

## Music and Ritual Competencies (Updated Apr 10, 2019)

### (a) Readiness

1. Has taken Core Training or has been an active company member for six months.

### (b) Performance

1. Is audible on stage.
2. Has presence onstage.
3. Can give, take & share focus.
4. Confident grasp of basic forms: fluid sculptures, pairs and stories/scenes.
5. Can express self physically with effectiveness.
6. Has experienced the role as a musician.
7. Has awareness of music and the ability to collaborate on stage with musician.

### (c) Conducting

1. Knows basic conductor questions.
2. Can create rapport with teller.
3. Can maintain connection to actors during interview.
4. Listen for and draw out the musical elements of the story.

### (d) Music

1. Knows three basic functions of PT music: framing, story-shaping, and emotional expression.
2. Knows basic use of instruments.
3. Has explored use of voice and instruments in collaboration with actors.
4. Makes bold and confident offers from music station.
5. Has knowledge of and can execute music in Playback as: soundtrack, frame, opening, closing, set up, etc.
6. Has ability to recognize and improvise elements of music in playback: pitch, tone, rhythm, dynamics, tempo, harmony, etc.
7. Ability to give voice to a character from the music station.
8. Recognize musician as another actor/performer.

### (e) Ritual

1. Has presence onstage.
2. Able to use music for setting up with presence and clarity.
3. Able to fulfill the role of music in the arc of show: Opening, short forms, long forms, reflective closing.
4. Adheres to actors' rules of presence: Neutral positions, transitions between forms, not asking questions during show, acknowledgment after forms, etc.
5. Able to produce music in-between enactments to help ease emotional tensions and lead the audience to different emotional states.

### (f) Personal

1. Willingness to be the musician.
2. Can accept deep emotion from others and express deep emotion through music.
3. Accepting responsibility for giving and receiving offers.
4. Can communicate with integrity on and off stage.
5. Willingness to take risks and to accept imperfection.

### (g) Social Change

1. Awareness of how social difference affects stories.
2. Awareness of the impact social difference has on the interactions on stage.
3. Understanding that there is a hierarchy of music based on cultural representation and identification.
4. Awareness of how music can create or contribute to harmony and attunement in a group.

### (h) Theory

1. Understands basic values of Playback.
2. Has been exposed to concepts of Red Thread and Narrative Reticulation.
3. Understands musical subgroups, i.e. motifs, dissonance, counterpoint.

### (i) Ethics

1. Review code of ethics: Respect and inclusiveness.

For reference: [Code of Ethics for Playback Theatre Trainers and Practitioners](#)