090	3.4090	
Other	- Inst	0.5793	-3.1032	4.2617	
Inst	- Choral	-1.7867	-3.2890	-0.2844	***
Inst	- Both	-1.3293	-3.8087	1.1501	
Inst	- Other	-0.5793	-4.2617	3.1032	

Note: This test controls the Type I experimentwise error rate.
Comparisons significant at the 0.05 level are indicated by ***.

Hypothesis 3: The mean attitude score is the same by school size.

School size was placed into one of two categories, less than 1000, and equal to or over 1000. The *p*-value is .0020. Therefore, since .0020 < .0125 there is a significant difference in the mean attitude score between the schools with less than 1000 students and schools with 1000 or more students. The mean attitude score of the music educators from the smaller schools is significantly higher than from the larger schools, as shown in Figure 7.

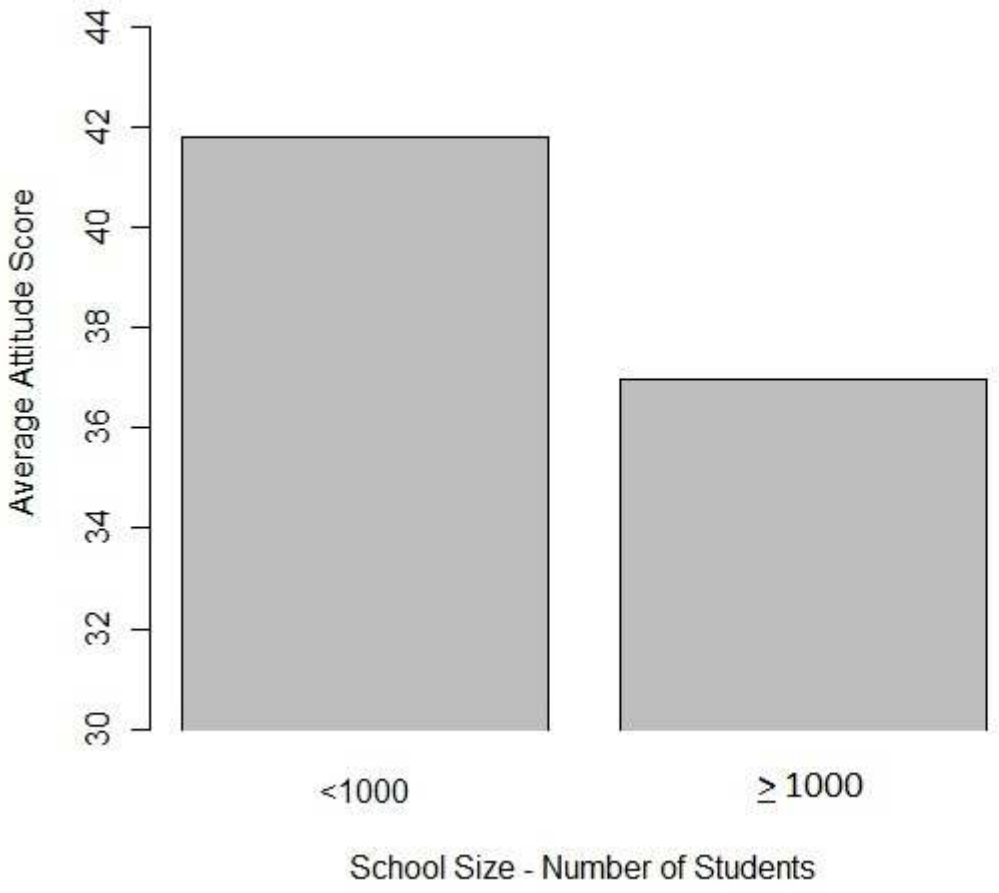


Figure 7. Average attitude score for school sizes.

Table 26

Dependent Variable: Score

Source	*DF*	Sum of Squares	Mean Square	*F* Value	*Pr > F*
Model	1	317.437194	317.437194	10.22	0.0020
Error	82	2547.455663	31.066532		
Corrected Total	83	2864.892857			

Table 27

Tukey's Studentized Range (HSD) Test for Score

Tukey Grouping	Mean	*N*	schsize
A	41.824	17	<1000 students
B	36.985	67	>=1000 student

Hypothesis 4: The mean attitude score is the same for all production roles.

Prior to calculating data, production role assignment was arranged as follows:

- If both “Musical Director and “Vocal Music Director” were selected, then the respondent was classified as a “Vocal Music Director.”
- If both “Musical Director” and “Instrumental Music Director” were selected, then the respondent was classified as an “Instrumental Music Director.”

- If both “Vocal Musical Director” and “Instrumental Music Director” were selected, then the respondent was classified as “Musical Director.”
- If “Stage Director” and “Musical Director” were selected (regardless of other selections), then the respondent was classified as “All.”
- If “Other” was selected in addition to another selected role, the response was screened for classification in the designed categories. Respondents who only selected “Other” were classified according to written comments.
- If “Producer” was selected in addition to other roles, the other selections were used for classification. For example, a respondent selected Producer, Musical Director and Vocal Music Director. This respondent was classified as a Vocal Music Director.

Therefore, five production roles resulted: Vocal, Instrumental, Musical Directors, No Role, and All. Mean attitude scores by production role are illustrated in Figure 8.

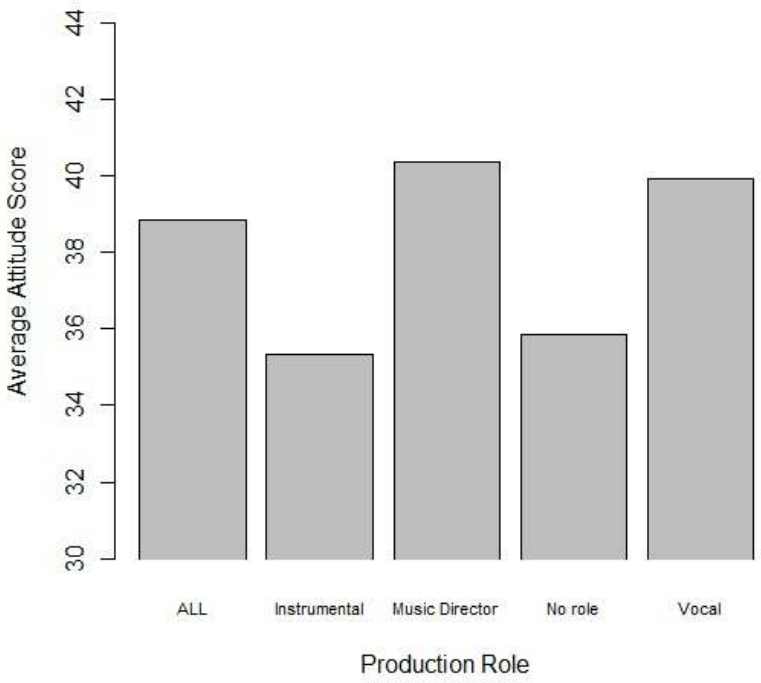


Figure 8. Average attitude score for production scores.

A one-way ANOVA calculated on mean attitude scores by production role yielded a *p*-value of .0102. Since .0102 < .0125 there is a significant difference in the mean attitude score by production roles. Table 28 shows the results of the one-way ANOVA. Tukey's pairwise comparisons were calculated to identify the specific differences in the production role. Results reveal that the mean attitude score of the vocal music director is significantly higher than the instrumental music director and also that the musical director is higher than the instrumental musical director, as shown in Table 29. See Appendix G for complete output.

Table 28

Dependent Variable: Score

Source	*DF*	Sum of Squares	Mean Square	*F Value*	*Pr > F*
Model	4	437.138471	109.284618	3.56	0.0102
Error	79	2427.754386	30.731068		
Corrected Total	83	2864.892857			

Table 29

Tukey's Studentized Range (HSD) Test for Score

Production_ROLE Comparison		Difference Between Means	Simultaneous 95% Confidence Limits		
Musical Director	- Vocal Music Director	0.416	-4.484	5.316	
Musical Director	- ALL	1.511	-5.331	8.354	
Musical Director	- No Role	4.511	-2.331	11.354	
Musical Director	- Inst Music Director	5.035	0.497	9.573	***
Vocal Music Director	- Musical Director	-0.416	-5.316	4.484	
Vocal Music Director	- ALL	1.095	-5.659	7.850	
Vocal Music Director	- No Role	4.095	-2.659	10.850	
Vocal Music Director	- Inst Music Director	4.619	0.216	9.022	***
ALL	- Musical Director	-1.511	-8.354	5.331	
ALL	- Vocal Music Director	-1.095	-7.850	5.659	
ALL	- No Role	3.000	-5.272	11.272	
ALL	- Inst Music Director	3.524	-2.972	10.020	
No Role	- Musical Director	-4.511	-11.354	2.331	
No Role	- Vocal Music Director	-4.095	-10.850	2.659	
No Role	- ALL	-3.000	-11.272	5.272	
No Role	- Inst Music Director	0.524	-5.972	7.020	
Inst Music Director	- Musical Director	-5.035	-9.573	-0.497	***
Inst Music Director	-Vocal Music Director	-4.619	-9.022	-0.216	***
Inst Music Director	- ALL	-3.524	-10.020	2.972	
Inst Music Director	- No Role	-0.524	-7.020	5.972	

Comparisons significant at the 0.05 level are indicated by ***.

Final Questions

Respondents reported most often (34.9%) that their interest in musical theatre began in high school in replying to Question 35. One respondent commented that interest in musical theatre began . . . "when playing in many PIT orchestras in Europe and California."

Table 30

When Interest in Musical Theatre Began

Response	Count	Percent
During high school	52	34.9%
At home/in my family	30	20.2%
In my teaching career	17	11.4%
In elementary school	15	10.1%
In junior high	14	9.4%
In college	9	6.0%
I have no interest	9	6.0%
Through a friend	2	1.3%
At church	1	0.7%
Total	n = 149	100.0%

Survey items 36, 37, and 39 asked respondents to write about problems, disadvantages, advantages, positive outcomes, and further comments about musical theatre, including additional information about their preparation, feelings

and attitudes. These comments are discussed in detail in Chapter 5. A brief overview of these findings is presented here.

Ninety-two respondents wrote about problems they encounter working in musical theatre at their schools in Question 36. The two most-cited areas were "funding" and "collaboration with faculty" (41.3% and 36.9%, respectively). Other most common problems were: scheduling/sports conflicts (26%), physical plant/theatre space (10.8%), lack of student interest overall (9.7%), high school students not up to the challenge (8.6%), and too much work for me personally (6.5%). Two respondents (2.1%) replied "no problems." It can be assumed that the 61 respondents continuing on to Question 38, but skipping this question, #36, also have no problems to report. Appendix H details the responses in their entirety.

For Question 37, regarding respondents' opinions about advantages and positive outcomes of musical theatre productions, the most common answers were "collaboration, teamwork, and camaraderie" at 55.9% and "musical opportunities" at 51.1%. Also listed often were: "grows performing arts program" (30.9%), poise, self-confidence of students (19%), community, school, and faculty support (19%), fun and excitement of students and teachers (15.4%) and achievement of success (15.4%). A total listing of 17 positive benefits were listed and written about, which are detailed in Appendix I.

Demographic Data

Demographics questioning was placed toward the end of the survey items (#38 of 39 total), in an effort to avoid discouraging respondents early in the

survey process. Of the 225 respondents beginning the survey, just over 150 continued past survey item 9, and all of these (153) answered the demographic questions, with the exception that a few less (138) answered the item pertaining to stipend. The results follow:

Age of respondents was very evenly distributed among those in their 20s, 30s, 40s, and 50s, as shown in Table 31. Fewer were sixty or over.

Table 31

Age of Respondents

Age Range	Count	Percent
20–29	36	23.52%
30–39	36	23.52%
40–49	35	22.90%
50–59	38	24.83%
60+	8	5.23%
Total	n = 153	100.0%

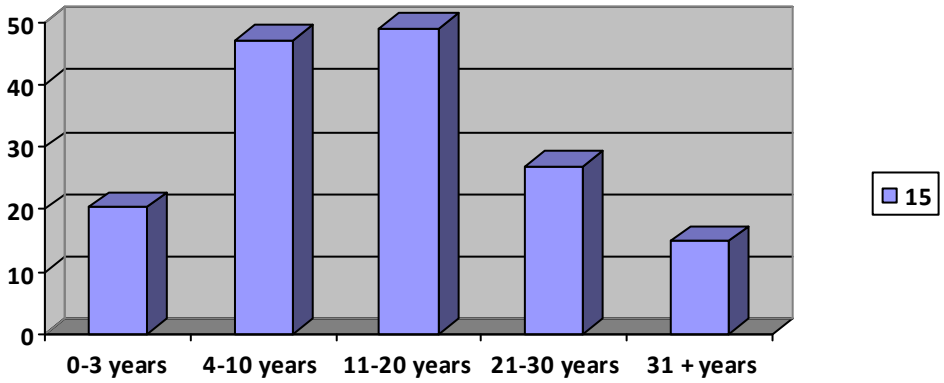
Gender of the respondents (n = 153) was 56.9% male (87) and 43.1% female (66). More than 89% reported "white" or "Caucasian" for ethnicity. Other responses are reported in Table 32.

Table 32

Ethnicity of Respondents

Response	Count	Percent
White/Caucasian	135	89.40%
Hispanic	5	3.31%
Mixed/Multi-racial	5	3.31%
Black/African American	2	1.32%
Chinese/Asian	1	0.66%
White/Filipino	1	0.66%
Other	1	0.66%
I don't wish to respond	1	0.66%
Total	n = 151	99.98%

Over 40% of respondents have been teaching ten years or less, with nearly 10% being in their first three years of teaching. Thirty-two percent have been teaching for 11 to 20 years, and just over 27% have been teaching over 20 years. Figure 9 shows number of years teaching of respondents.

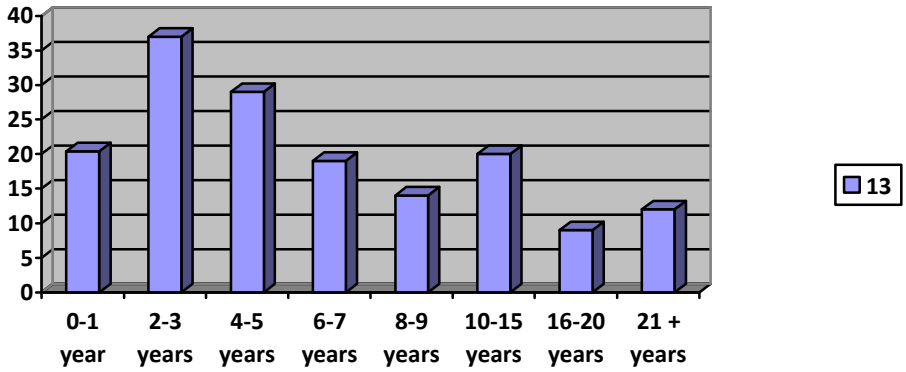


Count =	**15**	**47**	**49**	**27**	**1**
Percent =	**9.8%**	**30.7%**	**32%**	**17.6%**	**9.8%**

***n* = 153**

Figure 9. Number of years teaching.

Number of years in current teaching position was skewed towards the lowest number of years. Interestingly, 32.67% of respondents reported being in their first three years in their current positions, and 51.6% were in their first 5 years. Only 26.8% have been at their current schools for ten years or longer, as illustrated in Figure 10.



Count :	**13**	**37**	**29**	**19**	**14**	**20**	**9**	**12**
Percent :	**8.5%**	**24.2%**	**18.9%**	**12.4%**	**9.1%**	**13%**	**5.9%**	**7.8%**

***n* = 153**

Figure 10. Number of years in current teaching position.

All respondents who answered the demographic question about education level hold Bachelor's degrees (152), primarily in music education. Seventy-three hold Master's degrees, and 12 hold DMA, PhD, or EdD degrees.

All but one of the 150 respondents answering the question about professional organizations reported being members of MENC and AMEA. Twenty-nine are members of ACDA and 12 are members of the American String Teachers Association (ASTA). One respondent is not a member of MENC or any other professional organization. Stipends earned as a result of work in musical theatre ranged from zero (66%) to $6,000.00 (one person), with 24 different amounts actually listed between zero and $6,000.00

Amounts in Table 33 are grouped by amounts reported by participants. Comments added to this question included, "I have to pay for stand light bulbs, so -$110.00," "Varies," "Zero—for the love of what is good for kids," and "was $4000.00, now zero."

Table 33

Stipends Earned Through Musical Theatre Work

Amount	Count	Percent
None	92	66.67%
$100–$300	4	2.89%
$500–$800	15	10.86%
$1000–$1400	18	13.04%
$1500–$1700	5	3.62%
$2000–$2400	3	2.17%
$6000	1	.72%
Total	n = 138	99.93%

Although demographic differences were not a primary focus of the study, an analysis of responses to demographic items show no significant differences in attitude scores with regard to gender, age, ethnicity, years in present teaching position, or number of years teaching of respondents.

The final survey question, an open-ended one, asked respondents to comment further on musical theatre in their careers. Of the 57 respondents who wrote about their experiences and attitudes, 35% reported a feeling of preparedness for teaching musical theatre simply because of their own participation, either as a stage performer or as a pit musician. Additionally, 24.5% described high levels of enjoyment in their involvement in musical theatre with students. Just under 9% wrote about frustrations with collaborative relationships

and/or working with non-efficient co-workers. Table 34 shows more details on respondents' comments, and Appendix J provides a complete listing. Comments grouped under "Other" were both positive and negative comments mentioned once or twice.

Table 34

Respondents' Further Comments on Preparation, Motivations, and Attitudes

Comment	Count	Percent
Was a vocalist/pit musician	20	35.0%
Other	19	33.3%
Really enjoy it	14	24.5%
N/A	5	8.7%
Lack of planning/poor cooperation=negative exp.	5	8.7%
Did not feel prepared/need more prep in college	4	7.0%
Collaboration is the key	4	7.0%
Enjoyment & satisfaction of students=motivation	4	7.0%
New at job/future plans for musicals	3	5.3%
Developed love for MT at my JH- still involved	2	3.5%
Lack of pay prevents enjoyment	2	2.5%

Note. $n = 57$; Totals sum to greater than 100% due to multiple answers.

Chapter V

Summary, Discussion, Conclusions, Implications for Future Research

This chapter is divided into four sections: 1) Summary of the study and results, 2) Discussion of results with implications for practice 3) Conclusions, and 4) Implications for future research in musical theatre in high school music education.

Summary

The purpose of the study was 1) to determine the incidence of musical theatre in high schools today, using secondary schools in Arizona as the population, 2) to question teachers about responsibilities in musical theatre work at their schools, 3) to explore teacher preparation for the teaching of musical theatre, and 4) to determine teacher attitudes and perceptions of competency towards musical theatre work.

Following pre-testing with doctoral students at Arizona State University and a pilot study completed with music educators in California, a 39-item researcher-designed survey was distributed via email to all secondary school music educators in Arizona (public, private, and charter schools that included grade 12) where teacher email addresses could be obtained. Respondents determined to be eligible totaled 225, for a return rate of 71%.

For Research Question 1 regarding incidence of musical theatre, responses revealed that approximately 80% of secondary schools in Arizona present musical theatre shows, a similar finding to Williams' (2003) survey in Ohio. Studies and music education journals since 1954 consistently reveal the numbers of musical

theatre performances in high schools to be holding steady or increasing through 2009, as shown in Chapter 2. It can be concluded that music educators at the secondary level in Arizona, in choral as well as instrumental music, will likely be expected to direct students in musical theatre productions.

For Research Question 2 regarding teacher responsibilities, respondents reported that work related to producing musicals is accomplished on mostly an extra-curricular basis (96.5%), with little or no pay. As might be expected, music teaching responsibilities and direction related to musicals, instrumental teachers are responsible for instrumental work (56%) and choral teachers are responsible for vocal teaching and direction (90%). Musical direction of performances, meaning overall leadership and conducting of performances, is assumed by various music faculty members—choral, orchestra, and band teachers—with 21% taking turns by years. In this study, Arizona music educators reported that they were expected to perform non-music related tasks when working in their musical theatre productions. These tasks ran the gamut of responsibilities, including stage direction, choreography, set design and building, lighting design, costumes, hair and make-up, publicity, house management, stage management, ticket sales, and student management.

Response to survey items related to Research Question 3 revealed that the majority of Arizona music educators believe their preparation for musical theatre work came through their own experience as pit players (53%) and as actors/singers (40.6%). Choral teachers reported more often (27%) than instrumental teachers (23%) that they had received instruction as undergraduates

in musical theatre techniques, but both of these numbers reveal that only about one quarter of graduating music educators have received any preparation for musical theatre work. Thirty-six percent reported a "learn-as-you-go" experience, and 28% received help from mentors. Only 16% took a musical theatre or drama methods class as an undergraduate. A small number (18%) have attended workshops or conference sessions to learn about new ideas and materials for musical theatre education.

Questions in the Attitude Inventory section of the survey regarding teacher preparation indicate that 65% of teachers received "no preparation in undergraduate studies" for musical theatre vocal music work. Fifty-one percent of teachers received "no preparation in undergraduate studies" for instrumental music work. Results reveal that respondents' feelings about and actual experiences of undergraduate work are similar. Sixty-two percent say they learned about teaching musical theatre on the job, and that they received no other preparation. On the other hand, 78% reported feeling competent working with a pit band or orchestra, and 61% reported feeling competent working with singers in musical theatre. Music theatre teaching competence came about through mentors or "learn-as-you-go" according to 64% of the respondents. Sixty-nine percent have never attended a workshop or conference session about musical theatre.

Although they may be underprepared, 70% report a large amount of personal enjoyment and fulfillment from their work in musical theatre. Seventy percent disagreed with the statement: "My work in musical theatre is my least

favorite aspect of my job." Seventy-nine percent attend musical theatre productions in the community, and 45% are involved in some way in musical theatre outside of their schools, again suggesting a level of personal and professional enjoyment.

Respondents reported (34.9%) that their interest in musical theatre began in high school—more than elementary school, junior high, and college combined (25.5%). It is interesting to note that the nine respondents (6%) claiming "I have no interest" in musical theatre continued to this item (35 on the 39-item survey) on musical theatre.

Survey results pertaining to Research Question 4 about teacher attitudes towards musical theatre revealed several significant findings. Attitude was measured by 14 Likert-type questions. Four hypotheses were posited, and the following one-way ANOVA tests were applied.

Hypothesis 1 states: The mean attitude score is the same when means are compared by teaching assignments. A one-way ANOVA showed significant differences in the mean attitude scores between the different teaching assignments ($p < .0022$). Post hoc tests revealed that the mean attitude score was significantly higher for choral teachers than instrumental teachers.

Hypothesis 2 states: The mean preparation score is the same for all teaching assignments. Preparation was measured using the first four items of the attitude inventory. A one-way ANOVA showed no significant difference in the mean preparation score between the different teaching assignments when the alpha level is set at .0125 to adjust for multiple comparisons and when $n = 81$

(teachers with valid responses to all attitude inventory items). However, without the adjustment for multiple comparisons and with an n of 102 (all teachers with valid responses to only 4 items) the result is significant at $\alpha = .05$. The pairwise comparisons reveal that the mean preparation scores of choral teachers are significantly higher than the mean preparation scores of instrumental teachers.

Hypothesis 3 states: The mean attitude score is the same by school size. A one-way ANOVA showed a significant difference ($p = .0020$) in the mean attitude score between the schools with less than 1000 students and schools with 1000 or more students. The mean attitude score of music educators from smaller schools is significantly higher than the attitude scores of teachers from larger schools.

Hypothesis 4 states: The mean attitude score is the same for all production roles. Production roles included vocal director, instrumental director, musical director, no role, and all (i.e. fully responsible for the production, including stage direction). A one-way ANOVA showed a significant difference in the mean attitude scores between the different production roles ($p = .0102$ where $\alpha < .0125$). The pairwise comparisons reveal that the mean attitude score of vocal music directors is significantly higher than that of instrumental music directors, and that the mean attitude score of the musical directors is higher than that of the instrumental musical directors.

Discussion

Several interesting and noteworthy findings were revealed. First, both literature review (Boyes, 2005; Phillips, 2004; Watkins, 2005; Williams, 2003), and survey results show that musical theatre is offered as an extra-curricular

activity in a substantial majority of schools. Further, secondary music educators, both in vocal and instrumental music, will likely be expected to work with students in musical theatre productions.

Review of related literature (Burnau, 1970; Hobgood, 1991; Robinson, 1990; Van Houten, 1996; Williams, 2003) and survey results make clear that musical theatre teaching requires teacher expertise above and beyond that which is necessary for the choral and instrumental classroom. In this study, although a majority of respondents reported they had no preparation for musical theatre work other than their own experience, most also felt competent in vocal, instrumental, and overall musical direction. Ideally, secondary music educators should be prepared more specifically for work in musical theatre in undergraduate studies in addition to traditional choral and instrumental methods class content. If not a full semester course, musical theatre topics can be integrated into the choral, drama, and instrumental methods class syllabus. Not only are musical theatre music-teaching methods needed but non-musical leadership tasks are often required of the music educator, and should at least be introduced to future secondary music educators.

Boyes (2003), Corby (2008), Lee (1983), Orbitz (1996), Tucker (2009), Watkins (2005) and others wrote about the many academic, musical, social, and emotional benefits of student involvement in musical theatre. Binnema (1966), Hannahs (1966), Mathis (1966), Weiss (1978), and White (1978) claimed negative effects, but these were countered by Loy, Cleaveland and Robertson (1966), Phillips (2004), and Williams (2003). New techniques in sound

reinforcement and new materials written specifically for youthful performers also alleviate potential problems. Music Theatre International (MTI), currently the largest organization providing royalty contracts (licensing), scripts, and scores for Broadway musicals for schools and virtually all other theatre companies producing musicals, now make available adaptations of Broadway and off-Broadway shows aimed specifically for young performers. The MTI Catalogue (www.mtishows.com) includes popular show titles such as *Annie Jr., Fiddler on the Roof Jr.,* and *Les Misérables: School Edition.* These have been adapted by the original authors, composers, and arrangers (or are author-approved) to better fit young voices, and to eliminate adult situations and language. Further, today's schools are equipped with microphones and sound systems that allow the singing voice to be heard over an orchestra without strain or misuse of vocal belting techniques.

If it can be concluded that musical theatre is a worthwhile activity on so many levels for students, then it is troubling that the majority of Arizona music educators believe that their own experiences as players or singers sufficiently prepares them to be musical theatre educators. Might this compare to being competent as a classroom teacher simply by having been a student in a classroom? Or similarly, being qualified to drive a vehicle from having had the experience of riding in one? Roughly three quarters of music educators report no instruction in musical theatre methods as undergraduates, and 62% learned musical theatre methods by trial and error. No school subjects or learning

endeavors, including musical theatre, should be taught by unprepared, under-qualified teachers.

The mean attitude score was found to be significantly higher for choral teachers than instrumental teachers. Also, the mean attitude score was found to be significantly higher for "musical directors" and "vocal directors" as production role assignments than "instrumental directors" in productions. Possible explanations for this result might be found in comments written in Item 39, where respondents were invited to write freely about feelings pertaining to musical theatre. Negative comments from instrumental teachers include:

- Musicals are beyond the capabilities of high school musicians
- Inefficient rehearsals waste instrumental students' time. Why should they have to sit there for hours while blocking or dancing are being worked on?
- Lack of planning, poor scheduling becomes waste of time and energy.
- High schools need to learn from the pros. Lack of professionalism is the main problem with high school drama and choral teachers teaching musical theatre and not respecting the pit musicians. Pit treated poorly.
- My main gripe is that the musicians in the pit rarely get any credit. I've done pits professionally myself and I always hated never being paid correctly or receiving any credit. The actors/singers usually receive 95% of the credit, while the pit musicians receive only 5%.
- Very little benefit is gained for the instrumental portion of the department. All the press and kudos go to cast, while most complaints

go to the pit. Other than getting paid, there is no reason an instrumentalist should play in a pit ensemble and therefore the Musical has very little value to a band or orchestra overall program, educationally or even for the glory.

- Forced to do this without pay or appreciation.
- Enjoy playing in pit—dread being asked to lead.[22]

These objections are potentially eliminated when choral teachers learn appropriate methods of incorporating instrumental students into their productions, especially that of being considerate of everyone's time. Musicals are not beyond the capabilities of high school students if shows are selected keeping in mind student instrumentalists as well as vocalists, and if local adult musicians are invited to sit alongside the youthful players where necessary. In fact, this arrangement is of benefit to all concerned. The adult players often enjoy the experience of mentoring young players, and high school instrumentalists may benefit both from the experience of playing and from mentorship when adult players are included. Several survey respondents mentioned their enjoyment of "playing in pit orchestras since high school to this day." This author has former students making a living as pit musicians locally, in New York and on national tours of Broadway shows, having first played in the pit orchestras in junior high school. Problems related to a perceived second-class status of pit musicians can

[22] Negative comments regarding instrumental music in the musicals represented less than 9% of the total.

be alleviated by teaching cast members to respect pit musicians as equal partners and legitimate members of the large production family. Further, instrumental students can be required to audition for the "roles" as pit musicians, thereby adding to their status as selected members of the production. Students have reported that there were times when musical theatre pit experience helped to keep them motivated to not drop their instrumental endeavors altogether.

The analysis of responses in the attitude assessment in this study showed that mean preparation ratings of Arizona choral teachers were significantly higher than that of the instrumental teachers. However, examination of individual survey items shows that nearly 65% of survey respondents disagree or strongly disagree that they were prepared for vocal music work in musical theatre as undergraduates, versus 51% for instrumental music work. In addition, 78% claim to be very competent in working with a pit band or orchestra, versus 61.3% in coaching singers. It may be that teachers feel less comfortable as they step outside their specific teaching area, and this in combination with lack of education or experience in musical theatre may contribute to this result.

Fields (1970), Loy, Cleaveland and Robertson (1966), Peithman and Offen (2002) Robinson and Poole (1990), and Ross and Durgin (1998) wrote about the "double-edged sword" of the collaborative nature of musical theatre teaching. Survey respondents echoed these writers. One of the most complained-about aspects of working in musical theatre reported in this study was collaboration issues. However, when collaborative relationships work well, a strong feeling of community and camaraderie of students, parents, and faculty is one of the most-

often mentioned joys of mounting a show (56%), second only to musical opportunity and growth (57%).

Of the 96 most successful shows listed by survey respondents, the most frequently listed, in order of popularity, were: *Grease, Bye Bye Birdie, Guys & Dolls, You're a Good Man, Charlie Brown, Into the Woods, Oklahoma!, Fiddler on the Roof, Little Shop of Horrors, Beauty and the Beast, Footloose, Once Upon a Mattress, Pirates of Penzance, Seussical,* and *The Music Man.* Shows listed as most problematic, in order of frequency, were: *West Side Story, Bye Bye Birdie, Fiddler on the Roof, Into the Woods, Pirates of Penzance, South Pacific,Carousel, Godspell, Guys & Dolls,* and *The Music Man.*

Bye Bye Birdie, Guys & Dolls, Into the Woods, Pirates of Penzance and *The Music Man* appear in both lists, which can be explained by several factors. First, all five shows have technical challenges and musical difficulties. Music educators unfortunately select shows that seem fun or might sell well, without first researching production problems involved, from student musical limitations, to technical difficulties. Second, collaboration and faculty relationships were listed as a problematic issue by teachers in this study. If teachers enjoy strong collaborative relationships with colleagues, these five shows would be feasible. If not, they could become nightmarish experiences from start to finish. Third, dance requirements of shows can be overlooked by music and/or drama personnel when selecting a show, and casting problems plus unexpected extra time needed for choreography can bring disastrous results.

Pay, along with extremely long work hours outside of the teaching day is a major concern of survey respondents. Eighty percent of the respondents receive $800.00 or less as a stipend for the work, and two thirds receive no stipend, yet there appears to be an expectation that music faculty will be involved in their school musical theatre productions. Frustration and resentments can result from this situation.

Conclusions

Helpful materials on all aspects of producing musical theatre are plentiful in libraries, online, and from book retailers, although teachers may not be aware of them. Professional organizations such as ACDA and MENC would do well to offer musical theatre related workshops for in-service help to teachers at the secondary level. Survey respondents listed 1) how to produce a musical; 2) various non-musical aspects of musicals; 3) how to select shows, and 4) vocal pedagogy as workshops and materials wanted and needed. Similarly, a class, or teaching unit in musical theatre methods for undergraduates in secondary music education could improve the entire musical theatre teaching and learning experience for teachers and students.

Boyes (2003) and Robinson and Poole (1990) provide convincing arguments for incorporating musical theatre work into the academic curriculum. Musical theatre work can be added to the coursework for choral, drama, and instrumental classes in secondary schools for a semester, with potentially positive results for both teachers and students in high schools. This scheduling leads to less after-school hours being required. An added benefit is giving students in the

class, not previously interested in musical theatre, the experience of being actively involved in a production.

Survey results revealed that lack of male participation in musical theatre in Arizona high schools is a pervasive problem, consistent with other researchers' findings. For Item 9, 73.4% of respondents reported 25% or less of the total of auditioning students are male. Over 41% reported the percentage of male turnout for auditions is 10% or less. (Note: This means 10% or less of the *total number of auditioning students*, not of the entire student population.) This causes problems in casting when generally musicals require half male and half female casts. One of the most unfortunate consequences of this discrepancy is the number of deserving female auditioners who are left out of the final cast, versus the common occurrence of *every* auditioning male being cast, regardless of merit. Comments from the open-ended questions about this issue included:

- It is always a problem getting enough guys, and even more of a problem to get guys who can sing.
- . . . had to cancel *West Side Story* due to lack of male auditions.
- Musicals that require a high concentration of male cast members [are problems].
- Getting guys to audition [is a problem].
- [We have] limited male singers and as a result, limited show choices.
- Lack of male interest [listed as major problem].
- We do not have enough men auditioning.
- Students in athletics are not allowed to audition for our shows.

- More women than men are interested.

Implications for Future Research

In related literature in the area of males in choral music education, Adler (2002), Castelli (1986), Freer (2006, 2007), Gates (1989), Harrison (2003), and Koza (1993, 1994) reported on the long-term (since the mid-20th century) and world-wide serious lack of male participation in school and community choral music programs. The current study found that this male-shortage phenomenon crosses over into the musical theatre realm, and was reaffirmed. Continuing research is needed for the "missing males" problem in choral music, plus quantitative and attitudinal assessments on the relatively low percentage of males in musical theatre is warranted.

This study found a significant difference in teacher attitudes by school size in Arizona. However, written comments and survey of related literature did not reveal possible reasons or factors relating to this discrepancy. In fact, school size was not discussed in the literature or in open-ended comments of survey respondents. Perhaps further research could provide insight as to factors which help teachers to achieve and maintain more positive attitudes towards work in musical theatre at smaller schools.

The search of related literature found a small amount of discussion on the adolescent voice as it relates to musical theatre. Research continues in this field and more is needed. However, student instrumentalists can and do gain a great amount of growth as musicians when involved in musical theatre as pit musicians, about which very little has been written. Investigation in this area would be a

welcome addition to the field. Potential studies could explore instrumental, vocal, and drama teachers' attitudes towards student musicians in the musical theatre setting. If teachers have positive and considerate attitudes, and if careful selections and edits are made regarding the instrumental scores, the instrumental students can benefit greatly. Case studies might be done with programs where instrumental music is thriving, with musical theatre as a part of its focus.

Collaboration among faculty members and with community volunteers was cited by survey respondents as a key element that can determine the level of success of an overall musical theatre program. Forty-six of 92 respondents (50%) cited collaboration issues as major problems in their school musical theatre experiences, with several stating that this issue is preventing future shows with the current faculty. Authors writing about high school musical theatre mentioned this crucial aspect but did not write about collaboration in detail. Musical theatre by its very nature requires knowledge on such a diverse and wide-ranging spectrum that no one person can be expected to produce a fully-staged musical. Further study is needed on collaboration in musical theatre: the effects of collaborative efforts and tools for accomplishing the best collaborative working relationships. Rodgers and Hammerstein (1958) wrote about the collaborative nature of musical theatre:

> Not much less complex than war is the musical theater, and its complexities are compounded by the fact that the relationships among its components are not defined and absolute as they are in the army, but subtle, tenuous and usually emotional . . . A quick glance at the theater

> program for any musical show reveals a staggering number of separate elements. These must complement each other and become fused if the total effort is to stand as a valid artistic representation.[23] (Kislan, p. 143)

Use of recorded musical accompaniment tracks is currently a hotly debated issue in the field of musical theatre, both in and out of the schools. Nothing was found in the literature on the topic, but a study is needed from director, actor, musician, and audience perspectives. Survey respondents in this study reported that 13% use recorded tracks for their musical shows, a surprisingly low percentage, given the reasonable cost. I recently had my first experience as musical director of a community theatre production of *Bye Bye Birdie* using accompaniment tracks after a career of music directing over 100 shows with live musicians. The experience offered a steep learning curve including the legalities, pitfalls, advantages, disadvantages, resulting production quality, and most importantly, feelings about the experience from everyone involved. My conclusion is that I prefer never to use recorded tracks again, but I'm afraid that in today's economy recorded tracks may become a fact of life in financially-strapped community theatre houses. The name of one music-recording company that supplies recorded tracks is wrenching: The MT Pit.

In addition to the above recommendations, the current study in Arizona could be replicated in other states as well as on the national level. More inquiry is

---

[23] Reprinted with permission of American Theatre Press, Inc. From *Playbill,* 2, Oct. 27, 1958, Richard Rodgers And Oscar Hammerstein II, "Words and Music: A Partnership."

needed in musical theatre in education. If this survey instrument is replicated, improvements are suggested that would better inform a future study: 1) A five-point Likert-type scale rather than the current four-point scale; and 2) Use of multiple-choice rather than fill-in type items for demographic data. Demographics, such as gender, age, and race as applied to musical theatre in general and musical theatre in education are also areas in need of further study.

In conclusion, this document presented a review of an area in music education that is often overlooked in the literature and in pre-service education, yet is a fact of life for teachers and students in a majority of Arizona high schools. This study identified the need for more to be done at both the pre-service and in-service levels to assist music educators' knowledge and techniques in musical theatre work. Education in musical theatre teaching techniques could eliminate or greatly reduce the identified problems, resulting in positive, fulfilling, and joyous experiences for both faculty and students. As Robertson (1990) states, the teachers are the key to success:

> A most important component of the production that must not be forgotten is the dedication of the participating teachers. The devotion of their extracurricular time, energy, and expertise is far too often taken for granted. It is very clear, however, that secondary school musical theatre exists mainly because of this dedication. As a result, many students gain their fondest school day memories via the musical, and the enrichment to their lives far exceeds any educational goals or objectives found in course curriculum guides. (p. 88)

Bibliography

Ackroyd, J. (1984). *Arts in the community: A study of the fine arts association and school of fine arts in Willoughby, Ohio.* (Doctoral dissertation, University of Cincinnati, OH, 1984). Retrieved from ProQuest Dissertations & Theses. (AAT 8425368)

Adler, A. (2002). *Let the Boys Sing and Speak: A Case Study of Boys' Experiences of Singing in School.* (Doctoral dissertation, University of Toronto, Toronto, 2002). Retrieved from ProQuest Dissertations & Theses. (AAT NQ69210)

American Psychological Association (2005). *Publication manual of the American Psychological Association.* Washington, D.C.: American Psychological Association.

Argentini, P. & Boland, R. (1997). *Musicals! Directing school and community theatre.* Lanham, MD: The Scarecrow Press, Inc.

Ballet, A. H. (1950). Standards for the high school theatre. *Educational Theatre Journal, II,* 329-332.

Barrows, R. A. (1966). *Fostering musical growth through the production of Broadway musicals in senior high school: a guide for music educators*. Unpublished doctoral dissertation, Columbia University.

Best, J. W. & Kahn, J. V. (1998). *Research in education.* Boston: Allyn and Bacon.

Binnema, C. H. (1996). *Secondary school musicals: a critical view.* (Master's thesis, Simon Fraser University, Canada, 1996). Retrieved from ProQuest Dissertations & Theses. (AAT MM16801)

Bircher, M. L. (1981). Custom-tailoring the musical comedy experience. *Secondary School Theatre Journal, 21*(1), 7-9.

Bloom, K. (2004). *Broadway: its history, people and places: an encyclopedia.* New York: Taylor and Francis.

Bordman, G. M. & Hischak, T. S. (1996). *American theatre: A chronicle of comedy and drama, 1930-1969.* New York: Oxford University Press.

Bordman, G. (1978). *American musical theatre: A chronicle*. New York: Oxford University Press

Bordman, G. (1982). *American musical comedy: From Adonis to Dreamgirls.* New York: Oxford University Press.

Bordman, G. (1992). *American musical theatre: a chronicle. 2nd ed.* New York: Oxford University Press.

Bordman, G. (2001). *American musical theatre: a chronicle. 3rd ed.* New York: Oxford University Press.

Boyes, S. E. (2003). *A balancing act: the effects of participation in a school musical on its performers.* Unpublished doctoral dissertation, University of Toronto.

Brestoff, R. (1995). *The great acting teachers and their methods.* Lyme, NH: Smith and Kraus, Inc.

Burnau, J. M. (1966a). Factors concerning the production of the musical in the high school, Part I, Music education purposes. *The School Musician, 38*(3), 62-64, 80.

Burnau, J. M. (1966b). Factors concerning the production of the musical in the high school, Part II, Socialization and creative purposes. *The School Musician, 38*(4), 50-51, 66.

Burnau, J. M. (1967a). *Factors concerning the production of the musical in the high school.* Unpublished doctoral dissertation, University of Missouri at Kansas City.

Burnau, J. M. (1967b). Factors concerning the production of the musical in the high school, Part III, Limitations in the production. *The School Musician, 38*(5), 54-55.

Burnau, J. M. (1967c). Factors concerning the production of the musical in the high school, Part IV, Selection of musical material. *The School Musician, 38*(6), 60-61.

Burnau, J. M. (1967d). Factors concerning the production of the musical in the high school, Part V, Results of a survey of current practices in Missouri, *The School Musician, 38*(7), 84-85.

Burnau, J. M. (1967e). Factors concerning the production of the musical in the high school, Part VI, Musical production materials. *The School Musician, 38*(8), 66-67.

Burnau, J. M. (1967f). Factors concerning the production of the musical in the high school, Part VII, Conclusions and recommendations. *The School Musician, 38*(9), 78-79.

Burnau, J. M. (1968). The high school musical! Why? *Music Journal, 26*(5), 60.

Campbell, D. (1999). *Technical theatre for non-technical people.* New York: Allworth.

Castelli, P. A. (1986). *Attitudes of vocal music educators and public secondary school students on selected factors which influence a decline in male enrollment occurring between elementary and secondary public school vocal music programs:* (Doctoral dissertation, University of Maryland College Park, 1986). Retrieved from ProQuest Dissertations & Theses. (AAT 8620754)

Catterall, R., Chapleau, & Iwanaga, J. (1999). *Involvement in the arts and human development: General involvement and intensive involvement in music and theater arts.* http://www.artsusa.org/NAPD/modules/resourceManager/publicsearch.aspx?id=9393 . Accessed 12 October 2010.

Cherbo, J. M. & Peters, M. (1995). *American participation in opera and musical theater- 1992.* Carson, CA: National Endowment for the Arts Seven Locks Press.

Cleaveland, S. R., Loy, A, & Robertson, W. (1966). Yes, the show must go on. In B. C. Kowall (Ed.), *Perspectives in music education- Source book III.* 518-521. Washington, DC: Music Educators National Conference.

Collins, D. L. (1999). *Teaching choral music.* Upper Saddle River, NJ: Prentice Hall.

Corby, M. A. (2008). *The play's the thing: the influence of participation in an after-school drama program on academic motivation and achievement.* (Doctoral dissertation, Pacific Lutheran University, 2008). Retrieved from ProQuest Dissertations & Theses. (AAT 1457902)

Cormier, W. H. & Huck, S. W. (1974). *Reading statistics and research.* New York: Harper & Row.

Decker, H. A. & Herford, J. (1988), *Choral conducting symposium.* Englewood Cliffs, NJ: Prentice Hall.

Diegmueller, K. (1996). Center stage: A high school enacts that annual rite of spring—the musical. *Education Week 15*(4), 25-31.

Durgin, J. P. & Ross, B. B. (1998). *Junior Broadway: How to produce musicals with children 9 to 13.* Jefferson, NC: McFarland & Company, Inc., Publishers.

Engel, L. (1966). *Planning and producing the musical show.* New York: Crown Publishers, Inc.

Engel, L. (1975). *The American musical theatre.* New York: MacMillan.

Engel, L. (1983). *Getting the show on: The complete guidebook for producing a musical in your theater.* New York: Schirmer Books.

Ensley, R.W. (1954). The play's the thing. *Dramatics,26*((1), 11, 27.

Everett, W. A. & Laird, P. R. (2008). *Historical dictionary of the Broadway musical.* Lanham, MD: The Scarecrow Press, Inc.

Ewen, D. (1958). *Complete book of the American musical theater.* New York: Henry Holt and Company.

Ewen, D. (1968). *The story of America's musical theater.* Philadelphia: Chilton Book Company.

Ferrara, L., Phelps, R. P., Sadoff, R. H., & Warburton, E. C., (2005). *A guide to research in music education.* Lanham, MD: The Scarecrow Press, Inc.

Fields, J. C. (1971). *The musical theatre production: A guide for the high school director.* (Doctoral dissertation, University of Arkansas, 1971). Retrieved from ProQuest Dissertations & Theses. (AAT 7026233)

Filichia, P. (2007). *Let's put on a musical! How to choose the right show for your theater.* New York: Back Stage Books.

Fleming, M. (1994). *Starting drama teaching.* London: David Fulton Publishers.

Flinn, D. M. (2006). *Little musicals for little theatres.* Pompton Plains, NJ: Limelight Editions.

Flom, A. (1981). Manageable musicals: a concern for quality. *Secondary School Theatre Journal, 21*(1), 16-18.

Freer, P. (2006). *The experience of adolescent boys in choral music: Do we really hear their voices?* Presented at the First International Conference on Narrative Inquiry in Music Education at Arizona State University, Tempe, April 5.

Gänzl, K. (1997). *The musical: a concise history.* Boston: Northeastern University Press.

Garretson, R. L. (1988). *Conducting choral music.* Englewood Cliffs, NJ: Prentice Hall.

Garretson, R. L. (1993). *Choral music: History, style, and performance practice.* Englewood Cliffs, NJ: Prentice Hall Inc.

Gates, J. T. (1989). A historical comparison of public singing by American men and women. *Journal of Research in Music Education, 37* (1), 37.

Gibson, M. & Green, E. A. H. (2004). *The modern conductor.* Upper Saddle River, NJ: Pearson/Prentice Hall.

Gray, M. R. (1988). *The American musical as an educational device.* (Doctoral dissertation, State University of New York at Albany, 1988). Retrieved from ProQuest Dissertations & Theses. (AAT 8813598)

Green, S. (1980). *Encyclopedia of the musical theatre: An updated reference guide.* New York: DaCapo Press.

Green, S. (2008). *Broadway musicals, show by show* (6th ed.). New York: Applause Theatre & Cinema Books.

Gribetz, G. E. (1996). *The relationship of a theatre production to students' attitudes toward school and school climate in an inner city high school.* (Doctoral dissertation, New York University, 1996). Retrieved from ProQuest Dissertations & Theses. (AAT 9622006)

Grote, D. G. (1981a). Another view. *Secondary School Theatre Journal, 21*(1), 20-21.

Grote, D. G. (1981b). The musical in the high school [Special Issue]. *Secondary School Theatre Journal, 21*(1), 20-21.

Grote, D. G. (1981c). Viewpoints: The musical in the high school. *Secondary School Theatre Journal, 21*(1), 4.

Grote, D. G. (1986). *Staging the musical: Organizing, planning, and rehearsing the amateur production.* New York: Prentice Hall.

Hannahs, R. C. (1966). Adventure in opera. In B. C. Kowall (Ed.), *Perspectives in music education. Source book III.* 522-535.Washington, DC: Music Educators National Conference.

Harrison, S. (2001). Real men don't sing – or do they? – A report on some exploratory research into issues of males' non-participation in certain musical activities. *Australian Voice, 7*, 31-36.

Heathcotte, T. (1999). *Stuff I wish I'd known- A practical guide for high school speech and drama teachers.* San Diego, CA: Mardel Books.

Heffernan, C. (1959). *Educational lyric theater.* Unpublished master's thesis, University of Michigan, Ann Arbor, Michigan.

Heuvel, L. (1985a). Part I: Tips for the director who can't dance. *Dramatics, 57*(4), 30-33.

Heuvel, L. (1985b). Part II: Using student choreographers. *Dramatics, 57*(4), 20-23.

Hobgood, B. M. (1991). Finding the keys to good school theatre. *Teaching Theatre, 3*(1), 16-17.

Howard, P. M. (1990). *The development of a standard form to identify performance problems in high school productions of musical theatre with application to selected works.* (Doctoral dissertation, Catholic University, Washington, D.C., 1990). Retrieved from ProQuest Dissertations & Theses. (AAT 9421558)

Hundhausen, D. (1970). *How to succeed in production without really spending.* http://www.eric.ed.gov/PDFS/ED043609.pdf . Accessed 5 September 2010.

Janicki, L. J. (1982). *Musical theatre in high school.* (Masters thesis, California State University, Fullerton, 1982). Retrieved from ProQuest Dissertations & Theses. (AAT 1319309)

John, M. (Ed.). (1971). *Music drama in schools.* Cambridge: University Press.

Jorgensen, N. S. & Pfeiler, C. (1995). *Things they never taught you in choral methods.* Milwaukee, WI: Hal Leonard Corporation.

Kantor, M. & Maslon, L. (2004). *Broadway, the American musical.* New York: Bulfinch Press.

Kenrick, J. (2010). *Musical theatre: a history.* New York: Continuum International Publishing Group Inc.

Kislan, R. (1995). *The musical: A look at the American musical theater.* New York: Applause Books.

Knapp, R. (2005). *The American musical and the formation of national identity.* Princeton, N.J.: Princeton University Press.

Koza, J.E. (1993). The "Missing Males" and other gender issues in music education: evidence from the Music Supervisors' Journal, 1914-1924. *Journal of research in Music Education, 41* (3), 212-232.

Koza, J.E. (1994). Big males don't cry (or sing): gender, misogyny, and homophobia in college choral methods texts. *The Quarterly Journal of Music Teaching and Learning* 4/5 (4/1), 48-64.

Laughlin, H. & Wheeler, R. (1984). *Producing the musical: A guide for school, college, and community theatres.* Westport, CT: Greenwood Press.

Lawson-Peebles, R. (Ed.). (1996). *Approaches to the American musical.* Exeter, Devon, UK: University of Exeter Press.

Lazarus, J. (2004). *Signs of change- New directions in secondary theatre education.* Portsmouth, NH: Heinemann.

Lee, M. (1983). Selecting, staging, and singing a show. *Music Educators Journal, 70* (41), 40-48.

Leist, F. (1958). Broadway comes to high school. *The School Musician, 29*(8), 22-23, 51.

Lewis, D. (2002). *Broadway musicals: a hundred year history.* Jefferson, N.C.: McFarland & Co.

Loney, G. (Ed.). (1981). *Musical theatre in America: Papers and proceedings of the Conference on the Musical Theatre in America.* Westport, CT: Greenwood Press.

Loy, A., Cleaveland, W. R., & Robertson, W. (1966) Yes, the show must go on. In B.C. Kowall (Ed.), *Perspectives in music education. Source book III.* 518-521. Washington, DC: Music Educators National Conference.

Maddox, J. (1978). *Selected elementary techniques for direction of a high school musical: A guide for the music educator.* Unpublished master's thesis, Morehead State University.

Madison, T. H. (Ed.). (1966). *Perspectives in music education: Source book III.* Washington, D.C.: Music Educators National Conference.

Mark, M. L. and Gary, C. L. (1992). *A history of American music education.* Reston, VA: MENC—The National Association for Music Education.

Maslon, L.. (2005). *The American musical: based on the documentary film by Michael Kantor.* New York: Bulfinch Press.

Mates, J. (1985) *America's musical stage: two hundred years of musical theatre.* Westport, CN: Greenwood Press.

Mathis, R. (1966). The show must go on? In B.C. Kowall (Ed.), *Perspectives in music education. Source book III.* 513-517. Washington, DC: Music Educators National Conference.

Melton, J. (2007). *Singing in Musical Theatre: The Training of Singers and Actors*. New York: Allworth Press.

Menerth, E. Jr. (1967). American musical theater. *Music Educators Journal 53*(6), 83-87.

Miller, K. E. (1988). *Vocal music education: teaching in the secondary school.* Englewood Cliffs, NJ: Prentice Hall.

Miller, S. (1996). *From Assassins to West Side Story, the director's guide to musical theatre.* Portsmouth, NH: Heinemann.

Mitchell, L. (2000). *A practical handbook for musical theatre: A guide for selecting, producing and directing the Broadway musical* (4th ed.). Fort Dodge, IA: Comedia Publishing.

Nocks, R. E. (1970). *Selected problem areas in the direction of a high school musical.* Unpublished master's thesis, Ohio State University.

Norton, R. C. (2002). *A Chronology of American Musical Theater.* New York: Oxford University Press.

Novak, D. & Novak, E. A. (1996). *Staging musical theatre.* Cincinnati, OH: Betterway Books.

Olin, D. T. (1956). Play selection. *Dramatics,* 28(1), 15.

Oneglia, M. F. (1973). Directing a musical show. *The Instrumentalist, 28*(5), 44-45.

Opelt, J. R. (1991). *Organizing and managing the high school theatre program.* Boston: Allyn and Bacon.

Orcher, L. T. (2007). *Conducting a survey: Techniques for a term project.* Glendale, CA: Oxford University Press.

Orcher, L. T. (2005). *Conducting research: Social and behavioral science methods.* Los Angeles: Oxford University Press.

Packer, G. (1986). Putting on themusical—junior high style. *Choral Journal, 27*(5), 21-23.

Patten, M. L. (2001). *Questionnaire research: a practical guide.* Los Angeles: Pyrczak

Patten, M. L. (2002). *Understanding research methods.* Los Angeles: Pyrczak Publishing.

Peithman, S. & Offen, N. (2002). *Stage Directions: Guide to Musical Theater.* Portsmouth, NH: Heinemann.

Peluso, J. L. (1971). *A survey of the status of theatre in United States high schools.* (Doctoral dissertation, The University of Alabama, 1971). Retrieved from ProQuest Dissertations & Theses. (AAT 7201254)

Perrine, V. B. (1990). *The effect of participation in a musical theatre production of the self-concept, attitude toward music and music class, and creative thinking skills of middle school students.* (Doctoral dissertation, University of Alabama, 1990). Retrieved from ProQuest Dissertations & Theses. (AAT 9000107)

Phillips, K. H. (2004). *Directing the choral music program.* New York: Oxford University Press.

Phillips, K. H. (1996). *Teaching kids to sing.* Belmont, CA: Wadsworth Group/Thomson Learning.

Rackard, B. G. (1980). *A directorial analysis and production guide to three musical theatre forms for high school production: "La Vida Breve," "The Sound of Music,"* and *"The Chocolate Soldier."* (Doctoral dissertation, University of Southern Mississippi, 1980). Retrieved from ProQuest Dissertations & Theses. (AAT 8023987)

Rich, F. (March 12, 2000). "Conversations with Sondheim." *New York Magazine.*. Accessed 12 October 2010.

Richardson, R. & Sandley, D. (2002). *The audition sourcebook.* Portsmouth, NH: Heinemann.

Robinson, M. R. (2003). *The effects of socialization through the arts: Teaching life skills strategies to youth in West Las Vegas.* (Doctoral dissertation, University of Nevada, Las Vegas, 2003). Retrieved from ProQuest Dissertations & Theses. (AAT 1406410)

Robinson, C. & Poole, G. (1990). *Producing musical theater for high school. http://www.eric.ed.gov/PDFS/ED327890.pdf* . Accessed 5 September 2010.

Roe, P. F. (1970). *Choral music education.* Englewood Cliffs, NJ: Prentice-Hall, Inc.

Root, D. L. (1981). *American popular stage music 1860-1880.* Ann Arbor, MI: UMI Research Press.

Ross, B. B. & Durgin, J. P. (1998). *Junior Broadway.* London: McFarland & Company, Inc.

Sample, A. D. (1964). *A study of the suitability of selected musicals for performance by high school students.* (Doctoral dissertation, Teachers College, Columbia University, 1964). Retrieved from ProQuest Dissertations & Theses. (AAT 6504767)

Sedoris, R. D. (1964). High schools can do it! *Dramatics, 60*(1), 38-40.

Seidel, K.(1991). Theatre education in United States high schools: A survey report. *Teaching Theatre, 3*(1), 3.

Skaggs, H. G. (1966). Broadway musicals in schools today. *Music Educators Journal 52*(4), 148-149.

Smith, C. & Litton, G. (1981). *Musical comedy in America.* New York: Theatre Arts Books.

Smith, W. (1967). Theatre teaching on the high school level. *Educational Theatre Journal, 29*(2A), 290-291.

Smith-Vaughn, B. J. (2007). *The impact of singing styles on tension in the adolescent voice.* (Doctoral dissertation, The University of North Carolina at Greensboro, 2007). Retrieved from ProQuest Dissertations & Theses. (AAT 3273326)

Snider, C. D. (1995). *Teaching Broadway: musical theatre pedagogy in the classroom.* Unpublished masters thesis, San Jose State University.

Soeby, L. M. (1991). *Way off Broadway- A complete guide to producing musicals with school and community groups.* Jefferson, NC: McFarland & Company, Inc., Publishers.

Sondheim, S. (1981). A writer and the high school musical. *Secondary School Theatre Journal, 21*(1),19.

Stanton, R. (1961). *The dynamic choral conductor.* Delaware Gap, PA: Shawnee Press, Inc.

Stainton, L. (1990). The musical goes to college. *Dramatics, 61*(5), 32-37.

Suskin, S. (1990). *Opening night on Broadway: a critical quotebook of the golden era of the musical theatre.* New York: Schirmer Books.

Suskin, S. (1997). *More opening nights on Broadway: a critical quotebook of the musical theatre, 1965 through 1981.* New York: Schirmer Books.

Swain, J. P. (1990). *The Broadway musical: A critical and musical survey.* New York: Oxford University Press.

Tiboris, P. E. (1981). Producing musical theater—Some recommended readings. *The Choral Journal, 21*(3), 19-21.

Tucker, J. L. (2009). *Teaching musical theater to high school students.* (Doctoral dissertation, The University of Texas at Austin, 2009). Retrieved from ProQuest Dissertations & Theses. (AAT 3390674)

Tumbusch, T. (1968). A new look at musical theatre: To musical or not to musical. *Dramatics, 39*(8), 18-19.

Vallance, T. (1971). *The American musical.* New York: A.S. Barnes & Co.

Van Houten, K. E. (1996). *High school musical theatre and the meaning students give to their involvement.* (Doctoral dissertation, New York University, 1996). Retrieved from ProQuest Dissertations & Theses. (AAT 9935665)

Waack, W. L. (1983). *A survey of the status of curricular and co-curricular theatre programs in International Thespian Society affiliated high schools in the United States.* (Doctoral dissertation, The University of Iowa, 1983). Retrieved from ProQuest Dissertations & Theses. (AAT 8229981)

Watkins, R. L. (2005). *The musical theater experience and the extent to which it affects high school students.* (Doctoral dissertation, University of Illinois at Urbana-Champaign, 2005). Retrieved from ProQuest Dissertations & Theses. (AAT 3199170)

Watkins, W. J. (1937). Producing a school operetta. *Music Educators Journal, 24*(1), 43, 46.

Weiss, C. E. (1978). The vocal athlete. *The American Music Teacher, 27*(5), 32-33.

White, R. C. (1978). High school musicals—Accentuate the musical and eliminate vocal abuse. *Music Educators Journal, 64*(9), 27-28.

Winans, R. B. (1981). Early minstrel show music, 1843-1852. In G. Loney (Ed.), *Musical theatre in America: Papers and proceedings of the Conference on the Musical Theatre in America* (71-98). Westport, CN: Greenwood Press.

Wingell, R. J. (2002). *Writing about music- An introductory guide.* Upper Saddle River, NJ: Prentice Hall.

Williams, T. S. (2003). *Responsibilities and preparation of public school secondary music specialists in teaching musical theatre.* (Doctoral dissertation, Kent State University, 2003). Retrieved from ProQuest Dissertations & Theses. (AAT 3124434)

Wollman, E. L. (2006). *The theater will rock: a history of the rock musical, from Hair to Hedwig.* Ann Arbor, MI: The University of Michigan Press.

APPENDIX A

JOSEPH GORDON'S LISTING OF IMPORTANT BROADWAY MUSICALS

2008-2010

In the Heights—March 9, 2008

In the Heights is a musical with music and lyrics by Lin-Manuel Miranda and a book by Quiara Alegría Hudes. The story explores three days in the characters' lives in the New York City Dominican-American neighborhood of Washington Heights. The score features hip-hop, salsa, merengue and soul music. The musical's 2008 Broadway production was nominated for thirteen Tony Awards and won the Tony Award for Best Musical at the 62nd Tony Awards.

Billy Elliot—November 13, 2008

Billy Elliot the Musical is based on the 2000 film *Billy Elliot*. The music is by Sir Elton John, and book and lyrics are by Lee Hall, who wrote the film's screenplay. The plot revolves around motherless Billy, who trades boxing gloves for ballet shoes. The story of his personal struggle and fulfillment are balanced against a counter-story of family and community strife caused by the UK miners' strike (1984–1985) in County Durham, in Northern England.

The musical premiered in London's West End in 2005 and is still running strongly. Its success led to productions in Australia, on Broadway and elsewhere. In New York, it won ten Tony Awards and ten Drama Desk Awards, including, in each case, best musical.

Rock of Ages—April 7, 2009

Rock of Ages is a rock/jukebox musical, with a book by Chris D'Arienzo, built around classic rock hits from the 1980s, especially from the famous glam metal bands of the decade. The musical features songs from Styx, Journey, Bon Jovi, Pat Benatar, Twisted Sister, Steve Perry, Poison and Asia, among other well-known rock bands.

Next to Normal—April 15, 2009

Next to Normal (stylized as next to normal) is a rock musical with book and lyrics by Brian Yorkey and music by Tom Kitt. Its story concerns a mother who struggles with worsening bipolar disorder and the effect that her illness has on her family. The musical also addresses such issues as grieving a loss, suicide, drug abuse, ethics in modern psychiatry, and suburban life.
Pulitzer Prize for Drama 2010.

Memphis—October 19, 2009

Memphis is a musical by David Bryan (music and lyrics) and Joe DiPietro (lyrics and book). It is loosely based on Memphis disc jockey Dewey Phillips, one of the first white DJs to play black music in the 1950s. It opened on Broadway on

October 19, 2009. It won the Tony Award for Best Musical, along with three other Tony Awards, at the 2010 Tony Awards.

Fela!—November 23, 2009

Fela! is a musical with a book by Bill T. Jones and Jim Lewis, music and lyrics by Fela Kuti, additional music by Aaron Johnson and Jordan Mclean and additional lyrics by Jim Lewis. It is based on events in the life of groundbreaking Nigerian composer and activist Fela Anikulapo Kuti, depicting Kuti as the target of 1,000 soldiers determined to put an end to his public performances at the legendary Lagos nightclub The Shrine. The Broadway production received eleven 2010 Tony Award nominations and won Best Choreography, Best Costume Design of a Musical, and Best Sound Design of a Musical.

Come Fly Away—March 25, 2010

Come Fly Away is a dance revue conceived, directed and choreographed by Twyla Tharp, around the songs of Frank Sinatra. The musical, set in a New York City nightclub, follows four couples as they look for love. It premiered on Broadway in March 2010 after tryouts in Atlanta and has received mostly warm reviews.

The Addams Family—April 8, 2010

The Addams Family is a musical with music and lyrics by Andrew Lippa and a book by Marshall Brickman and Rick Elice. The show is based upon The Addams Family characters created by Charles Addams in his single-panel gag cartoons, which depict a ghoulish American family with an affinity for all things macabre. Numerous film and television adaptations of Addams' cartoons exist, but the musical, which is the first stage show based on the characters, is based upon the cartoons rather than the television and film characters.

Million Dollar Quartet—April 11, 2010

"Million Dollar Quartet" is the name given to recordings made on Tuesday December 4, 1956 in the Sun Record Studios in Memphis, Tennessee. The recordings were of an impromptu jam session between Elvis Presley, Jerry Lee Lewis, Carl Perkins, and Johnny Cash.

The stage musical *Million Dollar Quartet*, written by Floyd Mutrux and Colin Escott, dramatizes the Million Dollar Quartet session.

American Idiot—April 20, 2010

American Idiot is a one-act, through-sung, stage musical. The show is an adaptation of rock band Green Day's concept album of the same name. Additional

Green Day songs were interpolated from other sources, including 21st Century Breakdown. The book is by lead singer Billie Joe Armstrong and director Michael Mayer. The lyrics are by Armstrong, and the music is written by Armstrong and band mates Mike Dirnt and Tré Cool.

Bloody Bloody Andrew Jackson—September 21, 2010

Bloody Bloody Andrew Jackson is a musical with music and lyrics written by Michael Friedman, and a book by its director Alex Timbers. It is an irreverent Wild West rock musical about the founding of the modern Democratic Party. It redefines Andrew Jackson, America's 7th President, as an 'emo' rock star and focuses on populism, the Indian Removal Act, and his relationship with his wife Rachel.

The Scottsboro Boys—October 31, 2010

The Scottsboro Boys is a musical with a book by David Thompson, music by John Kander and lyrics by Fred Ebb. Based on the Scottsboro Boys trial, the musical is one of the last collaborations between Kander and Ebb prior to the latter's death. The musical has the framework of a minstrel show, altered to "create a musical social critique" with a company that, except for one, consists "entirely of African-American performers."

APPENDIX B

PRODUCTION PLANNING FORM, P. M. HOWARD, 1990

	Question -able	Some Value	Average	Above Average	High Value
Educational Value Book					
Educational Value Music					
Purity of Dialogue					
Ease of Instrumental Parts					
Chance of Involvement of Chorus Members					
Appropriateness of Choral Parts					
Opportunity for Dancers					
Appropriateness for Available Dancers					
Ease of Costuming					
Ease of Staging					
Appropriateness of solo parts					
Appropriateness of dramatic roles					
Appropriateness of rental costs					
Appropriateness of other costs					
Ease of Conducting					
Ease of lighting and special effects					

APPENDIX C

SURVEY COVER LETTER

AND SURVEY- MUSICAL THEATRE IN TODAY'S HIGH SCHOOLS

Musical Theatre in Today's High Schools

May 20, 2010

Dear Music Educator:

Your kind participation is requested, which will involve completing this online survey. We ask that regardless of your level of participation in musical theatre, that you answer the first three questions. If you are not involved in musical theatre or have limited time, please answer the first three questions only, and return the survey, with our thanks.

I am a DMA Candidate, completing Doctor of Musical Arts in Music Education under the direction of Professor Sandra Stauffer in the School of Music at Arizona State University. My dissertation is on the subject of musical theatre in the high school. My dissertation is a quantitative research study examining teacher preparation, responsibilities, and attitudes in the area of musical theatre in education. Your participation in this study is voluntary, but crucial to the completion of this study. You can skip questions if you wish.

There are no foreseeable risks or discomforts to your participation. Your responses will be anonymous. The results of this study may be used in reports, presentations, or publications, but your name, or the name of your school, will not be used. Please be careful to not include your name or the name of your school in your written answers, in order to ensure anonymity. Your answers will be valuable to further the work of musical theatre research, of which there has been only a small amount accomplished to date. Completing the entire survey should take only about ten to fifteen minutes, and you are free to skip questions that seem too time-consuming or not relevant to your situation.

If you have any questions concerning the research study, please contact the research team at: Sandra.Stauffer@asu.edu or debra.davey@asu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

Return of the questionnaire will be considered your consent to participate.

Thank you so much for your participation in this project.

Sincerely,
Debra Jo Davey
DMA Candidate
Arizona State University
602-770-9819

*** 1. My primary job at my school is:**

- Drama teacher
- Choral teacher
- Band teacher
- Orchestra teacher
- Other (please specify)

Musical Theatre in Today's High Schools

*** 2. How often does your school produce a fully-staged musical?**

- Every other year
- Every year
- More than one a year
- Sporadically- whenever we decide, based upon many factors
- We don't produce musicals at my school

*** 3. My role (or roles) in the musical production at our school is:**

- Stage Director
- Producer
- Musical Director
- Vocal Music Director
- Instrumental Music Director
- No Role

Other (please specify)

If you answered that you are not involved in musical theatre, please skip to the end of the survey.

4. My school size is:

- Over 2000 students
- 1500-1999 students
- 1000-1499 students
- 500-999 students
- 300-499 students
- 0-299 students

Musical Theatre in Today's High Schools

5. My school includes grades:

- 10 to 12
- 9 to 12
- 8 to 12
- 7 to 12
- K to 12

Other (please specify)

6. Our school has produced musical theatre shows:

- For more than 20 years
- 10-19 years
- 5-9 years
- 1-4 years
- This will be our first year
- I don't know

7. Students participate in musical theatre as:

- Extra-curricular activity
- Class activity
- Both class and extra-curricular activity

8. The approximate percentage of the student body who auditions for the musical is:

- 10% or less
- 11% to 25%
- 26% to 50%
- Over 50%

Musical Theatre in Today's High Schools

9. Of the students who audition for your musicals, the percentage of male students is approximately:

- 10% or less
- 11% to 25%
- 26% to 50%
- Over 50%

10. Community volunteers/parents who participate in production of the musical work on: (check all that apply)

- set building
- costumes
- make-up
- hair-styling
- props
- crew, such as backstage help, lights, sound
- pit musicians
- guest actors
- teaching aspects of the performance
- choreography
- none participate

Other (please specify)

Musical Theatre in Today's High Schools

11. Faculty/staff that participate in producing the musical at my school include (choose all that apply):

- [ ] Drama teacher
- [ ] Choral teacher
- [ ] Band teacher
- [ ] Orchestra teacher
- [ ] Art teacher
- [ ] Dance teacher

Other (please specify)

12. In our shows, the person who acts a vocal director is:

- [ ] Choir teacher
- [ ] Drama teacher
- [ ] Band teacher
- [ ] Orchestra teacher

Other (please specify)

13. Instrumental accompaniment for our musicals consists of:

- [ ] Recorded tracks
- [ ] Piano only
- [ ] Pit band/orchestra of students
- [ ] Pit band/orchestra of students and extra adult volunteers
- [ ] Pit band/orchestra of students plus paid adult players
- [ ] Adult players only

Other (please specify)

Musical Theatre in Today's High Schools

14. In your shows, the person who conducts the live musical accompaniment during the show (where applicable) is the:

- band director
- orchestra director
- choir director
- We don't use live musical accompaniment
- Our live accompaniment group is small, or piano only, or the pianist or another instrumentalist conducts from their stand

Other (please specify)

15. I received education/preparation specific to musical theatre from: (choose all that apply)

- Choral methods/conducting class in college
- Voice Study
- Musical theatre/drama methods course(s)in college
- Instrumental methods/conducting class in college
- Workshops/conferences
- Mentor(s)/Colleagues
- Received no training, except "learn as you go"
- From experience as an actor/singer
- From experience as a pit player

Other (please specify)

16. Workshop/conferences where I have learned methods and ideas about musical theatre include: (choose all that apply)

- MENC conventions
- ACDA conventions
- Workshops such as Musical Theatre International Broadway Classroom
- Musical theatre workshops at colleges/universities

Other (please specify)

Musical Theatre in Today's High Schools

17. Materials on how to teach/produce musical theatre that have been helpful to me have been: (choose all that apply)

- Books
- Periodicals
- Workshop handouts
- Materials that are included with scripts/scores
- Internet sites
- I have seen few or no materials for help in this area
- Other (please specify)

18. Materials or workshops/clinics that would help me in musical theatre include: (choose all that apply)

- vocal pedagogy for student performers
- instrumental pedagogy for student performers
- How to produce/organize a musical
- How to choose an appropriate music for my students
- Ideas for various aspects of producing a musical (costumes, props, lighting, make-up, etc.)

Other (please specify)

19. Musicals with which our school has had success include:

20. Musicals that proved to be problematic include: (briefly explain why)

21. I was prepared during my undergraduate studies for vocal music work in musical theatre.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

Musical Theatre in Today's High Schools

22. I was prepared during my undergraduate studies for instrumental music work in musical theatre.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

23. When working on my first musical theatre project as a musical director, I knew what I was doing.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

24. I learned techniques for musical direction of musical theatre on the job; I had no other preparation.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

25. I have attended workshops or clinics where music direction of musical theatre was taught.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

26. I am very competent in how to work with a pit band or orchestra.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

27. I am very competent in coaching singers for musical theatre roles and chorus.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

28. My work in musical theatre is an important part of my job.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

29. My school's music theatre productions are considered a major aspect of its overall music education program.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

30. I gain a large amount of personal enjoyment and fulfillment from my work in musical theatre.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.					

Musical Theatre in Today's High Schools

31. I work in musical theatre because of the pay that I receive.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.	○	○	○	○	○

32. I attend musical theatre productions in the community or other cities.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.	○	○	○	○	○

33. My work in musical theatre is my least favorite aspect of my job.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.	○	○	○	○	○

34. I am involved as a musical director, musician, actor, director, or volunteer in community, church, or professional musical theatre companies/productions.

	Strongly disagree	Disagree	Agree	Strongly Agree	N/A
Please select one.	○	○	○	○	○

35. My interest in musical theatre began:

- ☐ at home/in my family
- ☐ in elementary school
- ☐ in junior high
- ☐ during high school
- ☐ in college
- ☐ at church
- ☐ through a friend
- ☐ in my teaching career
- ☐ I have no interest

Other (please specify)

36. List any problems that you encounter in your work in musical theatre at your school. Please do not mention your name or the name of your school.

37. List the advantages/positive outcomes that participation in musical theatre offers your students. Please do not mention your name or the name of your school.

Musical Theatre in Today's High Schools

38. Demographic information is essential in informing the results of this study. Please answer the following:

Age	
Gender	
Ethnicity	
Number of Years Teaching in Performing Arts	
Number of Years at Current Position	
Degree(s) held	
Memberships in Professional Associations	
Stipend/Salary earned through school musical theatre work	

39. Please tell us about you. Please add any other comments regarding your training, learning, feelings about, and experience in musical theatre. Please do not mention you name or the name of your school. Thank you so much for taking the time to answer this survey. Your contribution is valuable.

APPENDIX D

INSTITUTIONAL REVIEW BOARD FORM

ASU Arizona State University
RESEARCH AND ECONOMIC AFFAIRS

Office of Research Integrity and Assurance

To:	Sandra Stauffer MUSIC
From:	Mark Roosa, Chair Soc Beh IRB
Date:	11/16/2009
Committee Action:	**Exemption Granted**
IRB Action Date:	11/16/2009
IRB Protocol #:	0911004566
Study Title:	Musical Theatre in Secondary Education: Teacher Preparation, Responsibilities, and Attitudes

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX E

SURVEY RESPONDENTS' MOST SUCCESSFUL SHOWS

SHOW NAME	NUMBER OF TIMES SELECTED
Grease	27
Bye Bye Birdie	25
Guys and Dolls	25
You're a Good Man, Charle Brown	24
Into the Woods	22
Oklahoma!	19
Fiddler on the Roof	17
Little Shop of Horrors	17
Beauty and the Beast	14
Footloose	14
Once Upon a Mattress	13
Pirates of Penzance	13
Suessical	12
The Music Man	12
Cinderella	10
Hello Dolly!	10
The Wizard of Oz	10
Damn Yankees	8
Urinetown	8
My Fair Lady	7
Thoroughly Modern Millie	7
Anything Goes	6
Joseph and the Amazing Technicolor Dreamcoat	6
Seven Brides for Seven Brothers	6
Annie	5
Brigadoon	5
High School Musical	5
Les Miserables	5
South Pacific	5
Godspell	4
How to Succeed in Business Without Really Trying	4
The Fantasticks	4
1940's Radio Hour	3
Fame	3
Mame	3
Once on This Island	3
Secret Garden	3

SHOW NAME	NUMBER OF TIMES SELECTED
The Pajama Game	3
The Sound of Music	3
Aladdin	2
Annie Get Your Gun	2
Assassins	2
Camelot	2
Carnival	2
Children of Eden	2
HMS Pinafore	2
Honk, Jr.	2
Kiss Me Kate	2
Little Miss Mary Sunshine	2
Lucky Stiff	2
Man of La Mancha	2
Oliver!	2
Peter Pan	2
Pippin	2
She Loves Me	2
Sweeney Todd	2
The Mikado	2
The Sweet Smell of Success	2
The Wiz	2
West Side Story	2
Working	2
42nd Street	1
A Christmas Carol	1
A- My Name is Alice	1
Aida	1
Back to the 80's	1
Bells are Ringing	1
Cabaret	1
Carousel	1
Celtic Celebration	1
Chess	1
Chicago	1
City of Angels	1
Coffee Cantata	1
Cool Suit	1
Copa Cabana	1

SHOW NAME	NUMBER OF TIMES SELECTED
Crazy for You	1
Forever Plaid	1
Gypsy	1
Hansel and Gretel	1
I Need a Summer Vacation	1
Li'l Abner	1
Pippi Longstocking	1
Rags	1
Schoolhouse Rock	1
Scrooge	1
Singing in the Rain	1
St. Louis at the Fair	1
Sunday in the Park With George	1
The 25th Annual Putnam County Spelling Bee	1
The King and I	1
The Mystery of Edwin Drood	1
The Telephone	1
The Wedding Singer	1
Twinderella	1
Willy Wonka Jr.	1

APPENDIX F

SURVEY RESPONDENTS' LIST OF PROBLEM SHOWS

SHOW NAME	NUMBER OF TIMES SELECTED
West Side Story	4
South Pacific	3
Pirates of Penzance	3
Into the Woods	3
Fiddler on the Roof	3
Bye Bye Birdie	3
Music Man	2
Guys and Dolls	2
Godspell	2
Always a problem because of guys	2
Urinetown	1
The Wiz	1
Sweeney Todd	1
Seven Brides for Seven Brothers	1
Pippin	1
Oliver!	1
Most Shows	1
Little Shop of Horrors	1
How to Succeed in Business Without Really Trying	1
Footloose	1
City of Angels	1
Camelot	1
Babes in Arms	1
Anything Goes	1
Any with strings	1
Annie Get Your Gun	1
A Christmas Carol	1

APPENDIX G

RESEARCH HYPOTHESES COMPLETE SAS DATA OUTPUT

Hypothesis I: The mean attitude score is the same when means are compared by teaching assignments.

One-way ANOVA gives the following results. The p-value is .0022. Therefore, since .0022 <.0125 there is a significant difference in the mean attitude score between the different teaching assignments.

Number of Observations Read	225
Number of Observations Used	84

The GLM Procedure

Dependent Variable: Score

Source	DF	Sum of Squares	Mean Square	F Value	Pr > F
Model	3	475.421429	158.473810	5.31	0.0022
Error	80	2389.471429	29.868393		
Corrected Total	83	2864.892857			

R-Square	Coeff Var	Root MSE	Score Mean
0.165947	14.39563	5.465198	37.96429

Source	DF	Type I SS	Mean Square	F Value	Pr > F
Role	3	475.4214286	158.4738095	5.31	0.0022

Tukey's Studentized Range (HSD) Test for Score

NOTE: This test controls the Type I experimentwise error rate.

Alpha	0.05
Error Degrees of Freedom	80
Error Mean Square	29.86839
Critical Value of Studentized Range	3.71070

Comparisons significant at the 0.05 level are indicated by ***.

Role Comparison	Difference Between Means	Simultaneous 95% Confidence Limits	
Choral - Both	0.914	-4.961	6.789	
Choral - Other	4.700	-5.690	15.090	
Choral - Inst	4.914	1.595	8.233	***
Both - Choral	-0.914	-6.789	4.961	
Both - Other	3.786	-7.712	15.283	
Both - Inst	4.000	-1.937	9.937	
Other - Choral	-4.700	-15.090	5.690	
Other - Both	-3.786	-15.283	7.712	
Other - Inst	0.214	-10.211	10.640	
Inst - Choral	-4.914	-8.233	-1.595	***
Inst - Both	-4.000	-9.937	1.937	
Inst - Other	-0.214	-10.640	10.211	

Hypothesis II: The mean preparation score is the same for all teaching assignments.

One-way ANOVA gives a p-value of .0233. Therefore, since .0233 >.0125 there is not sufficient evidence to conclude that there is a significant difference in the mean preparation score between the different teaching assignments. However, without the adjustment for multiple comparisons the result is significant at α=.05. Note: n=102 (vs. n=84 for others) for this question because it uses less questions more people were included.

The GLM Procedure

Number of Observations Read	225
Number of Observations Used	102

Dependent Variable: prepared subscore 1

Source	DF	Squares	Sum of Mean Square	F Value	Pr > F
Model	3	71.8243460	23.9414487	3.31	0.0233
Error	98	708.9697717	7.2343854		
Corrected Total	101	780.7941176			

R-Square	Coeff Var	Root MSE	prepared_subscore1 Mean
0.091989	24.12907	2.689681	11.14706

Source	DF	Type I SS	Mean Square	F Value	Pr > F
Role	3	71.82434598	23.94144866	3.31	0.0233

Tukey's Studentized Range (HSD) Test for prepared_subscore1

NOTE: This test controls the Type I experimentwise error rate.

Alpha	0.05
Error Degrees of Freedom	98
Error Mean Square	7.234385
Critical Value of Studentized Range	3.69628

Comparisons significant at the 0.05 level are indicated by ***.

Role Comparison	Difference Between Means	Simultaneous 95% Confidence Limits		
Choral - Both	0.4574	-1.9907	2.9056	
Choral - Other	1.2074	-2.4540	4.8689	
Choral - Inst	1.7867	0.2844	3.2890	***
Both - Choral	-0.4574	-2.9056	1.9907	
Both - Other	0.7500	-3.4090	4.9090	
Both - Inst	1.3293	-1.1501	3.8087	
Other - Choral	-1.2074	-4.8689	2.4540	
Other - Both	-0.7500	-4.9090	3.4090	
Other - Inst	0.5793	-3.1032	4.2617	
Inst - Choral	-1.7867	-3.2890	-0.2844	***
Inst - Both	-1.3293	-3.8087	1.1501	
Inst - Other	-0.5793	-4.2617	3.1032	

Hypothesis III: The mean attitude score is the same by school size.

The p-value is .0020. Therefore, since .0020 <.0125 there is a significant difference in the mean attitude score between the schools with less than 1000 students and schools with 1000 or more students.

The GLM Procedure

Dependent Variable: Score

Source	DF	Sum of Squares	Mean Square	F Value	Pr > F
Model	1	317.437194	317.437194	10.22	0.0020
Error	82	2547.455663	31.066532		
Corrected Total	83	2864.892857			

R-Square	Coeff Var	Root MSE	Score Mean
0.110802	14.68152	5.573736	37.96429

Source	DF	Type I SS	Mean Square	F Value	Pr > F
Schsize	1	317.4371943	317.4371943	10.22	0.0020

The GLM Procedure

Tukey's Studentized Range (HSD) Test for Score

NOTE: This test controls the Type I experimentwise error rate, but it generally has a higher Type II error rate than REGWQ.

Alpha	0.05
Error Degrees of Freedom	82
Error Mean Square	31.06653
Critical Value of Studentized Range	2.81332
Minimum Significant Difference	3.0111
Harmonic Mean of Cell Sizes	27.11905

NOTE: Cell sizes are not equal.

Means with the same letter are not significantly different.

Tukey Grouping	Mean	N	schsize
A	41.824	17	<1000 students
B	36.985	67	>=1000 student

Hypothesis IV: The mean attitude score is the same for all production roles.

One-way ANOVA gives the following results. The p-value is .0102. Therefore, since .0102 <.0125 there is sufficient evidence to indicate a significant difference in the mean attitude score between the different production roles.

The GLM Procedure

Number of Observations Read 225

Number of Observations Used 84

Dependent Variable: Score

Source	DF	Sum of Squares	Mean Square	F Value	Pr > F
Model	4	437.138471	109.284618	3.56	0.0102
Error	79	2427.754386	30.731068		
Corrected Total	83	2864.892857			

R-Square	Coeff Var	Root MSE	Score Mean
0.152585	14.60204	5.543561	37.96429

Source	DF	Type I SS	Mean Square	F Value	Pr > F
Production_ROLE	4	437.1384712	109.2846178	3.56	0.0102

The GLM Procedure

Tukey's Studentized Range (HSD) Test for Score

NOTE: This test controls the Type I experimentwise error rate.

Alpha	0.05
Error Degrees of Freedom	79
Error Mean Square	30.73107
Critical Value of Studentized Range	3.94818

Comparisons significant at the 0.05 level are indicated by ***.

Production_ROLE	Difference Between Comparison	Simultaneous 95% Confidence Means Limits		
Musical Director - Vocal Music Director	0.416	-4.484	5.316	
Musical Director - ALL	1.511	-5.331	8.354	
Musical Director - No Role	4.511	-2.331	11.354	
Musical Director - Inst Music Director	5.035	0.497	9.573	***
Vocal Music Director- Musical Director	-0.416	-5.316	4.484	
Vocal Music Director- ALL	1.095	-5.659	7.850	
Vocal Music Director- No Role	4.095	-2.659	10.850	
Vocal Music Director- Inst Music Director	4.619	0.216	9.022	***
ALL- Musical Director	-1.511	-8.354	5.331	
ALL- Vocal Music Director	-1.095	-7.850	5.659	
ALL- No Role	3.000	-5.272	11.272	
ALL- Inst Music Director	3.524	-2.972	10.020	
No Role - Musical Director	-4.511	-11.354	2.331	
No Role - Vocal Music Director	-4.095	-10.850	2.659	
No Role - ALL	-3.000	-11.272	5.272	
No Role - Inst Music Director	0.524	-5.972	7.020	
Inst Music Director - Musical Director	-5.035	-9.573	-0.497	***
Inst Music Director - Vocal Music Director	-4.619	-9.022	-0.216	***
Inst Music Director - ALL	-3.524	-10.020	2.972	
Inst Music Director - No Role	-0.524	-7.020	5.972	

Check for interactions: The interaction terms are indicated with the * in between the two variables.

The GLM Procedure

Dependent Variable: Score

Source	DF	Sum of Squares	Mean Square	F Value	Pr > F
Model	6	631.550119	105.258353	3.63	0.0032
Error	77	2233.342738	29.004451		
Corrected Total	83	2864.892857			

R-Square	Coeff Var	Root MSE	Score Mean
0.220445	14.18591	5.385578	37.96429

Source	DF	Type I SS	Mean Square	F Value	Pr > F
schsize	1	317.4371943	317.4371943	10.94	0.0014
Role	3	303.8188709	101.2729570	3.49	0.0196
Role*schsize	2	10.2940543	5.1470271	0.18	0.8377

Dependent Variable: Score

Source	DF	Sum of Squares	Mean Squar	F Value	Pr > F
Model	9	715.213659	79.468184	2.74	0.0082
Error	74	2149.679198	29.049719		
Corrected Total	83	2864.892857			

R-Square	Coeff Var	Root MSE	Score Mean
0.249648	14.19697	5.389779	37.96429

Source	DF	Type I SS	Mean Square	F Value	Pr > F
Schsize	1	317.4371943	317.4371943	10.93	0.0015
Production_ROLE	4	348.4515686	87.1128922	3.00	0.0238
Production_R*schsize	4	49.3248963	12.3312241	0.42	0.7905

Dependent Variable: Score

Source	DF	Sum of Squares	Mean Square	F Value	Pr > F
Model	13	714.211905	54.939377	1.79	0.0621
Error	70	2150.680952	30.724014		
Corrected Total	83	2864.892857			

R-Square	Coeff Var	Root MSE	Score Mean
0.249298	14.60037	5.542925	37.96429

Source	DF	Type I SS	Mean Square	F Value	Pr > F
Role	3	475.4214286	158.4738095	5.16	0.0028
Production_ROLE	4	93.3817673	23.3454418	0.76	0.5549
Production_ROLE*Role	6	145.4087088	24.2347848	0.79	0.5817

APPENDIX H

RESPONDENTS' COMMENTS

SURVEY QUESTION 36 - PROBLEMS IN MUSICAL THEATRE WORK

n = 92

Comment	Count	Percent
Funding/money	38	41.3%
Collaboration with faculty	34	36.9%
Scheduling/Sports conflicts	24	26.0%
Physical plant/theatre space	10	10.8%
Lack of student interest	10	10.8%
High school students not up to the challenge	8	8.6%
Time away from home a huge disadvantage/ too much for my own life	7	7.6%
Administration/legal issues	5	5.4%
Lack of planning/poor scheduling/ becomes waste of time and energy	5	5.4%
Lack of men	5	5.4%
Lack of parent support	4	4.3%
Lack of pay	3	3.2%
Most shows too difficult for high school players	3	3.2%
Lack of professionalism in high school faculty leadership	2	2.1%
Lack of tech classes/support	2	2.1%
Inefficiency of directors	1	1.1%
Funding prevents good quality	1	1.1%
I am not prepared- being asked to produce a show next year	1	1.1%
Belting	1	1.1%

Forced to do this without appreciation	1	1.1%
Egos of faculty	1	1.1%
Pit treated poorly	1	1.1%
Dread being asked to lead pit	1	1.1%

APPENDIX I

SURVEY QUESTION 37 - RESPONDENTS' POSITIVE OUTCOMES

n = 84

Comment	Count	Percent
Musical opportunity and growth	48	57.1%
Community feel/Teamwork/Comaraderie	47	55.9%
Grows performing arts program	26	30.9%
Poise, self-confidence of students	16	19.0%
Community/School/Faculty support	16	19.0%
Fun/Students on fire/excited for more	13	15.4%
Achieving goals	13	15.4%
Students discovering new talents/skills	10	11.9%
Ownership and responsibility	10	11.9%
Career path for students	7	8.3%
Generates campus-wide interest	7	8.3%
Excitement and extra benefit over normal music program	5	5.9%
Most memorable even in high school for students	4	4.7%
Close to professional work environment	3	3.5%
Cross-cultural opportunities	2	2.3%
Creativity	2	2.3%

APPENDIX J

RESPONDENTS' COMMENTS - FINAL SURVEY QUESTION 39

n = 57

Comment	Count	Percent
Learned from doing musical theatre in high school	20	35%
Really enjoy it	14	24.5%
Collaboration is the key	4	7.0%
Enjoyment and satisfaction of students keeps me going	4	7.0%
Learned from being a pit player/watching conductors	4	7.0%
New to school—plan for musicals in the future	3	5.3%
Learned in church musicals	3	5.3%
Wish there was more preparation in college details; sequence of production	3	5.3%
Did not feel prepared when I started	3	5.3%
Grew up with it in family and school	1	1.75%
My degree program was in conducting	1	1.75%
The most I can do is show medleys	1	1.75%
Motivated by positive comments of faculty and students	1	1.75%
Increases numbers of students in performing arts	1	1.75%
Important aspect of the total school program	1	1.75%
Memories last a lifetime	1	1.75%
Learned from colleagues	1	1.75%
Learn as you go	1	1.75%

BIOGRAPHICAL SKETCH

The DMA degree in Music Education is the third for Debra Jo Davey (previously Sheeley and Gunby) through Arizona State University. Prior studies were in piano performance and choral music education under Dr. Jean Barr (piano), Dr. Doug McEwen, and Dr. David Stocker (conducting). She taught choir, general music, musical theatre, and handbells at Longview School in Phoenix (grades 3-8) collaboratively with William E. Wells, before a career of 21 years at Rhodes Junior High in Mesa, AZ (grades 7-9). Choirs, show choirs, and handbell choirs under Debbie's direction won numerous Superior and First Place awards, both in Arizona and in neighboring states. Performing musical theatre became an annual Event at Rhodes, as Debbie and Bob Bullwinkel developed a tradition of musical theatre excellence, causing the choral, instrumental, and drama academic areas to thrive by enjoying both increasing numbers of students and more advanced performance achievements. Along with Bill Wells, and later with Bob Bullwinkel, Debbie founded and led an innovative summer musical theatre camp in Carlsbad, California—"Camp Pacific"—for junior and senior high school students that continued for over 25 years.

After teaching at Rhodes, Debbie was invited to teach vocal music at Arizona School for the Arts, creating the ASA Men's Choir with acclaimed results, and is currently Artistic and Musical Director of Mesa Encore Theatre, Arizona's longest-operating community theatre. She has served in state and regional leadership positions for both MENC and ACDA, and also enjoys guest-conducting, working as a clinician, teaching undergraduate choral methods, and supervising student teachers. She has music directed over 100 productions for church, school, community, and professional theatre companies.

Debbie's favorite productions are Matthew and Becky Jo, both graduates of Northern Arizona University, and lovers of musical theatre. Contact her at debrajo@earthlink.net<mailto:debrajo@earthlink.net>