



# Musical Theatre Character Analysis

## Worksheets

1st Edition



STAGE DOOR UNLOCKED

[www.stagedoorunlocked.com](http://www.stagedoorunlocked.com)

# Musical Theatre Character Analysis Worksheets

Hello Teachers & Coaches!

Thank you so much for downloading this E Guide! In this guide are several different forms of analysis worksheets that you can use in your studios to help your students develop fully realized characters and learn more about the process of Musical Theatre Character Analysis.

The E Guide contains the following Analysis Worksheets & Resources:

- *General Character Analysis Worksheet*
  - o Great for students just starting out
- *Francis Hodge's Analysis Worksheet*
  - o Great for a bit more in depth analysis
- *Character Analysis Paper*
  - o Great to get students to really think about their character
- *Character Analysis: Drawing a Picture*
  - o Great for younger singers (& older singers too!)
- *Character Analysis: Photo Collage*
  - o Great for younger singers (& older singers too!)
- *Worksheets for Actors: Character's Body Centers*
  - o Great for singers working on their character's physicality
- *Lyric Analysis Worksheet*
  - o Great for breaking down the lyrics of a song
- *Song Analysis Worksheet*
  - o Great for getting a student thinking about their song
- *Uta Hagen's 9 Questions – Song Version Worksheet*
  - o Great for figuring out the given circumstances of a song
- *List of Playable Actions*
  - o A great place to look for the "tactics" or "actions" listed in the other worksheets

The worksheets featured in this E Guide are featured in the Stage Door Unlocked's Musical Theatre Coaching Course workbook. In the course, I talk all about how to use these worksheets with your students and how to coach them to create crafted and connected Musical Theatre performances as well as other great information about Musical Theatre coaching.

If you'd like more information about the course, there is an info sheet at the end of this guide.

I hope these worksheets and resources are able to give you more tools to help your students unlock their stage doors. If you have questions about any of the worksheets, any general questions about Musical Theatre Coaching, or even more information about Stage Door Unlocked's resources and workshops, please feel free to contact me at the email listed below.

Best Wishes!



Nate Plummer

*Artistic Director / Founder*  
*Stage Door Unlocked*

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# CHARACTER ANALYSIS WORKSHEET

*Be as specific in your answers as possible. Note that while some questions may not be period appropriate, answer them as if they were – these questions are intending to get you thinking about your character in a different way. Answer for your character.*

Character Name:

Production:

1. Age:
2. Physical Characteristics:
  - a. Voice – How do you talk?
  - b. Posture – How do you stand?
  - c. Walk – How do you walk?
  - d. Distinguishing Marks – Anything physically that defines you?
  - e. Physical Description of You:
3. What is your occupation?
4. What are you interested in?
5. What are your beliefs (Religious & Otherwise)?
6. What are your ambitions?
7. Where are you from?
8. Who are your parents? What do they do? Do you have any siblings or other close relatives? Who are they?
9. What is your favorite: (explain)
  - a. Color?
  - b. Food?
  - c. Song or Type of Music?
  - d. Play, Book, Movie, TV Show, Radio Show, etc? (Ignore time era – answer if they lived now)
10. Where does your body lead from?
11. What type of animal are you most like? Explain.
12. What are some important items or images associated with you?

13. How is this character different from you (the actor)?

14. How is this character similar to you (the actor)?

15. What is your relationship to the other characters in the play? What are other character's feelings towards you?

16. STANISLAVSKI

a. My SUPER OBJECTIVE in the show is:

b. My OBJECTIVES in this piece are:

c. My SUPER OBSTACLE in the show is:

d. My OBSTACLES are:

e. TACTICS:

# FRANCIS HODGE'S SCRIPT ANALYSIS

*Francis Hodge is a director and theatre professor who created a form of character analysis used by actors and directors all over the world. Below is his standard analysis format.*

## I. Given Circumstances

### A. Environmental facts

1. Geographical location, including climate
2. Date: year, season, time of day
3. Economic environment
4. Political environment
5. Social environment
6. Religious environment

B. Previous Action -- underline all lines that refer to incidents that happened prior to the start of the play

C. Polar Attitudes -- the attitudes of the principal character as they are at the start of the play

## II. Dialogue

- A. Choice of words -- everyday or formal? long or short?
- B. Choice of phrases and sentence structure
- C. Choice of images -- does the character use images which evoke emotion? visuals?
- D. Choice of peculiar characteristics -- dialect?
- E. The sound of the dialogue -- does the character use "hard" sounding words or soft sounding?
- F. Structure of lines and speeches -- how does it support the delivery of the subtext?

## III. Dramatic Action

Break down the play into workable units of action. Sometimes you can find a break where an entrance or exit occurs, while at other times it is a change in subject. A one-act play typically has between 6-15 units, but not always.

- A. Title the units -- number the units in the scene or play and give a nominative phrase as a title for each unit
- B. Verbing -- express the action of each line (speech) by using the initial of each character followed by a present tense verb.

Example: N pleads

C. Summary of the Action -- summarizes the action of each unit by following the number of the unit with a compound sentence expressing the reciprocal action. Example: A (present tense verb) to B and B (present tense verb) to A.

## IV. Characters

Treat each character under the following headings:

- A. Desire -- what do they want most?
- B. Will -- relative strength for obtaining the above
- C. Moral Stance -- values, honesty, moral code
- D. Decorum -- describe the physical appearance
- E. Summary Adjectives -- summarize all of the categories above using only adjectives

F. Initial Character-mood-intensity at the scene opening expressed by:

1. Heartbeat: rate
2. Perspiration: heavy, light, etc.
3. Stomach condition
4. Muscle tension
5. Breathing: rate, depth

V. Ideas

A. Meaning of the title -- what is the core meaning, or what is the play saying? Often an idea is expressed through a feeling -- what lies subliminally beneath the feeling?

B. Philosophical statements in the play -- cite actual quotations found in the script. Pinpoint the line(s) that make direct reference to your interpretation of it's meaning.

C. Implications of the action -- given circumstances and dramatic action, help unfold characters until the summit, or idea, is reached.

Determine how the characters' actions propel the play to the climax and ending. Consider how these actions are played in relationship to what idea or conclusion you wish the audience to reach.

D. Consider each scene -- determine the purpose of each scene in the play. What idea is it trying to convey? How does it help the overall idea?

VI. Tempo

Look back on each unit you have created within the play and designate a rate of speed to it, e.g.: slow, medium, fast...Graph (like a seismograph) the tempo of each unit. This way when you begin at rehearsal at unit 4, you will rehearse the scene at the correct tempo.

VII. Moods

After each unit, express the mood of the unit using an adjective.

# CHARACTER ANALYSIS PAPER

*Using a minimum of 2 pages (12pt Arial or Times New Roman font, double spaced) please write a paper that answers a minimum of 3 of the following questions. Please connect the ideas as one paper.*

- *What does your character look like?*
- *How do they speak?*
- *What do they want?*
- *How do they get what they want?*
- *What is their emotional state?*
- *What do they do when faced with challenges or adversity?*
- *What do other characters say about them?*
- *What does your character represent? (ex: greed, sadness, loss, etc)*
- *What is expected of your character?*
- *How does society or culture shape your character's actions?*

## CHARACTER ANALYSIS: DRAWING A PICTURE

*In the space below, draw a picture of your character. Things to draw would be: where they are, what they look Like, who else is There, and any other important given circumstances you've discovered about your character. This picture does not need to be perfect – it should be the best interpretation of your ability in visualizing your character.*



## CHARACTER ANALYSIS: PHOTO COLLAGE

*Using an image search engine, collect pictures that in some way mean something to you about your character. These do not need to be pictures of the character themselves or even what they look like. These pictures can be colors, textures, ideas, and other images that represent something about your character. Be prepared to explain your choices.*

# WORKSHEETS FOR ACTORS: CHARACTER'S BODY CENTERS

- 1) Where is your character primarily centered?
  
- 2) What shifts (if any) occur throughout the show?
  
- 3) Answer more specifically (beat by beat) for your particular piece.
  
- 4) How does your character habitually walk, sit, stand, and gesture? What do these habits reveal about your character?
  
- 5) Consider the following influences on centering and general relationship to space. Analyze those which are relevant to your character.
  - a. Physical Weight: Heavy / Light
  
  - b. Tempo: Fast / Slow
  
  - c. Rhythm: Regular / Erratic
  
  - d. Movement: Direct / Indirect
  
  - e. Business: Integrated / Disassociated

## LYRIC ANALYSIS EXERCISE A

- STEP 1: Write the lyrics to your song on the left side of your paper. If a section repeats, write it each time. Write each phrase on its own line. Make each chorus or verse its own paragraph.
- STEP 2: Using a pencil, mark all of words you don't know with a rectangle. Look up those words and how to pronounce them. Write their meaning in the left margin.
- STEP 3: Using a pencil, mark all of the action words in your piece with a circle.
- STEP 4: Using a pencil, underline all repeating phrases.
- STEP 5: Using a highlighter, mark all of the operative words.
- STEP 6: Using another color highlighter, mark all of the fricative words.
- STEP 7: Using a color pen or pencil, outline all punctuation.
- STEP 8: On the right side of your paper, write your personal connections to words or phrases that mean something to you in connection with your story and draw a line to its corresponding lyric.
- STEP 9: On the right side of your paper, write your tactics or action words in parenthesis.
- STEP 10: On the back or on a separate piece of paper, write out how this story connects to you. How do you relate to the text of this song?

# SONG ANALYSIS WORKSHEET

*Fill out this sheet with as detailed of answers as you can. If you do not know the answers to any of the questions, please discuss them with a teacher or coach.*

SONG NAME:

PRODUCTION:

LYRICS BY:

MUSIC BY:

WHAT IS THE METER?

WHAT IS THE TEMPO?

WHAT KEY IS THE SONG IN?

WHAT IS GOING ON IN THE STORY WHEN THIS SONG OCCURS?

CHARACTER WHO SINGS THIS SONG:

WHY IS YOUR CHARACTER SINGING THIS SONG?

WHO IS YOUR CHARACTER SINGING THIS SONG TO AND WHAT IS THEIR RELATIONSHIP TO THIS PERSON?

WHAT IS YOUR CHARACTER'S BODY LANGUAGE IN THIS SONG?

WHAT ARE THE VOCAL QUALITIES OF YOUR CHARACTER IN THIS SONG?

HOW DO YOU CONNECT TO THIS SONG?

WHAT DO YOU LIKE ABOUT THIS SONG?

WHAT TECHNIQUES WILL YOU HAVE TO FOCUS ON IN THIS SONG?

WHAT DO YOU FIND EASY IN THIS SONG?

WHAT WILL BE YOUR CHALLENGES ON THIS SONG?

# UTA HAGEN'S NINE QUESTIONS SONG VERSION

*These questions are adapted from famous acting teacher Uta Hagen's book Respect for Acting. These nine questions are intended to give you specific information about your song.*

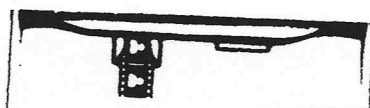
1. Who am I - Be as specific as possible. List details about your character's life before this piece happens.
2. Where am I?
3. What surrounds me – objects, people, etc?
4. What time is it? Be as specific as possible - hour, minute, date, year, century, era, etc?
5. What are the given circumstances?
6. What is my relationship to other characters – specifically those in this scene (see #3)?
7. What do I want?
8. What's in my way?
9. What do I do to get what I want?

ACTION CHOICES

TO URGE	TO HAUL OVER THE COALS	TO PREVAIL
TO INCITE	TO NAIL	TO WRITE OFF
TO PUSH	TO SNATCH	TO ADHERE TO
TO INDUCE	TO IMPALE	TO SAVE MYSELF
TO NULLIFY	TO FIND PROTECTION	TO QUASH
TO TAKE IN HAND	TO MAINTAIN MY DIGNITY	TO AWAKEN
TO GUIDE	TO AVOID THE TRUTH	TO PROVOKE
TO STAB	TO HIDE MY HURT FEELINGS	TO STIR
TO STEM	TO CHANGE THE MOOD	TO ROUSE
TO COME OUT ON TOP	TO LEAD INTO A TRAP	TO EMBOLDEN
TO STUN	TO KEEP THINGS MY WAY	TO QUIET
TO RESIST	TO FIGURE OUT	TO SUPPLICATE
TO PUT ON ICE	TO PICK UP THE PIECES	TO ASSAIL
TO MARSHALL	TO SHUT OUT THE WORLD	TO HOLD UP
TO GET IN BED	TO ASSAULT	TO SCAR
TO SAVE MYSELF	TO SMASH	TO INFLAME
TO SEEK LOVE	TO BRUISE	TO OBLIGE
TO CATCH THE EYE	TO FIND SOMETHING TO DO	TO CAPTURE
TO SOLVE A PROBLEM	TO SUBDUE	TO FEIGN INTEREST
TO KEEP GOING	TO SURMOUNT	TO PRY
TO PLEASE	TO WANT TO KNOW MORE	TO CONFOUND
TO REALIZE A DREAM	TO PULL MYSELF TOGETHER	TO SHAPE
TO PROBE	TO FACE UP TO	TO FOLLOW
TO FIND PROTECTION	TO FREE MYSELF	TO REBEL AGAINST
TO BLAST	TO THROW OFF THE RAILS	TO FIGHT THE LIE
TO DERAIL	TO GET ALL I CAN	TO WOUND
TO GET RID OF	TO HEAL	TO HAVE FUN

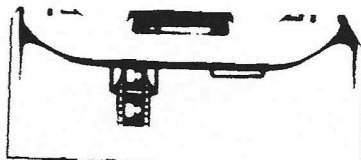
TO DO MY WORK	TO BRING TO HEEL	TO SUSTAIN
TO SWIM AGAINST	TO RESPOND	TO BAIT
TO INVITE	TO FREEZE THE BLOOD	TO GIVE MYSELF
TO REFUSE	TO FLIRT	TO PUT TO PROOF
TO WIN MY PLACE	TO STUDY	TO CONNECT TO
TO DRAW THE LINE	TO PLAY THE TUNE	TO BOLSTER UP
TO BEAT DOWN	TO LEVEL	TO SET ON FIRE
TO INCITE	TO FACE DESTINY	TO ASSERT PRIDE
TO RATIONALIZE	TO BEGIN LIVING	TO CLING
TO GIVE TO ALL	TO SEEK ROMANCE	TO GIVE MY ALL
TO LIVE IT UP	TO PLEASE THE WORLD	TO GET ALONG
TO BLUFF MY WAY	TO SQUIRM THROUGH	TO WAIT IT OUT
TO BE HELPFUL	TO GET IN EVERYWHERE	TO ADVISE
TO REMIND	TO FIND MY BEARINGS	TO FIND OUT
TO COMPLAIN	TO FIND THE ANSWER	TO GET CONSOLED
TO TANTALIZE	TO HEAR THE RESULTS	TO HAVE FUN
TO ASSERT MYSELF	TO DISCOVER THE TRUTH	TO PROVOKE
TO BECOME AWARE	TO SEIZE AN OPPORTUNITY	TO STOP THIS
TO OBLIGE	TO FORCE CONNECTION	TO HOLD ONTO
TO BE CONNECTED	TO GET OUT OF MYSELF	TO DO MY WORK
TO KEEP IN TOUCH	TO SETTLE IN A DREAM	TO SAVE MYSELF
TO FIND PROTECTION	TO NOT EXPOSE	TO CONTROL PEOPLE
TO MOCK EVERYONE	TO DO THE INEVITABLE	TO OBSERVE EVERYTHING
TO CHANGE THE MOOD	TO WIN SOMEONE OVER	TO GET RID OF SOMEONE
TO AVOID THE TRUTH	TO MAKE A PLACE FOR MYSELF	TO HOLD ONTO SOMEONE
TO GET AWAY FROM PEOPLE	TO KEEP IN TOUCH WITH PEOPLE	TO KEEP IN TOUCH WITH PEOPLE
TO MAKE A SIMPLE CON- NECTION	TO MAKE A LOT OF CON- NECTION	TO STRAIGHTEN THEM OUT

8





TO AVOID DOING THE INEVITABLE	TO BRIGHTEN THE ATMOSPHERE	TO BE ON GUARD AGAINST
TO NOT BE ALONE	TO LEAD THEM INTO A TRAP	TO PREPARE MYSELF FOR LOVE
TO CLAIM MY POSITION	TO DEMAND RECOGNITION	TO DO MY WORK
TO GET ALL I CAN	TO GIVE UP	TO DO THE INEVITABLE
TO KEEP THINGS MY WAY	TO CAPTIVATE PEOPLE	TO MAINTAIN MY DIGNITY
TO BE MATTER OF FACT	TO WANT TO KNOW MORE	TO ARRIVE AT THE LAST STOP
TO AVOID BEING TRACKED DOWN	TO ESCAPE OUT OF THIS WORLD	TO LEARN HOW TO CONNECT
TO FORCE CONNECTION	TO GET SOMEONE IN BED	TO MAKE MYSELF ALLURING
TO GET ON THE GOOD SIDE	TO GET THEIR ATTENTION	TO CHANGE THE MOOD
TO MAKE THEM UNDERSTAND	TO FIGURE THEM OUT	TO SEEK CONSOLATION
TO COVER UP MY GUILT	TO FLAUNT MY GIFTS	TO SEEK HELP
TO BE LESS THAN NOTHING	TO SHUT OUT THE WORLD	TO PICK UP THE PIECES
TO DOMINATE EVERYTHING	TO CAST OFF THE YOKE	TO LEAD BY THE NOSE
TO ADMIRE THE WORLD	TO TRANSFIGURE THE WORLD	TO POSSESS EVERYTHING
TO PRY SOME CONFIDENTIAL INFORMATION	TO MAKE A PLACE FOR MYSELF	TO SEE IT THROUGH TO THE END
TO DISCOVER THE TRUTH	TO MAKE LIFE BETTER	TO SERVE EVERYONE WITH LOVE
TO KEEP MYSELF ATTACHED TO PEOPLE	TO TRY TO DO SOMETHING	TO MAKE THE SIMPLEST CONNECTION
TO CARRY OUT AN IMPORTANT MISSION	TO MAKE A PLACE FOR MYSELF	TO BE LESS THAN NOTHING
TO PULL THE STRINGS	TO ESCAPE INTO ANOTHER WORLD	TO KEEP FROM BEING DESTROYED
TO GET TO THE POINT	TO PULL MYSELF TOGETHER	TO BE THE CENTER OF ATTENTION
TO GET THE UPPER HAND	TO ENCOURAGE EVERYONE TO LIKE THE WORLD	TO RESPOND TO THE CALL OF LIFE
TO RETAIN A SENSE OF MYSELF	TO WORM OUT OF TROUBLE	TO FREE MYSELF FROM GUILT



# MUSICAL THEATRE RESOURCES

## Sheet Music Websites:

- [www.musicnotes.com](http://www.musicnotes.com)
- [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com)
- [www.samuelfrench.com](http://www.samuelfrench.com)
- [www.newmusicaltheatre.com](http://www.newmusicaltheatre.com)
- [www.contemporarymusicaltheatre.com](http://www.contemporarymusicaltheatre.com)
- [www.performerstuff.com](http://www.performerstuff.com)

## Accompaniment Tracks:

- [www.pianotrax.com](http://www.pianotrax.com)
- [www.appcompanionist.com](http://www.appcompanionist.com)

## Production Information & Character Breakdowns:

- [www.stageagent.com](http://www.stageagent.com)
- [www.musicaltheatresongs.com](http://www.musicaltheatresongs.com)

## Acting / Industry Information:

- [www.backstage.com](http://www.backstage.com)
- [www.performerstuff.com](http://www.performerstuff.com)

## College Auditions:

- <https://auditioningforcollege.com/musical-theatre/>
- <https://musicaltheatresources.com/collegiate-musical-theatre-programs/>

## Musical Theatre Vocal Techniques and Repertoire:

- <https://musicaltheatresources.com/>
- [www.andrewbyrne.com](http://www.andrewbyrne.com)
- [www.rocktheaudition.com](http://www.rocktheaudition.com)

## Facebook Groups:

- Voice Teachers for Young Singers
- Musical Theatre Voice Teachers & Coaches Network

# About Stage Door Unlocked's Musical Theatre Coaching Course

Stage Door Unlocked's Musical Theatre Coaching Course is geared at teachers and coaches who want to have a better understanding of the art of coaching Musical Theatre. The course is taught by Nationally Known Audition Coach / Voice Teacher Nate Plummer and covers such topics as:

- Musical Theatre History
- Musical Theatre Styles
- Specific Musical Theatre Vocal Techniques (Legit, Belting, Pop / Rock, etc)
- Musical Theatre Terminology
- Repertoire Selection
- Lyric Analysis
- Character Analysis
- Performance Shaping Through Side Coaching
- Auditioning Techniques
- .... & More

This course focuses on helping teachers learn ways of coaching their students in a way that is real, natural, and honest so they can truly represent themselves accurately when they are in the audition room or onstage. It is the goal of this course, to help teachers who are passionate about helping their students grow not only as performers, but as people as well so that they can get even closer to unlocking their stage door.

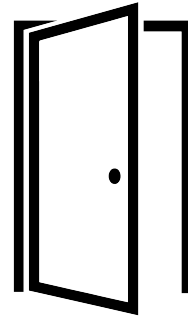
Participants receive: 13 video sessions on musical theatre coaching you can watch as many times as you'd like, a copy of Stage Door Unlocked's "Complete Musical Theatre Repertoire Guide," a workbook full of reproducible resources for your work with your students, a one on one consult / Q&A session with Nate, a coaching feedback session with Nate, permanent access to our online communities of Facebook and Slack, and discounted coaching or consultation sessions with Nate so you can continue your work after the course.

**TO GET \$25 OFF THE COURSE USE THE CODE: **MTWORKSHEETS****

<https://www.stagedoorunlocked.com/mt-coaching-course>

# About Stage Door Unlocked

Every performer has a dream. The dream of that big performance they've been working for their whole life. They dream of the day they get to walk up to the theatre and open that Stage Door. Behind that door, lies the very thing they've been dreaming of for years. Unfortunately for so many, that door seems out of reach. Getting the right training is often so hard either due to cost or location or even not knowing where to start.



STAGE DOOR UNLOCKED

What if learning about this industry was as simple as talking with a friend over coffee?

At Stage Door Unlocked, we believe it is.

At Stage Door Unlocked, every program is as laid back as just talking with a trusted friend. Whether it is in a Private Voice or Acting Lesson or in one of our group programs like *The Green Room* or *The Teacher's Lounge*, the mission stays the same: **Learning and Growing Free of Status or Judgement**. No one is better than anyone else. That includes every student and teacher. We are all here to grow and to share in each others' journeys. When you are part of Stage Door Unlocked, you are part of a team.

Stage Door Unlocked is unlike any other program out there. Built for actors & teachers BY actors & teachers, at Stage Door Unlocked we want to make sure that regardless of where you are or what part of your journey you are on, that you have access to everything you need to unlock your stage door. We specialize in online sessions – giving performers and teachers the opportunity to connect with coaches and industry professionals from all over the country.

We offer the following:

- Private Voice & Acting Coaching
- Customized Audition Coaching
- Actor Business Training (Consultations on Headshots, Resumes, Websites, Taxes, etc)
- The Teacher's Lounge: Musical Theatre Coaching Course for Teachers & Coaches
- The Green Room: An Actor's Networking and Training Group
- College Audition Preparation Classes
- ... and more!

For more information about our studio, please visit:  
<http://www.stagedoorunlocked.com>

Follow us on Social Media:

Facebook: @stagedoorunlocked

Instagram: @stagedoorunlocked

Twitter: @sdunlocked

YouTube: Stage Door Unlocked

# About Nate Plummer

Nate Plummer is originally from Chippewa Falls, WI. He started performing at the age of 7 with the various theatre groups in his local community. He attended the University of Wisconsin Eau Claire and graduated with a Comprehensive Theatre Arts Degree with emphases in Theatre for Youth / Education and Performance.



He studied voice and performance studies with Andrew Cooke – musical director of Chanhassen Dinner Theatres, Guthrie Theatre, Children’s Theatre Company, and numerous Broadway and regional theatre productions. He also studied with Brett Schrier – Composer, Musical Director / Conductor of numerous Broadway National Tours and regional theatre productions, and Director of Broadway Playground and Justin Stoney of New York Vocal Coaching in New York City.

Nate opened Nate Plummer Acting & Singing Lessons in 2015. In 2018 the studio rebranded and became Stage Door Unlocked. This online business offers lessons in topics such as Private Voice, Acting in Musical Theatre, Acting for Stage, Auditioning, as well as courses and resources for teachers and coaches looking to develop more tools to effectively help their students. Currently the studio has members representing over 35 states and appearing on regional, national tour and Broadway stages. He also serves as an active clinician for other voice studios and schools around the country and hosts a YouTube channel series entitled *#BackstageWithNate* which provides resources for performers on not only acting, singing, and audition technique, but the business side of acting as well.

In the fall of 2016, Nate received his Advanced Vocal Coaching / Teaching Certification from the Internationally known New York Vocal Coaching under the instruction of Justin Stoney in New York City.

Nate is also a frequent stage director, musical theatre clinician and adjudicator for various organizations around the country. He is available for masterclasses and one on one repertoire consultations – more information can be found on his websites listed below.

*Nate is a proud member of NATS (National Association of Teachers of Singing)*

For more information about Nate’s performing career, please visit:  
<http://www.nateplummer.com/>

For more information about Nate’s studio, please visit:  
<http://www.stagedoorunlocked.com>

Follow Nate on Social Media:

Facebook: @stagedoorunlocked  
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YouTube: Stage Door Unlocked