INTRODUCTION TO MUSICAL THEATRE PEDAGOGY & REPERTOIRE: A GRADUATE LEVEL COURSE DESIGNED FOR CLASSICAL VOCAL STUDENTS

by

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To Elsa von Brabant, my seven-pound white fluff ball of a dog who has helped me through all of this – I *do* recommend having a dog if you must be alone while living through a pandemic, getting divorced, moving states twice, and starting a tenure track academic position while trying to complete a doctorate.

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Chapter 1: Purpose

During one's own learning there will always be deficits to discover after receiving the all-important degree. The specific deficit addressed by this project is the lack of understanding regarding the teaching of singing for musical theatre, and general knowledge of the history and repertoire of the genre.

Jessye DeSilva in her 2016 doctoral monograph, "A Survey of the Current State of Contemporary Commercial Music (CCM) Vocal Pedagogy Training at the Graduate Level, discovered that while more than ninety institutions offered degrees in Musical Theatre performance, only four offered CCM[1] pedagogy training.[2] This is especially concerning considering the vast majority of voice teaching jobs in higher education require a terminal degree. If a teacher cannot learn these skills during their graduate studies – because degrees, or even courses do not exist – then where are these voice teachers coming from? DeSilva's research show that teachers are acquiring the knowledge from: "88% Observation of singers and/or teachers, 88% Talking to colleagues, 85% Experimentation with your own voice, 70% Experimentation with teaching, 45% Reading books, 43% Reading articles, 10% Other."[3] She also found that, of the respondents who teach in CCM styles, 52% received no training at the graduate level.[4] DeSilva's survey was not as large, but her findings are a vast improvement over the 14% found in a 2009 study conducted by Edrie Means Weekly and Jeannie LoVetri.[5] The highly educated and well-intentioned people teaching students how to sing in non-classical styles are not trained to do so.

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[1] "CCM was defined as any kind of music that was not classical. The categories included the following styles of music in alphabetical order: Cabaret, Country, Experimental, Folk, Gospel, Jazz, Musical Theatre (MT), Rock, and R&B (Rhythm and Blues). The term CCM was used to describe these styles of music generically." Taken Jeannette L. LoVetri and Edrie Means Weekly, "Contemporary Commercial Music (CCM) Survey: Who's Teaching What in Nonclassical Music," *Journal of Voice* 17, no. 2 (Jun 2003): 208-209.

[2] Jessye DeSilva, "A Survey of the Current State of Contemporary Commercial Music (CCM) Vocal Pedagogy Training at the Graduate Level" (DMA monograph, Temple University, 2016), 25, https://scholarshare.temple.edu/bitstream/handle/20.500.12613/1083/DeSilva_temple_0225E_12490.pdf.

[3] Ibid., 51.

[4] Ibid., 49.

[5] Edrie Means Weekly and Jeannette L. LoVetri, "Follow-Up Contemporary Commercial Music (CCM) Survey: Who's Teaching What in Nonclassical Music," *Journal of Voice* 23, no. 3 (May 2009): 371.

The purpose of this project is to create a course that introduces graduate vocal performance and pedagogy students to musical theatre repertoire and pedagogy. It is not a complete history course, nor a complete pedagogy course. It is intended to build upon the music history and voice pedagogy concepts this population has already studied. In my own experience working in the administration of a small music division at a state school, and as an instructor at multiple others, budgets are not getting bigger. This course combines two areas into one, thereby requiring one instructor instead of two. This would appeal greatly to administrators struggling to fit in everything music schools are fighting to provide students.

I will reflect on the experiences in my own teaching and education that inspired the choice of this project, as well as the trends that demonstrate the need for a course like this in the 21st century curriculum of graduate classical voice students. I will include the syllabus, course schedule with assigned readings, instructor's teaching outline, assignment instructions with grading rubrics, and a completed version of the final project that is assigned.

Chapter 2: Personal Experience

While I sang from an early age in church choir, school choir, a professional children's choir, and various other choral organizations – I truly came to my love of opera from theatre. Despite my physical stature and voice type not being the perfect fit for musical theatre, I love the art form. I found a home as a six-foot-tall dramatic soprano in opera, but still sang Sondheim and Rodgers & Hammerstein anytime someone would let me. I myself am well-versed in this genre, and I assumed incorrectly that it was approachable for other classical singers, being that musical theatre is a vernacular genre that is much wider reaching than opera, especially in American culture. One event that proved my assumption quite incorrect stayed with me, and in fact inspired this project.

During my doctoral coursework at the Indiana University Jacobs School of Music, my colleagues and I were tasked with leading a masterclass featuring undergraduate student singers. A student sang "Many a New Day" from *Oklahoma!* by Richard Rodgers and Oscar Hammerstein II. This song is similar in range, tessitura, and vocal challenges to some very standard and conventional classical repertoire for mezzo-soprano, such as "Loveliest of Trees" by John Duke and "Caro mio ben" by Giuseppe Giordani. *Oklahoma!* is a musical from the golden age of musical theatre, and is sung in a 'legit' or more classical style – in short, not very different from the singing style of the other pieces mentioned, the major difference being a more colloquial diction that may lead to less rounded tones in some parts of the range.

After the undergraduate student finished performing, my colleague was almost frozen in the front of the room. They seemed scared to proceed with the masterclass session. After they made it through, we discussed their performance as a class. My colleague admitted that they had never heard of *Oklahoma!* and had no experience with musical theatre. They admitted to feeling at a loss as to how they should proceed. Even listening to the student perform the song did not give them any comfort with the selection; their lack of knowledge left them in a position that no one enjoys – feeling uninformed and put on the spot in a situation for which they were unprepared. This colleague is a very intelligent and capable person. They are a lovely singer, a hard worker, and currently a successful teacher in higher education.

They were done a disservice by higher music education in preparing them for the realities of the performing world, and of teaching. They had no reason to think they would hear anything but classical repertoire, but as more students express interest, and more teachers are widening their repertoire choices this is a situation in which any of my peers might have found themselves.

When I graduated with my master's degree in 2008, and started teaching, I had only a single student interested in classical singing. I taught an adult hobbyist who sang pop songs with a pick up band of friends, a blue grass guitarist who wanted to improve his vocal skills, three middle school girls who wanted to sing a mix of Miley Cyrus, Taylor Swift, and musical theatre. My lone classical student – a high schooler (who also wanted to sing musical theatre), and my favorite – an eight-year-old girl who wanted to go on *America's Got Talent* and sing "Bad, Bad, Leroy Brown." My vast knowledge of classical lyric diction, pedagogy, and repertoire were not much help to me. I scoured my NATS *Journals*, googled, looked desperately in the indices of the two pedagogy books I owned, and did my best with trial and error.

Based on conversations with friends, this was pretty standard for most of us post graduate school. I can recall a time when every paid singer at my church job compared just how many of our students wanted to sing "Let It Go" and then a few years later, "I Am Moana." This is not to say that I never built up my studio to have some classical students, I did, but I was focused on performing at the time and I taught the majority of my lessons online. These students were usually less serious, or located in a rural area unable to find a teacher near them for in-person lessons. From 2008-2014 90% of my students were interested CCM styles, and I had absolutely no training in the subject during my undergraduate or graduate degrees, other than an elective undergraduate course called "The American Musical," and my own interest in the subject.

When I attended Indiana University for my doctoral studies, I was granted a position as an associate instructor and taught secondary voice to a range of students including: ballet majors who wanted musical theatre songs in case they did musical theatre dance auditions; BFA theatre students who needed to be able to sing, but weren't musical theatre majors; a number of Singing Hoosiers (IU's large and

competitive show choir); students from across the university who wanted to continue studies from high school solely for enjoyment; and a variety of piano majors who didn't know what they were getting into. Though I did read an article or five, have a number of conversations with a friend who primarily taught musical theatre singers in the NYC area, and watch a Natalie Weiss video or two on YouTube when I was able, IU did not give me any training for this, and in the interim between my MM degree (2008) and beginning my DM (2014), I had predominantly been performing.

Later in my doctoral studies, when I was awarded the position of the secondary voice coordinator, I was able to see jury sheets for all the students – 150-200 depending on the semester – in order to input grades. In the process, I saw what some of my colleagues had been assigning. One example really stuck with me. A male baritone associate instructor had assigned "Don't Cry For Me Argentina," from *Evita* by Andrew Lloyd Webber to a freshman who appeared to be a soprano from the rest of her repertoire. This has a belted Db5, an Ab3 and is an advanced song even for a student in a theatre program expressly studying musical theatre. The role was originated by Patti LuPone, a performer known for her cutting and powerful high belt. The associate instructor that assigned the song probably just pulled it from a random anthology not knowing anything better. Hopefully the student didn't hurt herself listening to recordings and trying to recreate what she was hearing, but this is an easily avoidable situation if the associate instructor had received just a small amount of information.

I wanted to teach classical students, but that was not the reality of the market place. I was not averse to teaching musical theatre, and in fact love the repertoire, but I wasn't trained in anything but a midwestern can-do attitude. In their research on CCM teaching and training, Weekly and LoVetri conclude that "even those teachers who do not wish to specialize in CCM may be called upon to teach it at universities, high schools, and private studios." [6] DeSilva notes this and posits, that if "it stands to reason that if those seeking training to become voice teachers are likely to encounter CCM in future

[6] Weekly and LoVetri, "Follow-Up Contemporary Commercial Music (CCM) Survey," 374.

teaching situations, as Weekly and LoVetri suggest, such training should be a standard and required element of Vocal Pedagogy and Performance Programs."[7]

Outside of my experiences as a teacher, I also had a performing career. I was called on to perform musical theatre while under contract for multiple opera companies, though I have only once been contracted to sing a musical theatre role. Likewise, a musical theatre selection was either requested or required in many auditions that I did over the course time I would have considered myself a full-time performer. I sang in a number of premieres and workshops, from the leading soprano role in *Séance on a Wet Afternoon* by musical theatre composer Stephen Schwartz, to one act operas like *Magnanimous* by American composer Zach Redler. In many contemporary operas, the musical language is much more fluid. I remember at one point seeing the expressive marking – 'like an 80's rock ballad.' From conversations with friends, I know they have sung roles in plays, and in operas that they feel are crossover works and require advanced techniques in multiple styles outside of classical singing. A mezzo-soprano colleague of mine, Tara Curtis, who has earned degrees from well-established schools including her DMA, made the following remarks in an email exchange:

> I sing musical theatre at opera gigs constantly. I honestly can't recall a former gig either as a young artist or main stage artist where I wasn't asked to sing some kind of theatre piece for donor events. I truly believe contemporary opera often calls for a blend of classical/bel canto techniques and a more "theatrical" style. Being able to utilize things like a healthy belt, straight-tone singing, etc. for colors is necessary and often required. I have a theatre minor from my undergrad, and so through my own exploration I developed that style, but if I'd only relied on classes through my vocal performance/operatic degrees I absolutely would not have felt comfortable with the need for a blended technique.[8]

Another friend, and fellow Opera Memphis YAP veteran, tenor Dane Suarez said:

> Luckily, as a tenor, my party pieces include "Nessun dorma," but in general, "Maria," "Bring Him Home," and "Be My Love" are always programmed. I don't do a LOT of contemporary classical, but lately lots of Scalias[9] which is kind of insane. The first aria is a Handelian rage aria with 2 high Cs, then I have to do patter G+S,[10] then a Mozart duet, then a Puccini aria, then like a choral/MT duet, before literally singing "Che gelida" at the

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[7] DeSilva, "A Survey of Current CCM Ped," 56.
[8] Tara Curtis, e-mail message to author, June 13, 2024.
[9] The role of Antonin Scalia in *Scalia/Ginsburg* an opera by Derrick Wang.
[10] Gilbert and Sullivan.

> end. It is frustrating as clearly the composer knows nothing about the voice required to do all of those things, and then it's paired with either a coloratura soprano or a lyric mezzo... which makes acoustic balance basically impossible. Zero degree courses helped me with the latter, but when I was in grad school, Julie and Nathan Gunn had "party pieces" as a part of our vocal literature class?[11]

Based on my own experiences, and those of colleagues from all over the US for the past 15 years, it seems that for both performers and teachers there is a major component missing from the education of classical singers in the United States.

[11] Dane Suarez, email message to author, May 24 2024.

Chapter 3: Addressing a Need

There are three major reasons that I believe that a course like this needs to exist. One, it is clear that voice teachers graduating with master's degrees need training in teaching musical theatre and other CCM styles. When one is first out of school and trying to make money while perhaps pursuing a performing career, most of the students one will teach will not be predominantly interested in classical singing. They may grow to like it through exposure from their teacher – but they may also see it like eating their broccoli. To keep these students, and keep earning a living, the newly minted graduates need the facility to teach musical theatre singing.

Two, the information about musical theatre singing and belting particularly is a relatively new field. There is so much research and so many researchers. There are dozens of dissertations published, many articles in various journals, new books published every other month, training to master a school of CCM teaching for thousands of dollars, and people all over YouTube and social media hawking the next best thing. How does one even begin to sift through the information? In a dissertation by Susan Durham-Lozaw containing one of my favorite paragraphs, she defines belting after reading every available bit of research on the topic available to her in 2014:

> … contemporary belting, compared with classical singing, has required a slightly higher laryngeal position (Sundberg, Gramming, & LoVetri, 1993; Popeil, 1999) with increased lateral constriction of the larynx (LoVetri, Lesh, & Woo, 1999); a narrowing of the pharynx (Popeil, 1999; McCoy, 2007); shorter (LoVetri et al., 1999); and increased posterior tongue carriage, lower velar placement, and a greater mouth opening (Popeil, 1999) when compared with classical singing vocal production. Researchers found both subglottal pressure (P_s) (Sundberg et al., 1993; Stone et al., 2003; Bjorkner, Sundberg, Cleveland, & Stone, 2006) and glottal closure (Q_{closed}) (Sundberg et al., 1993; Stone et al., 2003; Bjorkner et al., 2006; McCoy, 2007) to be greater for contemporary belt singing than for classical singing. Finally, the second formant registered more strongly (Schutte & Miller, 1993; McCoy, 2007; Lebowitz & Baken, 2010) for contemporary belt singing than for classical singing.[12]

[12] Susan Durham-Lozaw, "Toward a Music Theater Vocal Pedagogy for Emerging Adult Female Singers" (DMA diss., Boston University, 2014), 52-53, https://hdl.handle.net/2144/12091.

Durham-Lozaw's research was done for a doctoral degree, not typically the kind of research one has the time to do while auditioning, teaching students in two or three different locations, and working some other part time job to make ends meet as a newly graduated vocal performance major out in the world. In the conclusion to their own research on belting published in the *Journal of Voice*, Amy Lebkowitz and R.J. Baken stated that:

> Belting remains a vaguely defined phenomenon with potentially infinite variations. It is possible that one definition will not encompass the breadth and volatility of the style… This vaguely defined and controversial technique remains cloaked in mystery to most scientists and singing teachers alike. The data in this study provide insight as to what the belt voice is or rather is not, but there is a long way to go before there is a useful and universally accepted definition of belting.[13]

There is so much information, and as years pass and new discoveries are made that new knowledge can sometimes contradict past information, it is difficult and time consuming to sift through the various sources and find the knowledge for which one is searching.

Researchers Tracy Bourne, Maeva Garnier, and Diana Kenny discuss the results of multiple surveys of NATS members worldwide, instructors at institutes of higher education, and private teachers of professional Broadway or West End singers in their 2011 *Journal of Singing* article "Music Theater Voice: Production, Physiology and Pedagogy." There is some consensus, as "Respondents described the belt as a chest or thyroarytenoid dominant sound with 'forward,' 'twangy' vowels."[14] But there was confusion about whether or not a male voice can belt, or what specific range was belting for a female voice or if there was a specific range.[15] Additionally, the respondents could not agree on if or how belting should be practiced or taught:

> Results from the survey suggest that the management of vocal registration in music theater singing appears to be a big concern for all teachers, and followed two contradictory lines of opinion on the use of chest register in the belt sound: 1) that belt is defined as chest register taken up in pitch, past the usual point of transition into head register; or 2) that belt

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[13] Amy Lebowitz and R. J. Baken, "Correlates of the Belt Voice: A Broader Examination," *Journal of Voice* 25, no. 2 (March 2011): 164-165.

[14] Tracy Bourne, Maeva Garnier, and Diana Kenny, "Music Theater Voice: Production, Physiology and Pedagogy," *Journal of Singing* 67, no. 4 (March, 2011): 438.

[15] Ibid.

> should not be produced in this way because it is vocally damaging to do so. Many of the teachers reported their discomfort with the term chest voice, and used other terms instead such as chest register, chest register dominant, TA dominant, thick folds.[16]

The multitude of terms used in that excerpt help us to understand again why this can be confusing – chest and head voice are themselves scientifically inaccurate terms. We have other terms, Mode 1 and Mode 2, or a thyroarytenoid dominant or cricothyroid dominant that are much more accurate, but again there is no consensus throughout the literature; each book and article author makes their own choice in which terms to utilize. In their book *Cross-Training in the Voice Studio*, Norman Spivey and Mary Saunders-Barton note the terminology frustrations and the importance of making sure that instructors know what functions they are talking about even if they choose to use terms like chest and head voice.[17] It is equally important that one's students understand the difference. Trying to bring 'thick folds' or 'chest voice' up into the range of a Db5 with the rounded vowels used in classical singing can be painful and damaging. It is no wonder experienced classical teachers think it is unhealthy – they don't know what movements they are attempting to make. If established teachers and professionals are not sure about what they are teaching, these new teachers may be even more lost.

The third motivation that illustrates the need for this curriculum is the reality of the operatic performing world. I looked at YAPTracker, a site that many young singers use to find and track audition opportunities, to see exactly how many young artist programs or companies required or requested a musical theatre selection at their auditions – and of the companies having auditions in the last season, how many programmed musical theatre. The information in this table was retrieved from the audition requirements from audition listings available on *YAP Tracker* for auditions taking place from 7/1/2023 through 5/1/2024. The programming information was retrieved from *Operabase* for performances taking place after 7/1/2019 through 5/1/2024. Programming that was included in the musical theatre and/or

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[16] Bourne, Garnier, and Kenny, "Music Theatre Voice," 439.

[17] Norman Spivey and Mary Saunders-Barton, *Cross-Training in the Voice Studio* (San Diego, CA: Plural Publishing, 2018), 35.

crossover programming since the 2019/2020 season includes musicals, musical concerts/revues, operettas, and musical stage works written by crossover composers like Kurt Weill, Jeanine Tesori, etc. I did not include programs or companies that specialized in one specific style of opera such as early music, bel canto, etc., or specifically song and chamber repertoire. This does not include every opera company in existence, just the companies that actively recruit US singers for paid young artist opportunities using YAP Tracker ("…the ultimate resource for opera auditions and classical vocal opportunities. It is the worldwide leader in audition postings: 3,000+ opportunities yearly."[18]) I also chose not to include summer pay-to-sing opportunities such as the highly regarded Aspen Opera Theater and VocalARTS (AOTVA) program. If I had chosen to include programs like this, the number of required musical theatre selections and monologues would be significantly higher. AOTVA, for example, requires: "At least 12 minutes of music (minimum four pieces) in at least two languages that is representative of the singer's artistic profile. Repertoire should include two arias, one art song, and either a music theater or popular song, and an optional spoken monologue of one to two minutes."[19]

Table 4.1. Audition Opportunities[20] and Opera Company Programming[21] with Musical Theatre

A – aria MT – musical theatre selection L - languages
E – aria in English F – aria in French G – aria in German I – aria in Italian

ORGANIZATION	AUDITION REQUIREMENTS	MUSICAL THEATRE AND/OR CROSSOVER PROGRAMMING SINCE 2019/2020 SEASON
Atlanta Opera Studio	4-6 A	4
Arizona Opera Marion Roose Pullin Studio	5 pieces, 4A, 1 may be MT	1
Central City Opera Bonfils-Stanton Foundation Artists Training Program	4 A – EFGI, 1 MT	5

[18] YAPTracker, "X Profile," accessed May 26, 2024, https://x.com/yaptracker.

[19] *Aspen Opera Theater and VocalARTS*, accessed September 2, 2024, https://www.aspenmusicfestival.com/students-welcome/admissions/programs-of-study/aspen-opera-theater-and-vocalarts/?gad_source=1&gclid=CjwKCAjwxNW2BhAkEiwA24Cm9IeFOm8aoyPWWXmzHKOM8mH9kH8IyfDzE2VOBg735z6RBg_iEGbs_BoCqpEQAvD_BwE#how-to-apply.

[20] *YAPTracker*, accessed May 26, 2024, http://www.yaptracker.com.

[21] *Operabase*, accessed May 26, 2024, http://operabase.com.

Charlotteville Opera	1 A, 1 MT	5
Des Moines Metro Opera - Apprentice Artists and Opera Iowa	5 pieces, 4A, 1 may be MT	8
Detroit Opera	5 A, one after 1950	0
Deutsche Opera am Rhein	3 A	3
Florentine Opera Company Donald and Donna Baumgartner Studio Artist Program	5 A – EFI	3
Florida Grand Opera FGO Studio	5 A	2
Fort Worth Opera Lesley Resident Artist Program	5 A	4
Glimmerglass Festival Young Artists Program	3 A, 1 MT, 1 anything	5
Houston Grand Opera Studio	4 A, 1 MT or art song	4
Indianapolis Opera Resident Artist	5 pieces, 4A, 1 may be MT	2
Irish Opera Studio	5 A	4
Kentucky Opera Studio Artists	5A – EI	2
l'Opéra de Montréal Atelier Lyrique	2 A	0
LA Opera DOMINGO-COLBURN-STEIN Young Artist Program	4 A	4
Lyric Opera of Chicago The Patrick G. and Shirley W. Ryan Opera Center	5 A – I	6
Lyric Opera of Kansas City Resident Artist Program	5 A	2
Merola Opera Program	5 pieces, 4A, 1 may be MT	3
Minnesota Opera Resident Artist Program	5 pieces, 4A, 1 may be MT	2
Nashville Opera Mary Ragland Emerging Artist Program	4 A	2
Norwegian National Opera & Ballet Wilhelmsen Opera Studio for Young Singers	2 A	4
Ohio Light Opera	2 pieces operetta, opera, or golden age MT, 1 monologue	24
Opera Colorado Artist in Residence Program	5 A	0
Opera Memphis Handorf Company Artist Program	3 A – E, E can be MT or art song	3
Opéra National de Paris Atelier Lyrique	4 arias, at least 3 L incl. F	0
Opera North Resident Artist Program	2-3 A, 1 MT	3
Opera San Jose Resident and Guest Artist	5 A	2
Opéra Studio of the Opéra National du Rhin	5 A – F	8
Opera Theatre of Saint Louis Gerdine Young Artist Program	4 pieces, 3A – E, 1 may be MT	1
Palm Beach Opera Young Artist and Apprentice Artist Programs	4 A	0
Pensacola Opera Miller Studio Artists	5 pieces, 4A, 1 may be MT	3
Pittsburgh Opera Resident Artist Program	5 A – EFGI	2
Portland Opera Resident Artist Program	2 A	2
Royal Opera House Jette Parker Artists Programme	5 A, and 1 art song	0
Santa Fe Opera Apprentice Singer Program	4 A	0
Shreveport Opera Xpress	2 A, 1 MT	3
St. Petersburg Opera	5 pieces, 4A, 1 may be MT	5
Staatsoper Stuttgart Opernstudio	5 A	2
Staatstheater Hannover International Opera Studio	5 A	2
Tri-Cities Opera Resident Artist Training Program	4 A, 1 after 1950	4
Tulsa Opera Filstrup Resident Outreach Artist Program	4 pieces, variety encouraged	4
Utah Festival Opera & Musical Theatre Festival Artist Program	2 A, 1 MT	15
Virginia Opera Herndon Foundation Emerging Artists Program	5 arias, at least 3 L incl. E	1
Washington National Opera Cafritz Young Artist Program	5 arias, at least 3 L incl. E	4
Wolf Trap Opera Studio Artists	4 A, 1 monologue	2

In their book, Spivey and Saunders-Barton discuss this change in programming as well as the flexibility in composition styles and the entrance of new voices on the scene. They bring up one specific example to illustrate their point about the diverse styles being introduced into opera. "[Francesca] Zambello's[22] most innovative decision was to partner with playwright Paige Hernandez and composer Victor Simonson on *The Stomping Grounds*, a newly commissioned work combining opera and hip-hop."[23] In press release, the composer and playwright effused about the project:

> This partnership with Glimmerglass will be innovative in its fusion of hip-hop and opera and the inclusion of artists of color throughout the entire process," Hernandez said. "*Stomping Grounds* aims to honor each art form in ways that are modern, inventive and authentic." The story of *Stomping Grounds* emerges from the gentrification of a neighborhood, the disruption of sacred land and the fracturing of tradition and history by contemporary realities. "*Stomping Grounds* seeks to bridge the gap between hip-hop and opera by creating a new art form that will speak profoundly to both the opera and hip-hop communities," composer Simonson said. "By combining both genres seamlessly, we hope to attract new audiences who have not experienced the power of opera. Likewise, opera lovers will have the opportunity to experience the power and passion of hip-hop music.[24]

As opera companies continue to search for new audiences, more projects like the one described above will occur. The vocal techniques used by composers will continue to push the boundaries of what is considered opera as companies, musicians, and administrators fight to continue the beloved art form into this new century.

Christopher Lynch, in the introduction to his dissertation titled: "Opera and Broadway: The Debate Over the Essence of Opera in New York City, 1900–1960," includes some illustrative quotes from American composers Leonard Bernstein, Richard Rodgers, and Lehman Engel. His research is specific to the operas and musicals from a specific period, but musical theatre music has continued to have a lasting effect on American opera and can be heard in the works of many composers, like Laura Kaminsky, Jake Heggie, Gregory Spears, and Zach Redler. Engel's remark, which does reference the genre of Broadway

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[22] Artistic Director of the Glimmerglass Opera Festival.

[23] Spivey and Saunders-Barton, *Cross-Training in the Voice Studio*, 22.

[24] "The Glimmerglass Festival to Tour World-Premiere Hip-Hop Opera," The Glimmerglass Festival, accessed May 26, 2024, https://glimmerglass.org/2017/04/the-glimmerglass-festival-to-tour-world-premiere-hip-hop-opera/.

opera – which, depending on your frame of reference can include works like Menotti's *The Consul*, Blitzstein's *Regina*, or Weill's *Street Scene* – says something that I believe is at least partly true about all American opera: "True American opera—which I feel already flourishes—has descended from Broadway. It is this American musical-theater tradition which speaks to us truly and reflects who we are."[25] In one of his many televised lectures compiled in the book *The Joy of Music*, Bernstein talked extensively about American musical comedy. His scale of musical theatre starts at a variety show, and ends with a Wagnerian music drama. He says everything else "occupies a middle ground between the two poles…and, to some degree or other, may resemble either or both extremes."[26] Ned Rorem quipped in an article for *Opera News* in 1991 that, "The sole difference between opera and musical comedy is that one uses conservatory-trained voices while the other uses show-biz voices. (Stanley Silverman says that opera is merely musical comedy an octave higher)."[27]

In his nearly 300 page dissertation, Lynch does an excellent and in-depth analysis of the influences that inform both genres, and of how they inform each other. He also notes composer and author Mark N. Grant's description of mid-twentieth century American opera, "A kind of opera that would play like a musical, stressing dramatic rather than vocal values."[28] Lynch concludes that:

> The balancing of music and text, therefore, came to define an American opera aesthetic on both Broadway and in the opera house[29]…I hope to have demonstrated that what unifies much of American music theater is its attempt to answer a single question: How can music be integrated with drama in a way that is realistic, entertaining, and forward-moving? There is no unified style or form of American opera, no agreed-upon sound, no single answer to this question. Instead there is just debate, and from the debates have emerged various works, some great. These works range from *Porgy and Bess* to *Oklahoma!*, *The Ballad of Baby Doe*, and *A Streetcar Named Desire*, all of which can—and have been—argued to be

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[25] Lehman Engel, *The American Musical Theater: A Consideration* (New York, NY: CBS Records, distributed by Macmillan Co., 1967), 137-151.

[26] Leonard Bernstein, *The Joy of Music* (Pompton Plains, NJ: Amadeus Press, 2004), 165.

[27] Ned Rorem, "In Search of American Opera," *Opera News*, July 1991, 15.

[28] Mark N. Grant, *The Rise and Fall of the Broadway Musical* (Boston, MA: Northeastern University Press, 2004), 111.

[29] Christopher Lynch, "Opera and Broadway: The Debate Over the Essence of Opera in New York City, 1900–1960" (PhD diss., State University of New York at Buffalo, 2013), 244, https://proxyiub.uits.iu.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fopera-broadway-debate-over-essence-new-york-city%2Fdocview%2F1459751242%2Fse-2%3Faccountid%3D11620.

> American operas. The terms of the ongoing argument, not the sounds of the works, define American opera.[30]

Before Amanda Flynn published her updated version, *So You Want to Sing Musical Theatre*, an exceptional text covering a wide variety of topics with practical information; Karen Sue Hall's first version of the book, based on her Doctor of Education dissertation from Columbia University was one of the only resources available that attempted to contain expansive information about musical theatre singing in one helpful place. In her dissertation "Music Theater Vocal Pedagogy and Style: A Guide for Experienced Classical Singing Teachers," she makes reference to one issue which has not yet been much discussed, which is the derogatory nature some classical musician and singers speak about musical theatre.

> As a child, I developed a love for music, especially voice and piano because of the music I heard in church, secular music events, and music theater productions I attended with my mother. My positive response to these events played a large role in why my mother enrolled me in private piano lessons at the age of eight. After a few years of piano lessons, I asked to take singing lessons. Again, she enrolled me in lessons. In high school, I began singing in the school chorus, continued taking private voice and piano, and studied selections from the music theater and classical repertoire. Because of these experiences, I decided upon voice as a major in college. At the university level, only lessons in classical voice production were offered, so I left behind my music theater roots. After graduating, I did perform professionally in several music theater productions, but most of my performance experience is in the classical genres.
>
> In 1991, when I began teaching at the university level, I taught applied classical voice. Several years later, I was hired to teach at The Boston Conservatory and, as a new teacher, I was "required" to teach all music theater majors. This was a crossroads experience. These students were using terms and making sounds outside of my teaching and performing experience. They also had a different personal energy than the classical students I was used to teaching. I was intrigued. I resisted my impulse to impose a classical technique. I decided to pay attention and learn from them. For the most part, the sounds they were making were healthy, but certainly not sounds I was used to hearing in classical singing. These young women and men were singing in the mix/belt style. They told me they had learned this technique from a teacher in high school or, in most cases, had figured it out on their own. As I found myself immersed in this style and literature, I began to realize I missed this part of my own experience—left behind years ago.
>
> After asking myself why this had happened, I realized my music theater experiences were left behind in large part because of unspoken messages from the educational system about

[30] Lynch, "Opera and Broadway," 246-247.

this type of music. These messages seemed negative towards the mix/belt sounds and the contemporary music of the day.[31]

The need to be ready to teach available students as a new graduate, the sheer amount of unorganized information on a confusing topic that is vital to earning a living, and the realities of the performing world in the 21st century are the three reasons that I feel a course like the one I propose, an Introduction to Musical Theatre Pedagogy & Repertoire is fundamental to the education, careers (both teaching and performing) and vocal longevity of future graduates of master's and doctoral vocal performance and pedagogy degrees in the United States.

[31] Karen Sue Hall, "Music Theater Vocal Pedagogy and Styles: An Introductory Teaching Guide for Experienced Classical Singing Teachers" (DE diss., Columbia University, 2006), 9-10, https://proxyiub.uits.iu.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fmusic-theater-vocal-pedagogy-styles-introductory%2Fdocview%2F305362639%2Fse-2%3Faccountid%3D11620.

Chapter 4: Introduction to Musical Theatre Pedagogy & Repertoire

I based this course on a standard 15-week graduate course, meeting twice a week for 80 minutes. The lists of important composers and important works are taken from Stempel's *Showtime*, Kenrick's *Music Theatre: a History*, and my own personal knowledge and subjective opinion. I did not include a study of operetta, as hopefully that is addressed in other areas of the graduate voice student's education. I spent more time on the composers that tend to be more commonly produced by opera companies, such as Rodgers & Hammerstein and Stephen Sondheim; I minimized dance heavy shows by composers like Cy Coleman and John Kander & Fred Ebb while still covering a general history of the genre.

In the syllabus of this course, I ask students to try different singing styles with an open mind, to thoughtfully experiment in order to gain facility. I would note that with a course that asks graduate classical voice students to experiment with a new voice technique it is important to acknowledge that many of the students taking the course may not be students of the instructor teaching the course. This opens up the delicate subject of coaching or studying with a teacher other than their own. I would recommend that applied teachers are consulted by the instructor, and that students understand, that as with any voice study, if it hurts – stop! In Susan Durham-Lozaw's interviews for her doctoral research noted CCM pedagogues Jeannie LoVetri and Lisa Popeil have the following to say, regarding the safe-guarding of students' vocal health: "Popeil recommended that young singers should avoid pressing, and LoVetri similarly noted that, if a music theater student is ever in doubt about vocal comfort, she should default into head register."[32] Additionally, if the student's applied teacher is not comfortable with them working on any type of technique with the course instructor, it would be in the best interest of the student for the instructor to excuse them from that portion of the course. They would still be expected to sing selections in class, but not to volunteer to try various exercises in class, or participate in the private coaching.

[32] Durham-Lozaw, "Toward a Music Theater Vocal Pedagogy for Emerging Adult Female Singers," 118.

TARGET STUDENT AND CLASS SIZE FOR THIS COURSE

I used a class size of 15 students to arrange the schedule, plan for in-class performances, and each student adjudicating a 15-minute masterclass. It is flexible enough to be able to adapt to the size required, but I would say that 15 students should be the maximum enrolled for all students to get the intended experience in this course. I based song assignments on a class made up 35% (6) sopranos, 25% (4) baritones, 20% (3) mezzos, and 15% (2) tenors. I did this based on my own experiences as a student and instructor – voice departments are always treble voice heavy, and there are typically more sopranos than any other voice type. I chose one legit-leaning song and one belt-leaning song for each student, each from a different era or genre of musical theatre so that each student would have time between performances and experience with more than one style.

TARGET INSTRUCTOR FOR THIS COURSE

The target instructor for this course is someone with an advanced degree in vocal pedagogy or performance, who has studied musical theatre or at least respects the genre. The pervasive disdain for musical theatre music in classical music academia would be exceptionally damaging if present in the instructor.

TEXTS ASSIGNED DURING THIS COURSE

There are two primary texts for this course, but I will also supplement them with additional materials from several sources. While I would love to ask students to buy all these books, the realities of the modern graduate student do not allow them to spend $200 - $300 on book for one course. I require two texts, and provide reserve materials, and pdfs for others.

REQUIRED TEXTS

Purdy, Stephen. *Musical Theatre Song*. London, UK: Bloomsbury Publishing, 2016.

Spivey, Norman and Mary Saunders-Barton. *Cross-Training in the Voice Studio*. San Diego, CA: Plural Publishing, 2018.

SUGGESTED TEXTS

Flynn, Amanda. *So You Want to Sing Musical Theatre: A Guide for Performers – Updated and Expanded Edition*. Lanham, MD: Rowman & Littlefield Publishers, 2022.

LeBorgne, Wendy D. and Marci Rosenberg. *The Vocal Athlete: Application and Technique for the Hybrid Singer*. 2nd ed. San Diego, CA: Plural Publishing, 2019.

ADDITIONAL TEXTS FOR READINGS IN ADDITION TO THE ABOVE

LeBorgne, Wendy D. and Marci Rosenberg. *The Vocal Athlete*. 2nd ed. San Diego, CA: Plural Publishing, 2019.

Stempel, Larry. *Showtime: A History of the Broadway Musical Theater*. New York, NY: W.W. Norton & Co, 2010.

Kenrick, John. *Musical Theatre: A History*. 2nd ed. London, UK: Bloomsbury Publishing, 2017.

COURSE MATERIALS

Introduction to Musical Theatre Pedagogy & Repertoire – Syllabus

> This includes instructor information, required and recommended texts, course goals, learning outcomes, methods of instruction, classroom decorum, required assignments, grading and evaluation criteria, course policies, and a course outline listing all reading assignments and classroom activities.

Introduction to Musical Theatre Pedagogy & Repertoire – Instructor Outline

> This includes the outline for the course broken down by week and day, discussion topics, classroom activities, and specific listening and viewing examples.

Introduction to Musical Theatre Pedagogy & Repertoire – In-Class Performance & Song Style Sheet Assignment

> This includes the description of the assignment, date assignment & deadline, points breakdown, assignment requirements, and a grading rubric.

Introduction to Musical Theatre Pedagogy & Repertoire – Song Style Sheet

> This is a blank version of the song style sheet.

Introduction to Musical Theatre Pedagogy & Repertoire – Performance Review Assignment

This includes the description of the assignment, deadline, points breakdown, assignment requirements, and a grading rubric.

Introduction to Musical Theatre Pedagogy & Repertoire – Master Class Assignment

This includes the description of the assignment, date selection, points breakdown, assignment requirements, and a grading rubric.

Introduction to Musical Theatre Pedagogy & Repertoire – Final Project: Designing an Audition Book

This includes the description of the assignment, deadline, points breakdown, assignment requirements, and a grading rubric.

Introduction to Musical Theatre Pedagogy & Repertoire – Final Project: Designing an Audition Book

COMPLETED EXAMPLE

I have also included a version of the final project for the course completed by myself as if I were a student.

Introduction to Musical Theatre Pedagogy & Repertoire

SYLLABUS & COURSE OUTLINE

ABOUT THE INSTRUCTOR

Instructor: Lesley Friend
Office: MA321
Office hours: Monday & Wednesday 1:00 p.m. – 2:20 p.m.
Contact information: Email is the preferred method of contact, and I am happy to set up virtual meetings as well if my office hours do not work with your schedule.
Phone: 812-123-4567
Email: lafriend@iu.edu

ABOUT THE COURSE

CLASS MEETING DAYS AND TIMES: MW 11:00 a.m. – 12:20p.m.
CLASS LOCATION: MA322
COURSE PREREQUISITES: MUS-E-594 Voice Pedagogy
REQUIRED TEXTS AND MATERIALS: In addition to the following texts, there will be song assignments throughout the semester. It is the responsibility of the students to acquire the assigned songs. You can use the library or various online retailers.

Cross-Training in the Voice Studio: A Balancing Act
by Norman Spivey & Mary Saunders Barton
from Plural Publishing, 2018
You must buy this new to get video access

Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer
by Stephen Purdy
from Bloomsbury Methuen Drama, 2016

RECOMMENDED TEXTS:

So You Want to Sing Musical Theatre: A Guide for Performers
by Amanda Flynn, Updated and Expanded edition
from Rowman & Littlefield, 2022

The Vocal Athlete
by Wendy D. LeBorgne and Marci Rosenberg, second edition
from Plural Publishing, 2021

The Vocal Athlete: Application and Technique for the Hybrid Singer
by Wendy D. LeBorgne and Marci Rosenberg, second edition
from Plural Publishing, 2021

COURSE GOALS AND LEARNING OUTCOMES

COURSE DESCRIPTION

Introduction to Musical Theater Pedagogy & Repertoire is a unique blend of a pedagogy, vocal performance, and history class and is intended for graduate voice majors, but other interested students may enroll at the discretion of the instructor. A basic understanding of vocal pedagogy is required, and it is preferred that the student has already taken an undergraduate vocal pedagogy course. This course introduces a genre of music that is not often included in an undergraduate vocal music education and is a major part of performing and teaching for classical singers and voice educators in the 21st century. It emphasizes establishing a base of knowledge and the ability to impart that knowledge upon others.

The first part of the course entails study of vocal pedagogy concepts, and how the vocal pedagogy from the bel canto style of singing does and does not relate to musical theatre singing in its various forms. During the second part of the course, the class will become part performance/part history course. Students will be assigned songs based on the era of musical theater history that is covered each week. Students will analyze each selection, and perform in class to be critiqued by the instructor and fellow students.

COURSE GOALS

At the end of the semester the student should:

- Feel more comfortable singing musical theatre repertoire
- Have expanded their vocal pedagogy knowledge
- Be comfortable sharing that information with their own students or future students
- Have a comfortable grasp of the musical theatre genre, and the singing styles within
- Be prepared for auditions for young artist programs and festivals

LEARNING OUTCOMES

At the end of the course, students will be evaluated on the following outcomes:

- Facility with the terminology required for all musical theatre related CCM vocal styles
- Awareness of the stylistic requirements of the various sub-genres within musical theatre
- Competence in the performance of various styles of musical theatre singing
- Working knowledge of the history of musical theatre
- Ability to assign appropriate repertoire to themselves and possible students

PRIMARY METHODS OF INSTRUCTION

There will be multiple methods of instruction utilized in this course, including but not limited to:

- Lecture with examples, either audio or video
- Assigned reading and listening
- Demonstration of concepts by the instructor and the students
- Class discussion
- Performances by students
- In-class application of concepts in a masterclass-style format

CLASSROOM DECORUM

- Students are expected to treat the instructor, their peers, and any guest performers or speakers with the highest levels of professionalism and courtesy.
- Students are expected to have their cell phones silenced (this includes turning off the vibrate function) during class times.
- If using a laptop or tablet to take notes, students should stay on task. If the instructor notices that you are not on task, you will be marked absent for the class period.
- When performing in class, treat it as you would any other performance in regard to presentation and professionalism.

GRADING

COURSE REQUIREMENTS

During this course, you will:

- Read assigned selections from the required texts as well as selected supplemental readings; provide feedback and participate in class discussions.
- Listen/view assigned selections.
- Perform 2 song selections over the course of the semester, create a Style Sheet for each song, providing a copy for the instructor and your classmates.
- Attend a performance of a musical and write a 750-word critique of the vocal performances of the actors using a minimum of 10 pedagogical terms.

- Adjudicate a masterclass style session with an undergraduate student in front of the class.
- Complete a final project that includes creating an "audition book" for themselves with a minimum of 10 selections of various styles withing the musical theatre genre, and creating a list of 5 exercises that will help address specific challenges in the chosen repertoire – including justification for each exercise.

More information on specific assignments will be given as they are assigned. All songs will be assigned at the beginning of each semester, typically after the first two weeks. If a student finds a song assignment particularly difficult, please notify the instructor immediately so that any necessary changes can be made.

GRADING & EVALUATION CRITERIA

20% Attendance & Participation
20% Performances & Style Sheets
15% Musical Theatre Performance Review
15% Masterclass Performance
30% Final Project

200 Attendance & Participation
100 Style Sheet & Performance #1
100 Style Sheet & Performance #2
150 Musical Theatre Performance Review
150 Masterclass Performance
300 Final Project

COURSE POLICIES

ATTENDANCE & LATE WORK

Because this course contains a strong experiential component, attendance and punctuality are always required. If you miss a total of 25% of the scheduled classes, excused or unexcused, you will fail the course. This term, seven class periods constitutes 25%. Excused absences are those resulting from the student's participation in a university-sponsored activity, from recognizable emergencies, or from serious illness. Documentation is required for all excused absences. One unexcused absence is allowed. Students are responsible for acquiring assignments when absent, and no late work will be accepted without proper documentation. Daily in-class discussion and performances cannot be made up for unexcused absences and you will receive an F for such assignments. There will be no extra credit offered. Incompletes are given at the discretion of the instructor and only in severe circumstances.

ACADEMIC INTEGRITY

If I find an instance of academic dishonesty in your work, I will inform you and you will receive a 0 for the assignment. No make-ups, re-dos, or partial credit will be allowed. I have a two strikes policy. If you are caught in an instance of academic dishonesty a second time, you will be reported to the Dean of Students, and you will receive a failing grade in the course. Any other penalties will be assessed by the Office of Academic Affairs.

Academic integrity and honesty are central components of a student's education, and ethical conduct should be maintained at all times. Under the University's Student Code of Conduct, students have the responsibility to uphold the principles of academic integrity in all academic work. Forms or violation include, but not limited to, cheating, plagiarism, falsification, multiple submissions, using works from another class assignment without instructor's permission, attempting or assisting another classmate with a graded assignment without instructor's permission, etc.

From IU's Student Code of Conduct: Academic misconduct is defined as any activity that tends to undermine the academic integrity of the institution. The university may discipline a student for academic misconduct. Academic misconduct may involve human, hard-copy, or electronic resources.

Policies of academic misconduct apply to all course-, department-, school-, and university-related activities, including field trips, conferences, performances, and sports activities off-campus, exams outside of a specific course structure (such as take-home exams, entrance exams, or auditions, theses and master's exams, and doctoral qualifying exams and dissertations), and research work outside of a specific course structure (such as lab experiments, data collection, service learning, and collaborative research projects). The faculty member may take into account the seriousness of the violation in assessing a penalty for acts of academic misconduct. The faculty member must report all cases of academic misconduct to the dean of students, or appropriate official. See https://studentcode.iu.edu/responsibilities/academic-misconduct.html for more details.

DISABILITY SERVICES FOR STUDENTS (DSS)

Every attempt will be made to accommodate qualified students with disabilities (e.g., mental health, learning, chronic health, mobility, hearing, vision, neurological, etc.). You must have established your eligibility for support services through the appropriate office that services students with disabilities. Note that services are confidential, may take time to put into place, and are not retroactive; captions and alternate media for print materials may take three or more weeks to get produced. Please contact your campus office as soon as possible if accommodations are

needed. Find your office at https://accessibility.iu.edu/ada/requesting-accommodations/for-students/index.html.

EQUITY, DIVERSITY, & INCLUSION STATEMENT

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups; including letting me know if you have a name and/or set of pronouns that differ from those that appear in your official records, or talking to me if you feel like your course performance is impacted by your experiences outside of the course; we will work together towards your success.

Given the sensitive and challenging nature of the material that may be discussed in this course, it is imperative that there be an atmosphere of trust and safety in the classroom. I will attempt to foster an environment in which each student is able to hear and respect one another. It is critical that each student shows respect for all worldviews expressed in class. It is expected that some of the material in this course may evoke strong emotions; please be respectful of others' emotions and be mindful of your own. Please let me know if something said or done in the classroom, by either myself, another faculty member, or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention. If this occurs, there are several ways to alleviate some of the discomfort or hurt you may experience:

- Discuss the situation privately with me. I am always open to listening to students' experiences and want to work with students to find acceptable ways to process and address the issue.
- Discuss the situation with the class. Chances are there is at least one other student in the class who had a similar response to the material. Discussion enhances the ability for all class participants to have a fuller understanding of context and impact of course material and class discussions.
- Notify me of the issue through another source such as your academic advisor, a trusted faculty member, or a peer. If for any reason you do not feel comfortable discussing the issue directly with me, I encourage you to seek out another, more comfortable avenue to address the issue.

This statement was adapted from the resources found at The Brown University CTL guide to Diversity & Inclusion Syllabus Statements

COURSE OUTLINE & CALENDAR

This schedule is subject to change at the discretion of the instructor.

Additional readings will be made available through library reserves and will be available on canvas from books listed on your syllabus. There are two additional musical theatre history books, not listed in your suggested texts. All books are listed below with the abbreviations used in the calendar

MTS: *Musical Theatre Song*
CTiVS: *Cross Training in the Vocal Studio: A Balancing Act*
TVA: *The Vocal Athlete*
SYWtSMT: *So You Want to Sing Musical Theatre?*
MTaH: *Music Theatre: A History*, 2nd edition – by John Kenrick
Showtime: *Showtime: A History of the Broadway Musical Theatre* – Larry Stempel

WEEK ONE: Musical Theatre Students & Musical Theatre Practices		
Monday	In-Class	Introduction, course, schedule, and assignment overview and expectations
Wednesday	Before class	*MTS* – Chapter 2: Song Selection for Singing Actors Part I Chapter 3: Song selection for Signing Actors Part II - p. 126 *TVA* : pp. 125-127
	In-Class	Lecture & Discussion: Musical Theatre practices
WEEK TWO: Resonance & Registration		
Monday	Before class	*MTS* –Chapter 6: Music and Musical Theatre Term Lexicon *TVA* : Chapter 6
	In-Class	Lecture & Discussion: Differentiating between CCM sounds in musical theatre
Wednesday	Before class	*CTiVS* : Chapter 3 – watch videos as well
	In-Class	Lecture & Discussion: Student examples in the book Volunteers for in-class singing

WEEK THREE: Resonance & Registration		
Monday	In-Class	Lecture & Discussion: Student examples in the book Volunteers for in-class singing
Wednesday	Before class	*TVA* – Chapter 5: pp. 97 – 111 (starting at vocal tract as the Filter of Sound)
	In-Class	Lecture & Discussion: Vocal Tract, Resonance, and Formants
WEEK FOUR: Alignment & Breathing		
Monday	Before class	*SYWtSMT* : pp. 184 – 197 *TVA* – Chapter 16
	In-Class	Lecture & Discussion: Belting Volunteers for in-class singing
Wednesday	Before class	*SYWtSMT* : pp. 265 – 276 :
	In-Class	Lecture & Discussion: Alignment & Breathing
WEEK FIVE: All the other bits…		
Monday	Before class	*CTiVS* – Chapter 2 *SYWtSMT* : pp. 197 – 207
	In-Class	Lecture & Discussion: Diction, Vibrato, and Style Volunteers for in-class singing
Wednesday	Before class	*SYWtSMT* : Chapter 9
	In-Class	Lecture & Discussion: Acting!
WEEK SIX: Jazz Age/Pre-Golden Age		
Monday	Before class	*MTS* – Chapter 1 pp. 3 – 15
	In-Class	Lecture, Discussion, and Performance
Wednesday	Before class	*MTS* – Chapter 1 pp. 15 – 23
	In-Class	Lecture, Discussion, and Performance
WEEK SEVEN: Rodgers & Hammerstein		
Monday	Before class	*MTS* – Chapter 1 pp. 23 – 28
	In-Class	Lecture, Discussion, and Performance
Wednesday	Before class	*MTaH* – Chapter 15: Rodgers & Hammerstein, a New Beginning (1940-60)
	In-Class	Lecture, Discussion, and Performance

SUN., 11:59pm	DUE	Musical Theatre Performance Review
WEEK EIGHT: Golden Age		
Monday	Before class	*MTS* – Chapter 1 pp. 28 – 36 *Showtime* – Chapter 9: Musical Theater the New Art pp. 348 – 365
	In-Class	Lecture, Discussion, and Performance
Wednesday	Before class	*MTaH* – Chapter 20: More Golden Age Musicals (50s-60s)
	In-Class	Lecture, Discussion, and Performance
WEEK NINE: Post-Golden Age		
Monday	Before class	*MTS* – Chapter 1 pp. 36 – 51
	In-Class	Lecture, Discussion, and Performance
Wednesday	Before class	*Showtime* – Chapter 12: Away from Broadway, Chapter 14: A Dancing Place
	In-Class	Lecture, Discussion, and Performance
WEEK TEN: Sondheim & other 'Art' Musical Composers		
Monday	Before class	*MTaH* – Chapter 22: The 1970s Part I: Sondheim & Prince
	In-Class	Lecture, Discussion, and Performance
Wednesday	Before class	*Showtime* – Chapter 13: The Metaphor Angle pp. 531 – 557 Chapter 16: Another Broadway…Another Show pp.656 – 687
	In-Class	Lecture, Discussion, and Performance
WEEK ELEVEN: Pop/Rock, Disney & Jukebox Musicals		
Monday	Before class	*MTaH* – Chapter 1 pp. 51-77 *MTaH* – Chapter 25
	In-Class	Lecture, Discussion, and Performance
Wednesday	Before class	*Showtime* – Chapter 15
	In-Class	Lecture, Discussion, and Performance
WEEK TWELVE: Pop-Opera, Mega-Musicals, and the end of the 20th Century		
Monday	Before class	*MTaH* – Chapter 24

	In-Class	Lecture, Discussion, and Performance
	In-Class	Lecture, Discussion, and Performance
WEEK THIRTEEN: 21st Century and Masterclasses		
Monday	Before Class	*MTaH* – Chapter 26, Chapter 27
	In-Class	Lecture, Discussion, and Performance
Wednesday	In-Class	3 students - masterclass with undergraduate performance majors
SUN., 11:59pm	DUE	Final Project: Building an Audition Book
WEEK FOURTEEN: Masterclasses		
Monday	In-Class	3 students - masterclass with undergraduate performance majors
Wednesday	In-Class	3 students - masterclass with undergraduate performance majors
WEEK FIFTEEN: Masterclasses		
Monday	In-Class	3 students - masterclass with undergraduate performance majors
Wednesday	In-Class	3 students - masterclass with undergraduate performance majors

Introduction to Musical Theatre Pedagogy & Repertoire

INSTRUCTOR OUTLINE

The songs recommended for student performance in this outline are a suggestion. If no suitable student exists to sing the songs recommended, it is suggested that the instructor choose a different song in a similar vein.

1. WEEK ONE: Introduction & Musical Theatre Practices
    a. MONDAY
        i. Introduction to the course
        ii. Discussion of the schedule
        iii. Overview of assignments
            1. In class performance
                a. Ask students to submit known absences by the next class period
                b. Ask students to let the instructor know if they are already familiar or comfortable with certain musical theatre singing styles, and for a list of musical theatre repertoire they already know
            2. Song Style Sheets
                a. Classical example
                b. Musical Theatre example
            3. Masterclass
                a. Allow students to sign up for the class period of their choice
            4. Performance Review
            5. Final Project
                a. Examples
                b. More information about type and audition book on Wednesday
        iv. Discussion of experiences, knowledge, and perceptions of musical theatre and musical theatre singing
    b. WEDNESDAY
        i. Musical theatre practices vs. Opera practices
            1. Fach vs. Type
                a. Voice size & Amplification
                b. Recording vs. Reality
                    i. Show videos from Dr. Matthew Edwards YouTube playlists, @ProfEdwardsSU
            2. Aria Package vs. Audition Book
            3. Auditions
            4. Original keys and transposition
            5. Cuts

2. WEEK TWO: Musical Theatre Practices continued, begin Resonance and Registration
    a. MONDAY
        i. Musical theatre terminology
            1. Traditional
                a. Heavy Legit
                    i. SONG: To Dream the Impossible Dream
                    SHOW: *Man of La Mancha*
                    YEAR: 1965
                    MUSIC: Mitch Leigh
                    LYRICS: Joe Darion
                    SUGGESTED PERFORMER: Brian Stokes Mitchell
                b. Mix-y Legit
                    i. SONG: Far From the Home I Love
                    SHOW: *Fiddler on the Roof*
                    YEAR: 1964
                    MUSIC: Jerry Bock
                    LYRICS: Sheldon Harnick
                    SUGGESTED PERFORMER: Samantha Massell
                c. Mix-y Belt
                    i. SONG: Always True to You
                    SHOW: *Kiss Me, Kate*
                    YEAR: 1948
                    MUSIC & LYRICS: Cole Porter
                    SUGGESTED PERFORMER: Amy Spanger (2015)
                d. Heavy Belt
                    i. SONG: There's No Business Like Show Business
                    SHOW: *Annie Get Your Gun*
                    YEAR: 1946
                    MUSIC & LYRICS: Irving Berlin
                    SUGGESTED PERFORMER: Ethel Merman
            2. Contemporary
                a. Heavy Legit
                    i. SONG: Barrett's Song
                    SHOW: *Titanic*
                    YEAR: 1997
                    MUSIC & LYRICS: Maury Yeston
                    SUGGESTED PERFORMER: Brian d'Arcy James
                b. Mix-y Legit
                    i. SONG: Sibella
                    SHOW: *A Gentleman's Guide to Love and Murder*
                    YEAR: 2013
                    MUSIC: Steven Lutvak
                    LYRICS: Robert L. Freedman & Steven Lutvak
                    SUGGESTED PERFORMER: Bryce Pinkham

c. Mix-y Belt
    i. SONG: Gimme, Gimme
    SHOW: *Thoroughly Modern Millie*
    YEAR: 2002
    MUSIC: Jeanine Tesori
    LYRICS: Dick Scanlan
    SUGGESTED PERFORMER: Sutton Foster
d. Heavy Belt
    i. SONG: Get Out and Stay Out
    SHOW: *9 to 5*
    YEAR: 2008
    MUSIC & LYRICS: Dolly Parton
    SUGGESTED PERFORMER: Stephanie J. Block

3. N.B. – "Popeil recommended that young singers should avoid pressing, and LoVetri similarly noted that, if a music theater student is ever in doubt about vocal comfort, she should default into head register." From Susan Durham-Lozaw's interviews for her own doctoral research: Toward a music theater vocal pedagogy for emerging adult female singers, with noted CCM pedagogues Jeannie LoVetri and Lisa Popeil.

b. WEDNESDAY
    i. Lecture and Discussion
        1. Terminology – head, chest, falsetto, mix, etc.
        2. CT/TA
    ii. Discussion of videos connected with Chapter 3 of *CTiVS*
        1. Student volunteers to sing in front of the class with instructor

3. WEEK THREE: Resonance and Registration
    a. MONDAY
        i. Discussion of videos connected with Chapter 3 of *CTiVS* cont.'d
            1. Student volunteers to sing in front of the class with instructor
    b. WEDNESDAY
        i. Discussion of vocal tract, resonance, formants
            1. Open vs. Closed vowels in belt and mix
            2. Placement, focus, and twang

4. WEEK FOUR: Resonance and Registration, and Alignment & Breathing
    a. MONDAY
        1. Belting
            a. Student volunteers to sing in front of the class with instructor
    b. WEDNESDAY
        i. Breath
            1. Sub-glottic pressure
            2. Breath flow
            3. Breath adjustments for non-bel canto singing

ii. Alignment
    1. Chin tilt
    2. Higher larynx
    3. Spread vowels

5. WEEK FIVE: All the other bits…
    a. MONDAY
        i. Style
            1. Sub-genres
            2. Diction
            3. Vibrato
            4. Riffing
        ii. Student volunteers to sing in front of the class with instructor
    b. WEDNESDAY
        i. Acting & Character
            1. Intention in exercises

6. WEEK SIX: Pre-Golden Age
    a. Notable Composers: Irving Berlin, George M. Cohan, George Gershwin, Victor Herbert, Jerome Kern, Cole Porter, Richard Rodgers, Sigmund Romberg

    b. Notable Works:
    Anything Goes, Babes in Arms, The Black Crook, A Connecticut Yankee, The Desert Song, Girl Crazy, Lady, Be Good!, The New Moon, No, No, Nanette, Of Thee I Sing, On Your Toes, Pal Joey, Show Boat, Singin' in the Rain, Strike Up the Band, The Student Prince, The Wizard of Oz

        i. MONDAY
            1. In-class examples:
                a. SONG: I've Got a Feelin' I'm Falling
                YEAR: 1929
                MUSIC: Fats Waller
                LYRICS: Billy Rose
                PERFORMER: Fanny Brice

                b. SONG: You Naughty, Naughty Men
                SHOW: *The Black Crook*
                YEAR: 1866
                MUSIC: George Bickwell
                LYRICS: Theodore Kenrick

                c. SONG: Romance
                SHOW: *The Desert Song*
                YEAR: 1926

MUSIC: Sigmund Romberg
LYRICS: Otto Harbach & Oscar Hammerstein II
SUGGESTED PERFORMER: Dorothy Kirsten

2. Student performances:
    a. SONG: Give My Regards to Broadway
    SHOW: *Little Johnny Jones*
    YEAR: 1904
    MUSIC & LYRICS: George M. Cohan
    PERFORMER: Tenor 2

    b. SONG: You'd Be Surprised
    SHOW: *Ziegfield Follies of 1919*
    YEAR: 1919
    MUSIC & LYRICS: Irving Berlin
    PERFORMER: Mezzo 1

ii. WEDNESDAY
1. In-class examples:
    a. SONG: To Keep My Love Alive
    SHOW: *A Connecticut Yankee*
    YEAR: 1927
    MUSIC: Richard Rodgers
    LYRICS: Lorenz Hart
    SUGGESTED PERFORMER: Mary Testa

    b. SONG: I Got Rhythm/Fascinating Rhythm
    YEAR: 1930
    MUSIC: George Gershwin
    LYRICS: Ira Gershwin
    SUGGESTED PERFORMER: Gregory Hines

    c. SONG: You're the Top
    SHOW: *Anything Goes*
    YEAR: 1934
    MUSIC: Cole Porter
    SUGGESTED PERFORMER: Ethel Merman & Frank Sinatra

2. Student performances:
    a. SONG: Make Believe
    SHOW: *Show Boat*
    YEAR: 1927
    MUSIC: Jerome Kern
    LYRICS: Oscar Hammerstein II

PERFORMER: Soprano 1 & Tenor 1

7. WEEK SEVEN: Rodgers & Hammerstein
    a. Notable Composers: Richard Rodgers (and Oscar Hammerstein)

    b. Notable Works: *Oklahoma!, Carousel, State Fair, Allegro, South Pacific, The King & I, Me & Juliet, Pipe Dream, Cinderella, Flower Drum Song, The Sound of Music*

        i. MONDAY
            1. In-class examples:
                a. SONG: You've Got to Be Carefully Taught
                YEAR: 1949
                MUSIC: Richard Rodgers
                LYRICS: Oscar Hammerstein II
                SUGGESTED PERFORMER: Matthew Morrison & Paulo Szot

                b. SONG: If I Loved You
                SHOW: *Carousel*
                YEAR: 1945
                MUSIC: Richard Rodgers
                LYRICS: Oscar Hammerstein II
                SUGGESTED PERFORMER: Gordon McRae & Shirley Jones

                c. SONG: I'm Gonna Wash That Man Right Outta My Hair
                SHOW: *South Pacific*
                YEAR: 1949
                MUSIC: Richard Rodgers
                LYRICS: Oscar Hammerstein II
                SUGGESTED PERFORMER: Kelli O'Hara

            2. Student performances:
                a. SONG: Oh, What a Beautiful Morning
                SHOW: *Oklahoma!*
                YEAR: 1943
                MUSIC: Richard Rodgers
                LYRICS: Oscar Hammerstein II
                PERFORMER: Baritone 2

                b. SONG: Cain't Say No
                SHOW: *Oklahoma!*
                YEAR: 1943
                MUSIC: Richard Rodgers
                LYRICS: Oscar Hammerstein II

PERFORMER: Mezzo 3

ii. WEDNESDAY
    1. In-class examples:
        a. SONG: Ten Minutes Ago
        SHOW: *Rodgers & Hammerstein's Cinderella*
        YEAR: 1957
        MUSIC: Richard Rodgers
        LYRICS: Oscar Hammerstein II
        SUGGESTED PERFORMER: Julie Andrews

        b. SONG: Shall We Dance?
        SHOW: *The King and I*
        YEAR: 1951
        MUSIC: Richard Rodgers
        LYRICS: Oscar Hammerstein II
        SUGGESTED PERFORMER: Kelli O'Hara & Ken Watanabe

        c. SONG: Do-Re-Mi
        SHOW: *The Sound of Music*
        YEAR: 1959
        MUSIC: Richard Rodgers
        LYRICS: Oscar Hammerstein II
        SUGGESTED PERFORMER: Laura Benanti

    2. Student performances:
        a. SONG: Soliloquy
        SHOW: *Carousel*
        YEAR: 1945
        MUSIC: Richard Rodgers
        LYRICS: Oscar Hammerstein II
        PERFORMER: Baritone 1

        b. SONG: Climb Ev'ry Mountain
        SHOW: *The Sound of Music*
        YEAR: 1959
        MUSIC: Richard Rodgers
        LYRICS: Oscar Hammerstein II
        PERFORMER: Soprano 2

8. WEEK EIGHT: Golden Age
    a. Notable Composers: Harold Arlen, Leonard Bernstein, Marc Blitzstein, Jerry Bock (and Sheldon Harnick), Frank Loesser, Frederick Loewe (and Alan Jay Lerner), Jule Styne (Bob Merrill), Kurt Weill

b. Notable Works: *110 in the Shade, Annie Get Your Gun, Brigadoon, Camelot, Candide, Cradle Will Rock, Damn Yankees, Fiddler on the Roof, Finian's Rainbow, Fiorello!, Funny Girl, Guys & Dolls, Gypsy, How to Succeed in Business Without Really Trying, Kiss Me, Kate, Kismet, Lady in the Dark, The Music Man, My Fair Lady, Once Upon a Mattress , On the Town , The Pajama Game, Peter Pan, She Loves Me, West Side Story, Wonderful Town.*

i. MONDAY

1. In-class examples:

a. SONG: Brush Up Your Shakespeare
SHOW: *Kiss Me, Kate*
YEAR: 1948
MUSIC & LYRICS: Cole Porter
SUGGESTED PERFORMER: Lee Wilkof and Michael Mulheren

b. SONG: The Saga of Jenny
SHOW: *Lady in the Dark*
YEAR: 1941
MUSIC: Kurt Weill
LYRICS: Ira Gershwin
SUGGESTED PERFORMER: Christine Ebersole

c. SONG: Anything You Can Do
SHOW: *Annie Get Your Gun*
YEAR: 1946
MUSIC & LYRICS: Irving Berlin
SUGGESTED PERFORMER: Ethel Merman

2. Student performances:

a. SONG: I Can Cook Too
SHOW: *On the Town*
YEAR: 1944
MUSIC: Leonard Bernstein
LYRICS: Betty Comden & Adolph Green
PERFORMER: Mezzo 2

b. SONG: My White Knight
SHOW: *The Music Man*
YEAR: 1957
MUSIC & LYRICS: Meredith Willson
PERFORMER: Soprano 3

ii. WEDNESDAY

1. In-class examples:

a. SONG: Tonight Quintet
SHOW: *West Side Story*
YEAR: 1957
MUSIC: Leonard Bernstein
LYRICS: Stephen Sondheim
SUGGESTED PERFORMER: Jerry Hadley, Louise Edeiken, Candice Burrows, Kurt Ollmann, Robert Osborne

b. SONG: I am Easily Assimilated
SHOW: *Candide*
YEAR: 1957
MUSIC: Leonard Bernstein
LYRICS: Richard Wilbur
SUGGESTED PERFORMER: Jenni Bank

c. SONG: I've Grown Accustomed to Her Face
SHOW: *My Fair Lady*
YEAR: 1956
MUSIC: Frederick Loewe
LYRICS: Alan Jay Lerner
SUGGESTED PERFORMER: Rex Harrison

2. Student performances:

a. SONG: There But for You Go I
SHOW: *Brigadoon*
YEAR: 1947
MUSIC: Frederick Loewe
LYRICS: Alan Jay Lerner
PERFORMER: Baritone 3

b. SONG: If I Were a Bell
SHOW: *Guys and Dolls*
YEAR: 1927
MUSIC & Lyrics: Frank Loesser
LYRICS: Oscar Hammerstein II
PERFORMER: Soprano 4

9. WEEK NINE: Post-Golden Age
    a. Notable Composers: Jerry Herman, John Kander (Fred Ebb), Marvin Hamlisch, Rupert Holmes, Edward Kleban, Stephen Schwartz, Charles Strouse, Maury Yeston

b. Notable Works: *1776, 42nd Street, Ain't Misbehavin', Annie, Best Little Whorehouse in Texas, Bye, Bye Birdie, Cabaret, Chicago, A Chorus Line, Dreamgirls, The Fantasticks, Gigi, Godspell, The Golden Apple, Hello, Dolly, La Cage Aux Folles, Little Shop of Horrors, Mack & Mabel, Mame, Man of La Mancha, Nine, Oliver!, Pippin, Purlie, Shenandoah, Sweet Charity, The Wiz, Working, You're a Good Man, Charlie Brown.*

i. MONDAY

1. In-class examples:

a. SONG: Hey, Big Spender
SHOW: *Sweet Charity*
YEAR: 1966
MUSIC: Cy Coleman
LYRICS: Dorothy Fields
SUGGESTED PERFORMANCE: 1969 film version

b. SONG: At the Ballet
SHOW: *A Chorus Line*
YEAR: 1975
MUSIC: Marvin Hamlisch
LYRICS: Edward Kleban
SUGGESTED PERFORMANCE: Texas State University Production

c. SONG: Little Shop of Horrors
SHOW: *Little Shop of Horrors*
YEAR: 1982
MUSIC: Alan Menken
LYRICS: Howard Ashman
SUGGESTED PERFORMANCE: 1986 film version

2. Student performances:

a. SONG: The Kite
SHOW: *You're a Good Man, Charlie Brown*
YEAR: 1967
MUSIC & LYRICS: Clark Gesner
PERFORMER: Baritone 4

b. SONG: Feelings
SHOW: *The Apple Tree*
YEAR: 1966
MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
PERFORMER: Soprano 5

ii. WEDNESDAY
    1. In-class examples:
        a. SONG: Easy Street
        SHOW: *Annie*
        YEAR: 1976
        MUSIC: Charles Strouse
        LYRICS: Martin Charnin
        SUGGESTED PERFORMER: Kathy Bates, Kristen Chenoweth, and Alan Cumming

        b. SONG: Magic to Do
        SHOW: *Pippin*
        YEAR: 1972
        MUSIC & LYRICS: Stephen Schwartz
        SUGGESTED PERFORMER: Ben Vereen

        c. SONG: Guido's Song
        SHOW: *Nine*
        YEAR: 1982
        MUSIC & LYRICS: Maury Yeston
        SUGGESTED PERFORMER: Aaron Walpole

    2. Student performances:
        a. SONG: I Won't Send Roses
        SHOW: *Mack & Mabel*
        YEAR: 1974
        MUSIC & LYRICS: Jerry Herman
        PERFORMER: Baritone 2

        b. SONG: Wilkommen
        SHOW: *Cabaret*
        YEAR: 1966
        MUSIC: John Kander
        LYRICS: Fred Ebb
        PERFORMER: Tenor 1

10. WEEK TEN: Sondheim & other "Art" Composers
    a. Notable Works: *Saturday Night, A Funny Thing Happened on the Way to the Forum, Anyone Can Whistle, Evening Primrose, Company, Follies, A Little Night Music, The Frogs, Pacific Overtures, Sweeney Todd: The Demon Barber of Fleet Street, Merrily We Roll Along, Sunday in the Park with George, Into the Woods, Assassins, Passion, Road Sho*w

i. MONDAY
    1. In-class examples:
        a. SONG: Your Fault/Last Midnight
        SHOW: *Into the Woods*
        YEAR: 1987
        MUSIC & LYRICS: Stephen Sondheim
        SUGGESTED PERFORMER: Original Broadway Cast live-video recording

        b. SONG: The Ballad of Sweeney Todd
        SHOW: *Sweeney Todd*
        YEAR: 1979
        MUSIC & LYRICS: Stephen Sondheim
        SUGGESTED PERFORMER: Bryn Terfel (NY Philharmonic 2014 - "Totally not sweeney todd's opening 2014")

        c. SONG: One More Kiss
        SHOW: *Follies*
        YEAR: 1971
        MUSIC & LYRICS: Stephen Sondheim
        SUGGESTED PERFORMER: Carol Neblett

    2. Student performances:
        a. SONG: Anyone Can Whistle
        SHOW: *Anyone Can Whistle*
        YEAR: 1964
        MUSIC & LYRICS: Stephen Sondheim
        PERFORMER: Soprano 6

        b. SONG: Everybody Loves Louis
        SHOW: *Sunday in the Park with George*
        YEAR: 1984
        MUSIC & LYRICS: Stephen Sondheim
        PERFORMER: Soprano 2

b. Notable Composers: Jason Robert Brown, John Bucchino, William Finn, Scott Frankel (Michael Korie), Adam Guettel, Ricky Ian Gordon, Michael John LaChiusa, Jeanine Tesori

c. Notable Works: *[title of show], The 25th Annual Putnam County Spelling Bee, Caroline, or Change, Elegies, Falsettos, Grey Gardens, The Light in the Piazza, March of the Falsettos, Marie Christine, A New Brain, Parade, Songs for a New World, Violet, The Wild Party*

i. WEDNESDAY
    1. In-class examples:
        a. SONG: The Bus
        SHOW: *Caroline, or Change*
        YEAR: 2003
        MUSIC & LYRICS: Jeanine Tesori
        LYRICS: Otto
        SUGGESTED PERFORMER: Antoine L. Smith

        b. SONG: People Like Us
        SHOW: *The Wild Party*
        YEAR: 2000
        MUSIC & LYRICS: Michael John LaChiusa
        SUGGESTED PERFORMER: Jovan E. Watlington & Emily Franklin

        c. SONG: The Call
        SHOW: *Floyd Collins*
        YEAR: 1994
        MUSIC & LYRICS: Adam Guettel
        SUGGESTED PERFORMER: Original Cast Recording

    2. Student performances:
        a. SONG: It's Hard to Speak My Heart
        SHOW: *Parade*
        YEAR: 1998
        MUSIC & LYRICS: Jason Robert Brown
        PERFORMER: Baritone 1

        b. SONG: I Speak Six Languages
        SHOW: *The 25th Annual Putnam County Spelling Bee*
        YEAR: 2004
        MUSIC & LYRICS: William Finn
        PERFORMER: Soprano 4

11. WEEK ELEVEN: Pop/Rock, Disney, and Juke Box Musicals
    a. Notable Composers: Robert & Kristen Anderson-Lopez, Tom Kitt (Brian Yorkey), Jonathan Larson, Andrew Lloyd Webber, Alan Menken (Howard Ashman).

    b. Notable Works: *Aladdin, All Shook Up, American Idiot, Beautiful: The Carol King Musical, Beauty & the Beast, Bloody Bloody Andrew Jackson, Dreamgirls, Evita, Hair, Hedwig and the Angry Inch, Jersey Boys, Jesus Christ Superstar, The Lion King, The Little Mermaid, Mamma Mia, Mary Poppins, Memphis, Movin' Out, Once, Rent, The*

Rocky Horror Show, Spring Awakening, The Who's Tommy.

i. MONDAY
    1. In-class examples:
        a. SONG: Heaven on Their Minds
        SHOW: *Jesus Christ Superstar*
        YEAR: 1970
        MUSIC: Andrew Lloyd Webber
        LYRICS: Tim Rice
        SUGGESTED PERFORMER: Tim Minchin

        b. SONG: Pity the Child
        SHOW: *Chess*
        YEAR: 1988
        MUSIC: Benny Andersson & Björn Ulvaeus
        LYRICS: Tim Rice & Björn Ulvaeus
        SUGGESTED PERFORMER: Espen Grjotheim

        c. SONG: Number 5 with a Bullet
        SHOW: *High Fidelity*
        YEAR: 2006
        MUSIC: Tom Kitt
        LYRICS: Amanda Green
        SUGGESTED PERFORMER: Jenn Colella

    2. Student performances:
        a. SONG: Easy to Be Hard
        SHOW: *Hair*
        YEAR: 1968
        MUSIC: Galt MacDermot
        LYRICS: Gerome Ragni & James Rado
        PERFORMER: Mezzo 1

        b. SONG: She's Got a Way
        SHOW: *Movin' Out*
        YEAR: 2002
        MUSIC & LYRICS: Billy Joel
        PERFORMER: Tenor 2

ii. WEDNESDAY
    1. In-class examples:
        a. SONG: Hellfire
        SHOW: *The Hunchback of Notre Dame*
        YEAR: 1999

MUSIC: Alan Menken
LYRICS: Stephen Schwartz
SUGGESTED PERFORMER: Patrick Page, also Jake Surzyn

b. SONG: Proud of Your Boy
SHOW: *Aladdin*
YEAR: 2011
MUSIC: Alan Menken
LYRICS: Howard Ashman
SUGGESTED PERFORMER: Adam Jacobs

c. SONG: Let it Go
SHOW: *Frozen*
YEAR: 2013
MUSIC & LYRICS: Kristen Anderson-Lopez & Robert Lopez
SUGGESTED PERFORMER: Natalie Weiss

2. Student performances:
   a. SONG: Beauty & the Beast
   SHOW: *Beauty & the Beast*
   YEAR: 1993
   MUSIC: Alan Menken
   LYRICS: Howard Ashman
   PERFORMER: Mezzo 3

   b. SONG: Practically Perfect
   SHOW: *Mary Poppins*
   YEAR: 2004
   MUSIC: Richard Sherman, Robert Sherman, George Stiles
   LYRICS: Richard Sherman, Robert Sherman, Anthony Drewe
   PERFORMER: Soprano 3

12. WEEK TWELVE: Pop-Opera, Mega-Musicals, and the end of the 20th c.
   a. Notable Composers: Robert & Kristen Anderson-Lopez, Stephen Flaherty (Lynn Ahrens), Zina Goldrich (Marcy Heisler), Elton John, Andrew Lippa, Andrew Lloyd Webber, Claude-Michel Schönberg (Alain Boubil), Marc Shaiman, Frank Wildhorn.

   b. Notable Works: *Aida, Avenue Q, Billy Elliot, Cats, Chess, The Color Purple, The Drowsy Chaperone, The Full Monty, Hairspray, Joseph and The Amazing Technicolor Dreamcoat, Jekyll & Hyde, Les Misérables, Little Women, Miss Saigon, Monty Python's Spamalot, Once on This Island, The Phantom of the Opera, The Producers, Ragtime, Starlight Express, Secret Garden, Thoroughly Modern Millie, Urinetown, Wicked,*

i. MONDAY
    1. In-class examples:
        a. SONG: This is the Moment
        SHOW: *Jekyll & Hyde*
        YEAR: 1990
        MUSIC: Frank Wildhorn
        LYRICS: Frank Wildhorn & Leslie Bricusse
        SUGGESTED PERFORMER: Anthony Warlow

        b. SONG: All I Ask of You
        SHOW: The Phantom of the Opera
        YEAR: 1986
        MUSIC: Andrew Lloyd Webber
        LYRICS: Charles Hart & Richard Stilgoe
        SUGGESTED PERFORMER: Josh Groban & Lea Salonga

        c. SONG: How Could I Ever Know
        SHOW: *The Secret Garden*
        YEAR: 1991
        MUSIC: Lucy Simon
        LYRICS: Marsha Norman
        SUGGESTED PERFORMER: Rebecca Luker (original production video)

    2. Student performances:
        a. SONG: Empty Chairs at Empty Tables
        SHOW: *Les Misérables*
        YEAR: 1980
        MUSIC: Claude-Michel Schönberg
        LYRICS: Alain Boubil
        PERFORMER: Baritone 4

        b. SONG: Follow Your Heart
        SHOW: *Urinetown*
        YEAR: 2001
        MUSIC: Mark Hollman
        LYRICS: Greg Kotis
        PERFORMER: Soprano 1

ii. WEDNESDAY
    1. In-class examples:
        a. SONG: Wheels of a Dream
        SHOW: *Ragtime*
        YEAR: 1998

MUSIC: Stephen Flaherty
LYRICS: Lynn Ahrens
SUGGESTED PERFORMER: Audra McDonald & Brian Stokes Mitchell

b. SONG: Whatever Happened to My Part
SHOW: *Monty Python's Spamalot*
YEAR: 2005
MUSIC: Eric Idel & John Du Prez
LYRICS: Eric Idle
SUGGESTED PERFORMER: Hannah Waddingham

c. SONG: Solidarity
SHOW: *Billy Elliot*
YEAR: 2005
MUSIC: Elton John
LYRICS: Lee Hall
SUGGESTED PERFORMER: 2014 filmed version, feat. Elliot Hanna

2. Student performances:
   a. SONG: There's a Fine, Fine Line
   SHOW: *Avenue Q*
   YEAR: 2003
   MUSIC & LYRICS: Robert Lopez & Jeff Marx
   PERFORMER: Mezzo 4

   b. SONG: I Wanna be a Producer
   SHOW: *The Producers*
   YEAR: 2001
   MUSIC & LYRICS: Mel Brooks
   PERFORMER: Baritone 3

13. WEEK THIRTEEN: 21st c. and beyond – plus, begin masterclasses
   a. Notable Composers: Adam Gwon, Joe Iconis, Kait Kerrigan & Bree Lowdermilk, Tim Minchin, Lin-Manuel Miranda, Chris Miller & Nathan Tysen, Laurence O'Keefe, Benj Pasek & Justin Paul, David Yazbek

   b. Notable Works: *& Juliet, 35mm, Be More Chill, The Book of Mormon, Come From Away, Death Becomes Her, Dear Evan Hansen, Fun Home, A Gentleman's Guide to Love and Murder, Grey Gardens, Hadestown, Hamilton, In the Heights, Matilda, Memphis, Natasha, Pierre and The Great Comet of 1812, Next to Normal, Shrek, Six, Something Rotten!, Spring Awakening, A Strange Loop, Tales from the Bad Years,*

Waitress.

i. MONDAY
    1. In-class examples:
        a. SONG: I Believe
        SHOW: *Book of Mormon*
        YEAR: 2011
        MUSIC & LYRICS: Trey Parker, Robert Lopez, & Matt Stone
        SUGGESTED PERFORMER: Andrew Rannells (65th Tony Awards)

        b. SONG: Touch Me
        SHOW: *Spring Awakening*
        YEAR: 2006
        MUSIC: Duncan Sheik
        LYRICS: Steven Sater
        SUGGESTED PERFORMER: Original Broadway Cast, feat. John Gallagher Jr., Jonathan Groff, Lea Michele

        c. SONG: Our Lady of the Underground
        SHOW: *Hadestown*
        YEAR: 2016
        MUSIC & LYRICS: Anaïs Mitchell
        SUGGESTED PERFORMER: Amber Gray

    2. Student performances:
        a. SONG: Changing My Major to Joan
        SHOW: *Fun Home*
        YEAR: 2014
        MUSIC: Jeanine Tesori
        LYRICS: Lisa Kron
        PERFORMER: Soprano 6

        b. SONG: My House
        SHOW: *Matilda*
        YEAR: 2010
        MUSIC & LYRICS: Tim Minchin
        PERFORMER: Soprano 5

c. WEDNESDAY
    i. Student 1: 15-minute session, plus 7-minute post-mortem
    ii. Student 2: 15-minute session, plus 7-minute post-mortem
    iii. Student 3: 15-minute session, plus 7-minute post-mortem

14. WEEK FOURTEEN: Masterclasses continue
    a. MONDAY
        i. Student 4: 15-minute session, plus 7-minute post-mortem
        ii. Student 5: 15-minute session, plus 7-minute post-mortem
        iii. Student 6: 15-minute session, plus 7-minute post-mortem

    b. WEDNESDAY
        i. Student 7: 15-minute session, plus 7-minute post-mortem
        ii. Student 8: 15-minute session, plus 7-minute post-mortem
        iii. Student 9: 15-minute session, plus 7-minute post-mortem

15. WEEK FIFTEEN: Masterclasses continue
    a. MONDAY
        i. Student 10: 15-minute session, plus 7-minute post-mortem
        ii. Student 11: 15-minute session, plus 7-minute post-mortem
        iii. Student 12: 15-minute session, plus 7-minute post-mortem

    b. WEDNESDAY
        i. Student 13: 15-minute session, plus 7-minute post-mortem
        ii. Student 14: 15-minute session, plus 7-minute post-mortem
        iii. Student 15: 15-minute session, plus 7-minute post-mortem

Introduction to Musical Theatre Pedagogy & Repertoire

IN-CLASS PERFORMANCE AND SONG STYLE SHEETS

DESCRIPTION AND DEADLINES

During this course, each student will perform twice for the class. Students will sing repertoire from throughout the musical theatre canon and will be graded on their ability to apply techniques learned in class. The instructor is not expecting polished, perfect musical theatre techniques from beginners, but attempts at the techniques and styles discussed must be made. In conjunction with the performance, students will submit a song style sheet which focuses on the history, context, and style of the repertoire, as well as assessing the song's challenges and requirements – both vocally and dramatically. While this is not an acting class, as students will be presenting theatre music, characterization and presentation will be considered in grading as well. Each student will receive a 30-minute coaching session with the instructor to be scheduled at a time that is convenient to both.

The song style sheet used in this course has been adapted from the style sheet created by Carol Kimball in her book *Song: A Guide to Art Song Style and Literature*, as well as guidelines from Christopher Arneson's book *Literature for Teaching*, ideas from Stephen Purdy in his book used in this course, with additions by the instructor.

Each song style sheet is due on Canvas or in class on the day of your in-class performance. If you plan to upload your song style sheet on Canvas, make sure to do it before 11:59 p.m. on the night before your performance, so that the instructor can make your song style sheet available for all members of the class for your in-class performance. If you are unable to do this, you must bring hard copies for the entire class. Song style sheets will be discussed in class, but if at any time you have questions or trouble with the assignment, please contact the instructor sooner, rather than later.

You will be assigned music to sing by the instructor; if you have major issues with repertoire assigned to you, please see the instructor immediately so that changes can be considered. Your in-class performances – repertoire and dates – will be assigned at the start of the course once all conflict sheets have been submitted to the instructor. Due to the nature of the scheduling – i.e. songs assigned to students will pertain to the class discussion that day – you will not be able to swap. If you miss your performance for an unavoidable reason, such as illness or some other emergency, accommodation can be made on a case-by-case basis. Vocal technique for singing musical theatre music will obviously be discussed in class, but if at any time you have questions or trouble with the songs you are singing, please contact the instructor sooner, rather than later. Song assignments will be made in conference with your applied instructor.

Each song performance is worth 5% of your grade (50 points). Each song style sheet is worth 5% of your grade (50 points). Combined, all in-class performances and the accompanying song style sheets make up 20% of your grade, (200 points).

REQUIREMENTS

YOUR IN-CLASS PERFORMANCE SHOULD:

- Demonstrate the appropriate style of singing and diction for the repertoire.
- Be presented in a way that shows characterization and storytelling.
- Include the basic requirements of singing at the graduate level including accuracy, musicality, ensemble with the pianist, and generally good technique.

YOUR SONG STYLE SHEET SHOULD:

- Have completed all sections listed on the style sheet, using additional space if necessary.
- Accurately describe the challenges and requirements of the piece.

TO EARN FULL POINTS, YOU MUST:

- Schedule and attend a coaching session.
- Perform your assigned repertoire in class on your assigned day.
- Turn in your song style sheet to the instructor and your colleagues on your assigned day.

Please see the grading rubric for this assignment for specifics.

GRADING CRITERIA

The scoring of the assignment is based on the following rubric. All scoring is at the discretion of the instructor and may fall outside of the listed percentages.

IN-CLASS PERFORMANCE RUBRIC

	FAIR 70%	GOOD 85%	EXEMPLARY 100%
STYLE & DICTION (15 points)	The text of the song comes across accurately at times, but the singer's attempts to keep in line with the style of the music and the character	The text of the song comes across accurately for the most part and is articulated by the singer keeping in line with the style of the music and	The text of the song comes across accurately and is articulated easily by the singer keeping in line with the style of the music and the character.

	articulation are inconsistent, or the singer may not attempt appropriate diction for the style. The lyrics are sometimes communicated clearly by the singer in the general style of the piece. There may be 3 or more errors.	the character. The lyrics are communicated by the singer in the general style of the piece. There may be 1-2 errors.	The lyric is fully communicated by the singer in the appropriate style of the piece.
CHARACTER (10 points)	The singer has made some character-based choices regarding the physical, musical, and vocal presentation of the piece. They sometimes engage their audience, and their choices of gesture and/or facial expressions are not always in line with the character.	The singer has made character-based choices regarding the physical, musical, and vocal presentation of the piece. They generally engage their audience for the entire performance and their choices of gesture and/or facial expressions are in line with the character.	The singer has made excellent character-based choices regarding the physical, musical, and vocal presentation of the piece. They actively engage their audience for the entire performance and their choices of gesture and/or facial expressions are keenly in line with the character.
COACHING (10 points)	Student shows a resistance to attempting new techniques or styles and/or the student does not schedule a session, and/or the student does not appear at a scheduled session.	Student somewhat shows a willingness to attempt new techniques or styles and is sufficiently prepared for the coaching session.	Student shows an eager willingness to attempt new techniques or styles and is well prepared for the coaching session.
TECHNIQUE (15 points)	The singer shows minimal effort towards command of the required technique for the selection (belt, mix, legit, etc.) and sometimes makes suitable choices demanded by the style of the piece and the character. Changes in register are often not smooth or even.	The singer shows effort towards command of the required technique for the selection (belt, mix, legit, etc.) and often makes suitable choices demanded by the style of the piece and the character. In general, changes in register are smooth and even – except where intentionally uneven.	The singer shows command or significant effort towards command of the required technique for the selection (belt, mix, legit, etc.) and makes excellent choices demanded by the style of the piece and the character. Changes in register are smooth and even – except where intentionally uneven.

SONG STYLE SHEET RUBRIC

	FAIR 70%	GOOD 85%	EXEMPLARY 100%
ACCURACY (25 points)	Most sections of the sheet are filled out with correct and accurate information. Information about history, acting/story, and technique are not treated with equal importance and attention. There are 3 or more errors. Less than 100% of the song sheet may have been completed.	Nearly all sections of the sheet are filled out with correct and accurate information. Information about history, acting/story, and technique are often treated with equal importance and attention. 1-2 errors allowed. 100% of the song style sheet was completed.	All sections of the sheet are filled out with correct and accurate information. Information about history, acting/story, and technique are treated with equal importance and attention. 100% of the song style sheet was completed.
THOROUGHNESS (25 points)	The student completed each section of the sheet, sometimes offering partial thoughts and information. A reader with no background information on the song or show will need to look up context often to understand the student's content.	The student completed each section of the sheet with somewhat thorough answers, offering complete thoughts and useful information. A reader with no background information on the song or show may need to look up context at times to understand the student's content.	The student completed each section of the sheet with thorough answers, offering complete thoughts and useful information for a reader with no background information on the song or show.

SONG STYLE SHEET		
TITLE:		
SHOW:		YEAR OF PREMIERE:
SONG GENRE/STYLE:		TEMPO:
COMPOSER (W/DATES):		
LYRICIST (W/DATES):		
TECHNIQUE		
Challenges		
Range, Tessitura & Type of Singing		
MELODY		
Phrase shape, length		
HARMONY		
Tonality		
RHYTHM		
Rhythmic patterns		
Tempo and Meter		
ACCOMPANIMENT		
Texture		
Shared material		
CHARACTER & TEXT		
Text & Subtext		
Age and socio-economic position of the character		
Purpose of the song in the overall show/plot		
Character's personality and connection to the song		
OTHER NOTES:		

Introduction to Musical Theatre Pedagogy & Repertoire

PERFORMANCE REVIEW

DESCRIPTION AND DEADLINE

Attend a performance of a musical or another similar performance and write a 750-word critique of the vocal performances of the actors covering the singing style (legit, mix, belt, etc.), alignment, respiration, registration, and resonance. If you choose to attend a performance other than a traditional musical theatre production, i.e. a staged production of a complete musical, you must have your performance approved by the instructor.

A music review is a review of the performance and performers, not the work. Were the pieces well performed? If so, how so? If not, why not? Use the vocabulary that we have been developing throughout the course to express your thoughts and opinions.

Your review is due on canvas at 11:59 p.m. on Sunday at the end of week 7.

The review is worth 15% of your grade (150 points).

REQUIREMENTS

YOUR REVIEW SHOULD INCLUDE:

- Basic info: title, composer, lyricist, date, time, and location of the performance; including significant performers and their roles. This information does not count toward your word count.
- Discussion of the singing style, alignment, respiration, registration, and resonance.
- 750-words

Please see the grading rubric for this assignment for specifics.

THINGS TO NOT WRITE ABOUT IN A REVIEW

IN A REVIEW, YOU GENERALLY DO NOT DISCUSS:

- The intrinsic worth of the pieces that are performed. Typically, only at premiers of new compositions does the worth of the new piece get discussed.
- The life of the composer or the history of the pieces, such info is usually given in program notes. A small amount of information is fine especially if it creates or

establishes context for an area of vocal production that you would like to discuss, but there is no need to re-write Wikipedia.

- If you are reviewing something with a story, one short paragraph is enough to summarize the plot. Extensive summaries will not count towards your word count.

GRADING CRITERIA

The scoring of the assignment is based on the following rubric. All scoring is at the discretion of the instructor and may fall outside of the listed percentages.

MUSICAL THEATRE PERFORMANCE REVIEW RUBRIC

	FAIR 70%	GOOD 85%	EXEMPLARY 100%
TERMINOLOGY (45 points)	Discusses the singing style, alignment, respiration, registration, and resonance. Most terminology used correctly. May not discuss all required elements.	Discusses the singing style, alignment, respiration, registration, and resonance. All terminology used correctly.	Discusses the singing style, alignment, respiration, registration, and resonance in depth. All terminology used correctly.
LENGTH (20 points)	Less than 750 words, or more than 850	-	At least 750 words, no more than 850.
MECHANICS (20 points)	A few (5-6) mistakes in grammar, punctuation, spelling, and capitalization. Some care has been taken to make sure that unique words and names are spelled correctly, etc.	Minimal (3-4) mistakes in grammar, punctuation, spelling, and capitalization. Care has been taken to make sure that foreign words and names are spelled correctly, including accents, umlauts, etc.	Very few (1-2) mistakes in grammar, punctuation, spelling, and capitalization. Care has been taken to make sure that foreign words and names are spelled correctly, including accents, umlauts, etc.
EXAMPLES & OBSERVATIONS (45 points)	Some discussion of musical examples and descriptions. Details may be vague.	Many detailed musical descriptions and examples.	Many detailed musical descriptions and examples are discussed thoroughly.
BASIC INFORMATION (20 points)	Some or none or the required basic information is present.	-	All required basic information is present.

Introduction to Musical Theatre Pedagogy & Repertoire

MASTER CLASS

DESCRIPTION AND DEADLINE

You will be the master teacher in a master class for a musical theatre singer. You will receive the repertoire selection one week in advance of the master class to be well-acquainted with the material. You will have 15 minutes to work with the student and cover whichever topics you feel are most crucial, and that you feel will best allow for growth in the students' performance while displaying the knowledge you have gained in the course, and that you have as a singer in your own right.

The master classes will take place in weeks 13-15 of the semester and dates will be assigned at the start of the course once all semester conflicts have been submitted to the instructor. You may be asked to be a singer in one of the master classes. If so, you will not be graded on your performance as a singer in the class.

The master class is worth 15% of your grade (150 points).

REQUIREMENTS

YOUR MASTER CLASS SHOULD:

- Discuss the appropriate style of singing for the repertoire presented by the singer.
- Encourage a positive and creative learning environment for the singer.
- Include terminology and concepts learned and refined in the course.
- Be a poised, flexible, and inventive demonstration of the knowledge you have acquired this semester

Please see the grading rubric for this assignment for specifics.

GRADING CRITERIA

The scoring of the assignment is based on the following rubric. All scoring is at the discretion of the instructor and may fall outside of the listed percentages.

MASTER CLASS RUBRIC

	FAIR 70%	GOOD 85%	EXEMPLARY 100%
ENCOURAGES A POSITIVE LEARNING EXPERIENCE (50 points)	The student attempts to promote a positive learning environment for the singer and struggles building rapport; difficulty using encouraging language and feedback may be too harsh or lack tact. They may not always show enthusiasm for the subject matter. They attempt to create a caring and non-threatening environment for exploring new sounds and techniques, while generally encouraging creativity, risk-taking, and curiosity with moderate success.	The student promotes a positive learning environment for the singer and builds positive rapport using encouraging language and tactful, honest feedback. They show enthusiasm for the subject matter while encouraging the same in the singer. They create a caring and non-threatening environment for exploring new sounds and techniques, while generally encouraging creativity, risk-taking, and curiosity.	The student promotes a positive learning environment for the singer and builds positive rapport immediately using encouraging language and tactful, honest feedback. They consistently show true enthusiasm for the subject matter while encouraging the same in the singer and the audience. They create a highly caring and non-threatening environment for exploring new sounds and techniques, while consistently encouraging creativity, risk-taking, and curiosity.
COMFORT WITH IDEAS AND SINGER (50 points)	The student displayed inconsistent knowledge of the course content, using examples and explanations that may at times be unclear. They allowed for some opportunities for the singer to tie concepts together. Often the student had difficulty expressing terminology/language with the singer that hindered the singer's own self-discovery.	The student displayed knowledge of the course content by using varied examples and explanations. They allowed for a variety of experiences and opportunities for the singer to tie concepts together. They used appropriate terminology/language with the singer that allowed for the singer's own self-discovery.	The student displayed considerable knowledge of the course content by using multiple examples and explanations. They allowed for a wide variety of experiences and opportunities for the singer to tie concepts together. They effectively used appropriate terminology/language with the singer that allowed for the singer's own self-discovery.
KNOWLEDGE APPLICATION (50 points)	The student did not work with the singer focusing on the materials and concepts discussed in the class and often (3 or more X) fell back on bel-canto techniques and strategies. They were not able to bring the full range of ideas to the masterclass. They did	The student worked with the singer focusing on the materials and concepts discussed in the class and sometimes (1-2X) fell back on bel-canto techniques and strategies. They were not always able to bring the full range of ideas to the masterclass.	The student easily worked with the singer focusing on the materials and concepts discussed in the class and did not fall back on bel-canto techniques and strategies. They were able to bring the full range of ideas to the masterclass, discussing

	not discuss the correct styles and techniques at the correct moment.		the correct styles and techniques at the correct moment.

Introduction to Musical Theatre Pedagogy & Repertoire

FINAL PROJECT: DESIGNING AN AUDITION BOOK

DESCRIPTION AND DEADLINES

During the course, the concept of an audition book, musical theatre types, different vocal styles, and a multitude of repertoire are discussed. You will use that knowledge, and your own outside research and practice, to create an audition book for yourself or another singer of your choice. You will select 10 songs to fulfill the various categories that should be included in an audition book. You should make sure to have a variety of vocal techniques, styles, composers, and time periods. Make sure to have a mix of ballads and up-tempo songs as well. Remember the point of the audition book is to be able to show a wide variety of skills and have a well-rehearsed piece ready for any type of production. For this project you will also complete a song style sheet for each of the 10 songs on your list.

Below are the general eras that should be represented in the book, you only need to choose 10 songs for the purpose of this assignment.

- Contemporary x 2
- Disney
- Golden Age x 2
- Great American Songbook x 2
- Operetta
- Pop/Rock x 2
- Hip-Hop/R&B
- Post-Golden Age x 2
- Sondheim
- Wild Card

Remember the various singing styles outlined in Stephen Purdy's book, *Musical Theatre Song*. Make sure that all are represented on your final project at least once. Depending on the type of the person you are designing your book for, one or more of these categories may not fit. If you feel that you need to leave one out, defend your reasoning in the final project you submit, but also feel free to check in with your instructor if you have questions.

- Traditional mix-y legit
- Traditional mix-y belt
- Traditional heavy legit
- Traditional heavy belt
- Contemporary mix-y legit
- Contemporary mix-y belt
- Contemporary heavy legit
- Contemporary heavy belt

The second portion of the final project is to select 5 vocal exercises that will aid the singer in the techniques required for the songs selected. Include your five chosen exercises with a brief description of their purpose and which songs they might be applied to.

AUDITION BOOK SONG LIST	5%	50 points
VOCAL EXCERCISES	5%	50 points
SONG STYLE SHEET (x 10)	20%	200 points
TOTAL	30%	300 points of your total grade for the course

Your final project is due on canvas at 11:59 p.m. on Sunday at the end of week 13.

REQUIREMENTS

YOU WILL TURN IN:

- A 200-250 word description of your target singer, i.e. the singer for whom you are designing the book. Include their type, vocal range, and strengths.
- A list of 10 songs that make up the book of your target singer, including the following information:
    - song title
    - show title
    - composer/s
    - lyricist/s
    - year composed or premiered
    - vocal technique
    - song category
    - tempo
- A completed song style sheet for each selection (a total of 10)
- A list of 5 exercises, with musical notation if needed
- An explanation of the purpose of each exercise

YOUR BOOK SHOULD:

- Describe your target singer, their type, vocal strengths, and your reasoning for which categories of song you chose to include.
- Make sense being presented by one actor or "type."
- Show a variety of vocal techniques, styles, composers, and time periods.

YOUR EXERCISES & REASONING SHOULD:

- Aid in the appropriate style of singing for the repertoire.
- Explain which issues each exercise might address.
- Be applicable to the chosen songs.
- Be useful to the target singer of the set of songs.

YOUR SONG STYLE SHEETS SHOULD:

- Complete all sections listed on the style sheet, using additional space if necessary.
- Accurately describe the challenges and requirements of the piece.

GRADING CRITERIA

The scoring of the assignment is based on the following rubrics. All scoring is at the discretion of the instructor and may fall outside of the listed percentages.

BOOK RUBRIC

	FAIR 70%	GOOD 85%	EXEMPLARY 100%
DESCRIPTION OF SINGER (5 points)	The description of the singer may not include playable age, general physical characteristics, and vocal strengths. The information may not be specific enough, or the type may be incorrect. It is less than 200 words.	The description of the singer includes playable age, general physical characteristics, and vocal strengths. The information may not be specific enough. It is at least 200 words.	The description of the singer includes playable age, general physical characteristics, and vocal strengths. It is at least 200 words.
APPROPRIATENESS OF REPERTOIRE (15 points)	Most of the songs selected fit the type of singer described but do not necessarily focus on the singer's strengths. 3 or more songs may be questionable as to their fit with the type.	The songs selected fit the type of singer described and focus on the singer's strengths. 1 or 2 songs may be questionable as to their fit with the type.	The songs selected fit the type of singer described very well and focus on the singer's strengths.
VARIETY OF REQUIRED TECHNIQUE (10 points)	The student does not have all appropriate categories covered and-balanced among the songs selected.	-	The student has all appropriate categories covered and well-balanced among the songs selected.
VARIETY OF STYLES & TEMPI (10 points)	The student does not have a variety of musical styles represented, and 3 or more of the styles are not in line with the singer's type. There is not a great balance between ballads and up-tempo songs (80/20)	The student has a good variety of musical styles represented but may have 1 or 2 that are not in line with the singer's type. There is not a great balance between ballads and up-tempo songs (70/30)	The student has a good variety of musical styles represented according to the type of singer. There is an even balance between ballads and up-tempo songs (50/50 or 60/40)
VARIETY OF COMPOSERS & TIME PERIODS (10 points)	The student has some decades (between the 1920s-2020s at 5 or less) covered and repeats 2 or more composers.	The student has many decades (between the 1920s-2020s at least 6) covered and may have repeated one composer.	The student has most decades (between the 1920s-2020s at least 7) covered and does not repeat any composers.

VOCAL EXERCISE RUBRIC

	FAIR 70%	GOOD 85%	EXEMPLARY 100%
APPROPRIATENESS (25 points)	The exercises are not always notated in a way that makes sense and the instructions are not always clear, some (3 or more sentences) may need clarification. Some exercises pinpoint a specific skill or technique, though some do not seem immediately applicable to the selected songs. Some exercises may not seem related to the selected songs.	The exercises are notated in a way that makes sense and the instructions are generally clear, but some (1-2 sentences) may need clarification. Each exercise pinpoints a specific skill or technique, though some do not seem immediately applicable to the selected songs.	The exercises are notated in a way that makes sense and the instructions are clear. Each exercise pinpoints a specific skill or technique required for one or more of the selected songs.
EXPLANATION (25 points)	The student's explanation of the purpose for each exercise is not always clear and may not use terms from the course and vocal pedagogy to explain their reasoning for assigning each exercise. They use too much colloquial language in place of pedagogical terms.	The student's explanation of the purpose for each exercise is generally clear and uses terms from the course and vocal pedagogy to explain their reasoning for assigning each exercise. They may use some colloquial language in place of pedagogical terms.	The student's explanation of the purpose for each exercise is exceptionally clear and uses multiple terms from the course and vocal pedagogy to explain their reasoning for assigning each exercise.

SONG STYLE SHEET RUBRIC

	FAIR 70%	GOOD 85%	EXEMPLARY 100%
ACCURACY (10 points)	Most sections of the sheet are filled out with correct and accurate information. Information about history, acting/story, and technique are not treated with equal importance and attention. There are 3 or more errors. Less than 100% of the song sheet	Nearly all sections of the sheet are filled out with correct and accurate information. Information about history, acting/story, and technique are often treated with equal importance and attention. 1-2 errors allowed. 100% of the song style sheet was completed.	All sections of the sheet are filled out with correct and accurate information. Information about history, acting/story, and technique are treated with equal importance and attention. 100% of the song style sheet was completed.

	may have been completed.		
THOROUGHNESS (10 points)	The student completed each section of the sheet, sometimes offering partial thoughts and information. A reader with no background information on the song or show will need to look up context often to understand the student's content.	The student completed each section of the sheet with somewhat thorough answers, offering complete thoughts and useful information. A reader with no background information on the song or show may need to look up context at times to understand the student's content.	The student completed each section of the sheet with thorough answers, offering complete thoughts and useful information for a reader with no background information on the song or show.

Introduction to Musical Theatre Pedagogy & Repertoire

COMPLETED FINAL PROJECT

SINGER

I am designing this audition book for myself. I am a 41-year-old, plus-sized, 6-foot-tall dramatic soprano. I feel that my playable age on stage is 30-50, depending on the rest of the cast. Being a dramatic soprano, I do have a well-developed chest voice, so luckily, a lot of the aging divas with chesty, bittersweet songs fit my voice well. I also have a great higher register, so I can sing all the old aunts in Rodgers & Hammerstein shows, with their long, forte, top-of-the-staff moments. I have a good handle on my speech range, the traditional secondo passaggio mix, and can belt consistently up to a C natural.

I don't feel that I would be called on to ever need a contemporary high, heavy belt, so I have not included that in my list. I have also not included 50's pop, gospel, R&B, hip hop, or hard rock. Again, those are not things I would ever audition for, and I don't think I would be anyone's first choice for those types of shows or roles. The songs and characters chosen I believe would fit into my physical type –middle aged women, oddball types, mysteriously forever single female relatives, and in one case – an inanimate object. The only exceptions would be the two Great American Songbook selections since those songs are not typically performed within the shows they were originally written for, but more often in cabaret and concert settings.

SONG LIST

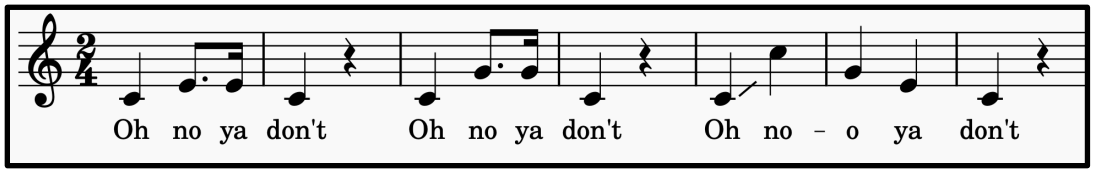
"I Got Rhythm"	***Girl Crazy***	1930	traditional mix-y belt
Music by George Gershwin	Lyrics by Ira Gershwin		American songbook up-tempo
"In the Still of the Night"	***Rosalie***	1937	traditional mix-y legit
Music & Lyrics by Cole Porter			American songbook ballad
"Come Home"	***Allegro***	1947	traditional heavy legit
Music by Richard Rodgers	Lyrics by Oscar Hammerstein II		golden age ballad
"100 Easy Ways to Lose a Man"	***Wonderful Town***	1953	traditional heavy belt
Music by Leonard Bernstein	Lyrics by Comden & Green		golden age up-tempo
"I Don't Want to Know"	***Dear World***	1969	traditional mix-y/heavy belt
Music & Lyrics by Jerry Herman			post-golden age up-tempo
"Losing My Mind"	***Follies***	1970	traditional mix-y belt
Music & Lyrics by Stephen Sondheim			sondheim ballad
"Beauty and the Beast"	***Beauty and the Beast***	1991	contemporary mix-y legit
Music by Alan Menken	Lyrics by Howard Ashman		disney ballad
"Fable"	***The Light in the Piazza***	2005	contemporary heavy legit
Music & Lyrics by Adam Guettel			contemporary mid-tempo
"I Miss the Mountains"	***Next to Normal***	2008	contemporary mix-y belt
Music by Tom Kitt	Lyrics by Brian Yorkey		pop/rock musical
"Days"	***Fun Home***	2014	contemporary mix-y legit
Music by Jeanine Tesori	Lyrics by Lisa Kron		contemporary mid-tempo

VOCAL EXERCISES

EXERCISE 1: Middle Voice Palate Stretch

By: Beverly A. Patton

from *The Vocal Athlete: Application and Technique for the Hybrid Singer*, 2nd edition

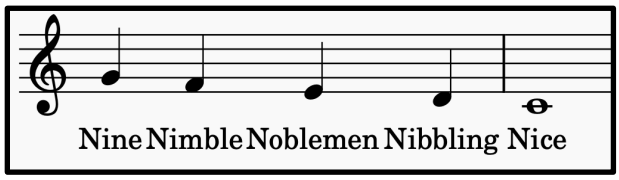


For this singer, start the exercise at Ab3, working up in semitones, and then back down. Because there is an octave leap you won't get very far! I wouldn't recommend going past a B4/C5 if this is being used as a warm-up. Especially important is the energy for the slide on the octave leap. Make sure not to take up weight and keep the tone production as close to speech as possible, using increasing emotional intensity.

REASONS FOR ASSIGNING: I actually learned this exercise about 10 years ago at the Bel Canto Can Belto workshop at Penn State where the author, Beverly Patton, was one of the presenters. I've used it for myself, and many students since. I was looking through *The Vocal Athlete* and saw it, I had never heard the title before – but it's perfect! This exercise is great when trying to energize speech singing, especially with the increase in pitch moving from 131 to 151 to 18531. It helps students to understand the call sound without screaming, and to add intensity without yelling. Especially if a student's singing isn't as classically based, the raised soft palate may be a foreign idea, and this is really effective for this.

It helps with pretty much all of this repertoire, except for maybe the *Allegro*. It would be great for "I Got Rhythm," "100 Easy Ways…," "Losing My Mind," "I Don't Want to Know," "I Miss the Mountains" and "Days."

EXERCISE 2: Nine Nimble Noblemen Nibbling Nice
By: Barbara DeMaio



For this singer, start the exercise at G4, working down in semitones to around a D4, and then back up to around D5. As they descend, make sure to stay in a speech quality, and don't drop into classical chest sound. In general, focus on a silent breath and keeping things light. Don't try to over tank breath either – you don't need that much.

> **REASONS FOR ASSIGNING**: Barbara DeMaio taught this to me in a lesson after I went to her begging for help with belting. She has a big classical voice that had learned to belt, and from what I heard from her singers at NATS, was very successful as a teacher of musical theatre singing. I asked specifically for help with my high belt because I was struggling with the sensations I was supposed to be having, and without hearing me do anything else, this was the first thing she had me do. The [n] sound is a great tool for focusing breath energy in any style, and combined with a simple scale its very effective giving the singer access to upper belt range, as well as making sure not to flip into classical chest sound as you work down.
>
> I think this would be specifically good for "I Don't Want to Know," "Beauty and the Beast," "I Miss the Mountains," and "Losing My Mind."

EXERCISE 3: Messa di Voce
By Mary Saunders Barton
from *Cross-Training in the Voice Studio: A Balancing Act*

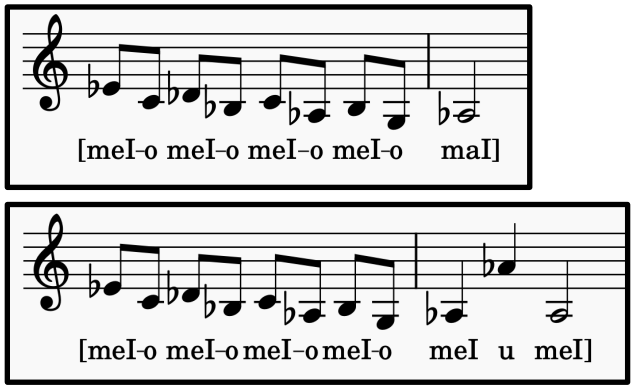
ooo – you – ah – you – ooo

This is done on a single pitch, moving from a head voice, into mix, into belt, and back. The singer should start on Eb4 and move up by semitone to D5. The 'you' for the mix portion is to bring in the [i] sound present in the j glide [ju]. Once the singer can do this successfully and understands the sensation, the [j] can be left out.

REASONS FOR ASSIGNING: Even just the name of this exercise served as an eye-opener for me. Having difficulty with dynamic control in my heavy belt sound, this made a lot of things clear. One, the vowel formant changes the volume in belt singing dramatically. Obviously, I knew this from experience and study, but I still think very classically most of the time, so this is a bit of a brain switch. Two, skilled musical theatre singers use register shifts to change colors, and not necessarily dynamics. Again, this is something I must have heard subconsciously listening to my favorites – Bernadette Peters, Alice Ripley, etc. – but I had never actively thought about it. After reading and watching the video of the exercise that came with the book, I went back to listen to some live recordings of some of my favorite singers and noted the obvious register shifts. This exercise makes it pretty cut and dried and it is an incredibly useful tool. So, it isn't in fact a dynamic exercise but a register balancing exercise that demonstrates the dynamic and color options those registers can provide.

This is applicable to all musical theatre repertoire, as even heavy legit or heavy belt pieces do have moments of mix quality in them.

EXERCISE 4: May oh my



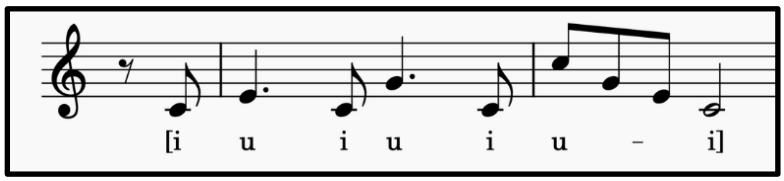
This is actually a two for one! The first variation doesn't have the leap, and so it focuses just on the flexibility needed to accurately sing the pattern. The singer should stay in a speech quality for the entire exercise. The second variation involves a leap into head voice. All of the exercise should be sung with a speech quality except for the [u], which should be sung in a mix-y head. The focus here isn't on smoothness of transition, and the singer should focus on isolating the register shifts.

REASONS FOR ASSIGNING: The purpose of this exercise is to encourage laryngeal flexibility. I don't remember when or where I learned this, but it is another one that I

have used a lot. This exercise isn't about smooth transition like the messa di voce, but about the ability to transition. So, if the singer is feeling particularly stuck that day, this can be a good exercise to shake things out in a sense. To me, this exercise always feels like a tension release, especially the version without the leap.

This would be particularly helpful for "I Got Rhythm," "In the Still of the Night," "Beauty and the Beast," "Fable," and "I Miss the Mountains."

EXERCISE 5: Ooey-oo



This exercise focuses primarily on a headier mix sound. Whereas in the previous exercise we weren't worried about evenness, here we do want even, consistent sound through each repetition of the exercise. The singer should have a more rounded tone in this exercise as well, though there will still be a speech-like quality especially in lower and middle ranges. We are looking for shared resonance and moving easily throughout the range. The singer can start this on a C4 or even a Bb3 and go up to a starting note of G4. The singer can take it higher if needed, but most musical theatre singing doesn't go above a G5, though there are exceptions.

REASONS FOR ASSIGNING: Mix quality requires the singer to maintain some amount of vocal fold closure as they move up in the range to keep some of that TA sound as they move into higher ranges. This exercise starts below the staff with a nice closed vowel like [i] and moves up with a vowel like [u] that is very head voice friendly. This exercise allows the singer to focus on thinning out the folds as the range goes up, making sure not to fully flip into head voice too soon.

This is good for "In the Still of the Night," "Come Home," "Beauty and the Beast," "Days," and "Fable."

SONG STYLE SHEETS

All song style sheets are attached in the order listed below:

1. I Got Rhythm
2. In the Still of the Night
3. Come Home
4. 100 Easy Ways to Lose a Man
5. Losing My Mind
6. I Don't Want to Know
7. Beauty and the Beast
8. Fable
9. I Miss the Mountains
10. Days

SONG STYLE SHEET	
TITLE: I Got Rhythm	
SHOW: *Girl Crazy*	YEAR OF PREMIERE: 1930
SONG GENRE/STYLE: Great American Songbook	TEMPO: up-tempo
COMPOSER (W/DATES): George Gershwin (1898 – 1937)	
LYRICIST (W/DATES): Ira Gershwin (1896 – 1983)	
TECHNIQUE	
Challenges	The technical challenges in this piece are working to achieve evenness between registers, effective use of speech range, and a D5 that could be belted or mixed – so it could be used as a song to practice that skill.
Range, Tessitura & Type of Singing	This song has a range of B3 to D5, and a tessitura of D4 to Bb4. The song is sung in a traditional, mix-y belt style. It's one of those songs that can be sung a number of different ways depending on the performer and the performance.
MELODY	
Phrase shape, length	The phrases are pretty short for the most part. For the first half of the piece, the phrases start in the middle of the range, go up, back to the middle, and then go down. For the refrain, they start at the low end, and then make an arc, finishing on the same pitch they began on. It goes up four notes from tonic, and then back down. There are a few leaps, but they are not the majority of the piece in any way.
HARMONY	
Tonality	The tonality is very solidly G. The piece begins and ends on tonic, and also spends a lot of time highlighting the dominant.
RHYTHM	
Rhythmic patterns	In the verse, there are quarter note – half note patterns in the voice, and a more regular pattern in the piano. Both start on one consistently. In the refrain, the piano starts on one, but when the voice comes in on two, they sound together in a dotted rhythm with tied eighths that sometimes give the feel of a hemiola even though no bar lines are crossed.
Tempo and Meter	The song is in cut time and is marked 'lively'. The refrain is marked 'with abandon,' which I read as to actually pick up the pace as you move towards the conclusion of the song.
ACCOMPANIMENT	
Texture	The texture is homophonic, and the piano goes back and forth between a spare accompaniment and a thicker more raucous sound featuring several diminished chords, and a few augmented sixths.
Shared material	There are a few places where the piano doubles the voice, I would ask the pianist to leave those out and focus on the other notes in those sections. Otherwise, with this style of music it is too difficult to push/pull/stretch notes the way the singer might want to.

CHARACTER & TEXT	
Text & Subtext	The text is about deciding to be happy. Whether or not you have money, or all sorts of problems – having a beautiful day and someone to share it with are all that anyone needs. I am sure you could add subtext to this, especially because despite the lyrics – Kate definitely doesn't have a man. But because this is a song performed diegetically, I think there is less subtext.
Age and socio-economic position of the character	There is not much information about the character, but being a showgirl would historically imply that she is not from a wealthy or well to do family. If she is the headliner at the ranch, she is likely in the best situation financially that she has been in during her life. She is likely in her late 20's or early 30's.
Purpose of the song in the overall show/plot	In the show, this song is diegetic and is sung by the main showgirl as part of the stage show at a dude ranch.
Character's personality and connection to the song	She is a bold and confident woman with a no-good ex literally named Slick. In this song though, I don't think she cares. She's a professional and putting on a great show.
OTHER NOTES: The chord progression in this song is quite important in jazz history and is also known as rhythm changes. It's one of the most common jazz chord progressions and was used quite often in early bebop and is used as the basis of many jazz tunes by greats like Charlie Parker and Duke Ellington. (Wikipedia: Rhythm Changes)	

SONG STYLE SHEET	
TITLE: In the Still of the Night	
SHOW: *Rosalie*	YEAR OF PREMIERE: 1937
SONG GENRE/STYLE: Great American Songbook	TEMPO: ballad
COMPOSER & LYRICIST (W/DATES): Cole Porter (1891 – 1964)	
TECHNIQUE	
Challenges	Dynamics are one of the challenges of this piece. The key that I like begins quite low, so one of the challenges is having enough sound that I carry, but not so much that it sounds too operatic. Another challenge would be getting into the more legit mix sound on an [u] on the D5 while controlling my vibrato and dynamics.
Range, Tessitura & Type of Singing	This song has a range of A3 to D5, and then tessitura is much the same. Porter uses the full range of the singer in equal amounts in different sections of the song. The song is sung in a traditional, mix-y legit style.
MELODY	
Phrase shape, length	This song has some longer phrases. There are your typical four bar phrases, but it maintains a pattern of 4 bars-4 bars-8 bars until we get to the refrain; so, you really need to be ready for that long phrase coming up. The shorter phrases don't climb as high in pitch either. They stay a bit narrower, but they really begin to stretch on the longer phrases, and then when it moves into the refrain.
HARMONY	
Tonality	The piece is in D major, but Porter does play with chromatics a bit. In the phrase before the refrain, he raises every scale degree except 5, it almost seems like it's going to modulate until the refrain hits. He then reasserts DM with a big appassionato tonic chord, the voice is on the tonic (D5) as well, the highest note of the piece. There is a lot of switching back and forth from a D major chord to a Dm7 in two bar sets, but he never actually fully moves anywhere.
RHYTHM	
Rhythmic patterns	For the verse, the pattern of quarter-quarter-half/ whole is maintained for the short phrases, with a few alterations in the stretched out 8 bar phrases. The phrases in the refrain have longer notes (half and whole) and at least one dot per phrase.
Tempo and Meter	The song is in cut time, and the tempo marking is *andantino,* 'in a steady movement, but not too fast'. So, the long, slow feeling of the song is very intentional. Once the voice comes in, the expression marking 'mysteriously' appears.
ACCOMPANIMENT	
Texture	The texture is homophonic, and on the thinner side throughout. The piano never attempts to overpower the voice in any way, it very effectively sets the mysterious mood asked

	for in the markings. The piano maintains a steady rhythm throughout. It sounds on every beat, even if it is a pedal tone.
Shared material	The piano doubles the vocal line sometimes, but when I sing this, I have the pianist leave that out. In the refrain at the start of each phrase, the voice and piano are sounding the same rhythm.
CHARACTER & TEXT	
Text & Subtext	The text of this song is about a lovesick person gazing out at the night sky and wondering about the object of their affections.
Age and socio-economic position of the character	The song is sung by Dick, a West Point football star, so we can likely assume he came from a good background and college aged. The book of this musical is generally regarded as bad, and it doesn't have much plot or characterization.
Purpose of the song in the overall show/plot	This song is sung when Dick thinks Rosalie (the woman he likes, who is a student at Vassar that pretended to be a peasant but is the Princess of Romanza…) is promised to someone else.
Character's personality and connection to the song	He's also a pilot and flies to see Rosalie in her home country at one point. He is in a macho atmosphere – football and the military, and PILOTS in the military at that – but can still feel the deep sentiment of this song. I think that means it is very deeply felt and should be by the performer as well.
OTHER NOTES: Apparently, Nelson Eddy (the star of the film) thought the song was too hard, especially the long refrain and asked for a replacement, but Porter went behind his back to the producer to make sure the song stayed in. It ended up being one of the only good things about the movie, Eddy made it a regular part of his set list. It was featured on the Hit Parade and went on to become a jazz standard played and sung by all sorts of artists. (Philip Furia: *The Poets of Tin Pan Alley: A History of America's Great Lyricists*)	

SONG STYLE SHEET	
TITLE: Come Home	
SHOW: *Allegro*	YEAR OF PREMIERE: 1947
SONG GENRE/STYLE: Golden-Age	TEMPO: ballad
COMPOSER (W/DATES): Richard Rodgers (1902 – 1979)	
LYRICIST (W/DATES): Oscar Hammerstein II (1895 – 1960)	
TECHNIQUE	
Challenges	The main vocal challenge in this piece is assuring evenness moving through G4 to E5. This is a difficult area to maintain consistency in using any technique.
Range, Tessitura & Type of Singing	This song has a range of E4 to F5, and a tessitura of G4 to E5. The song is sung in a traditional, heavy legit style.
MELODY	
Phrase shape, length	There isn't a consistent pattern in the phrase length, but most are under 4 bars. The shapes are not consistent either, most have a general arc shape, but many go up without coming back down.
HARMONY	
Tonality	The piece is in Eb major, and except for the short bridge, it stays there very clearly, the piano switching from I to V and back again for most of the piece. In the bridge, there is a very short modulation to a minor tonality, and a few dissonant chords (6 bars), but it quickly goes right back to the tonic. The songs in this show are less histrionic than some of his others because Rodgers was attempting to write a "serious" musical. The direction, set, and staging were all very different from their first two shows – *Oklahoma!* and *Carousel* – and the music feels different as well. (Thomas S. Hischak: *The Rodgers and Hammerstein Encyclopedia*)
RHYTHM	
Rhythmic patterns	There are a lot of straight quarters in this song. Other than that, there are not any notable patterns.
Tempo and Meter	The song is in 4/4, and the tempo marking is *andante*, and while it isn't marked, there are some moments where slight rubato would be appropriate if done tastefully.
ACCOMPANIMENT	
Texture	The texture is homophonic, and lush like many Rodgers & Hammerstein songs. The chords are very full, and the piano offers a regular pulse in this piece. The left hand maintains an ostinato for much of the song, while the right hand fills in the harmony. It only really changes in 3 or 4 bars, and at the very end of the song, and the first two bars, which are a transition from the Greek chorus in the previous scene.
Shared material	The right hand does have the melody doubled about 75% of the time, and in this piece because of the style. It would work as the rhythm is so steady. The voice wouldn't be doing much

	pushing or pulling with the rhythm of the notes. This would be heavily orchestrated, which is not to say that the conductor couldn't give some room, but Rodgers & Hammerstein music is typically sung quite straight.
CHARACTER & TEXT	
Text & Subtext	The text is sung by a ghost but can easily be read as an internal monologue of the person to whom the song is directed – Joe, the main character of the musical. The singer implores the subject to come home, where everything is right, and good, and he's appreciated. This of course implies that he isn't in his current position – where he has no connection to his patients, and his wife is cheating on him. You can think of this as a retreat to lick one's wounds, or maybe that the subject should never have left home in the first place and needs to correct an error – which is very strongly implied by the story in general.
Age and socio-economic position of the character	The character singing this song is the ghost of Joe's mother, Marjorie. She was the wife of a small-town doctor. While they were not rich, they were not in poverty either. She was not too old when she passed, likely around age 50. It was a few years after her son graduated from medical school. Based on the time, I would assume she had him in her early 20's, or even late teens, making her in her early 50's after he graduates and works at home for a few years.
Purpose of the song in the overall show/plot	Marjorie and Joe's grandmother are watching him from heaven and commenting on the current state of his life.
Character's personality and connection to the song	She is earnest in her words. Marjorie did not think he should have married his wife, and if she had known about the offer to be a big city doctor, she likely wouldn't have liked that either. But most of all, I think she wants her child to be happy. She sees that he is unfulfilled, unhappy, and hurting – and wants to change that in any way she can. She is opinionated enough in life that she tells his then girlfriend and future wife Jennie that she is wrong for her son, right to her face. We know that she is not shy about her opinions.
OTHER NOTES:	

SONG STYLE SHEET	
TITLE: 100 Easy Ways to Lose a Man	
SHOW: *Wonderful Town*	YEAR OF PREMIERE: 1953
SONG GENRE/STYLE: Golden-Age	TEMPO: up-tempo
COMPOSER (W/DATES): Leonard Bernstein (1918 – 1990)	
LYRICIST (W/DATES): Betty Comden (1917 – 2006) & Adolph Green (1914 – 2002)	
TECHNIQUE	
Challenges	The technical challenges here are the speak-y nature of the song, and the strong belted notes at the end. The singer needs to make sure not to drive their voice into the ground. In some songs, the super low range notes can be breathier, but in this song, they need to be full voiced and well connected to the breath – both because of the style of the song, and the character herself.
Range, Tessitura & Type of Singing	This song has a range of G3 to C5, and a tessitura of G3 to G4. The song is sung in a traditional, heavy belt style.
MELODY	
Phrase shape, length	Several phrases start with an octave leap, but most of the rest are pentatonic scales up and then back down. There is a short refrain after each set of 2 half verses, and those phrases are a bit longer, and they have more repetition, but still end with a climb up and down the pentatonic scale.
HARMONY	
Tonality	There isn't anything too complicated happening here, the song is in C and the harmony bops between I and V most of the time. During the quick refrain we have a few IV chords, but the song goes right back to tonic and dominant as soon as the verses return. There is nice minor vi chord on the last and debatably biggest joke, and Bernstein plays a few other jokes with accidentals in the last lines of the song, including a D#m7 on the highest note of the piece, in a song without much dissonance.
RHYTHM	
Rhythmic patterns	This is a very rhythmically structured piece. The piano is playing a chord on the 2 and 4 of each bar, and a pedal note with grace note pick up on the 1 and 3 during the verses, except the last phrase where the piano plays along with the vocal line in both hands, almost yelling at you – hey did you get the joke? At the same time, the voice is more concerned with storytelling, repeating the same pitches and rhythmic pattern – which is a series of dotted eights with two quarter notes thrown in. In the refrain, the piano switches to a pedal tone on the beat in the left hand, and the chord in the right hand on the 'and' of each beat. The vocal line switches to a straight line now, with no dotted rhythms, but with the first 4 notes of each refrain being on the beat, so the bigger chord

	coming in on the 'and' from the left hand of the piano does the job of making things feel off rhythmically.
Tempo and Meter	The song is in 4/4, and the tempo marking is 'moderate swing', with the refrain being marked 'faster, but light'. This is a very manageable tempo and adds to the humor. There are a lot of fermatas in the song, where the piano is waiting for the singer to finish up dialogue at the end of each half verse. The end of each half verse also has a *rallentando* so the audience can get ready for the punch – which happens in the small chunks of dialogue. At the last half verse, there are two punch lines, so there is a *caesura* between them.
ACCOMPANIMENT	
Texture	The texture here is homophonic, and very specifically written. There are moments when the piano explodes out of the textures, and moments where it is playing a background character. There are a multitude of dynamic markings in this song for the piano. Towards the end of the song when we get the tag at the end, the piano texture gets thicker as well, and the harmony gets a bit funkier, which supports the voice getting louder and climaxing with a big moment for the ensemble.
Shared material	The only shared material is at the end of each half verse when the piano plays the melody in octaves along with the singer – in effect yelling the line at the audience.
CHARACTER & TEXT	
Text & Subtext	Ruth is not very subtle in this song. She is talking about situations in which women, after showing any sort of intelligence or personality are summarily dismissed as romantic partners by the men they are with. She tells 4 different stories, each with a similar ending. In one, a woman knows what's wrong with their stalled car and informs her suitor, so Ruth says – "That's a good way to lose a man!" The subtext might be, men are idiots, or also that she is frustrated that she can't seem to find a man that wants her for her brain. But again, I don't think the subtext is very sub – its right there to see.
Age and socio-economic position of the character	Ruth seems well educated, and she and her sister both seem polite and well-spoken. So, they likely had a middle class, or lower middle class suburban upbringing in Ohio where they are from. But we meet Ruth on the day she and her sister arrive in NYC where Ruth intends to make her way as a writer. As she sings about her bad luck with men, and it is 1935 she is likely in her late 20's – practically an old maid.
Purpose of the song in the overall show/plot	This song is our first real introduction to Ruth by Ruth. We have met her and seen her interreact with other people, but here she takes center stage and tells us about herself. She informs us of her bad "luck" with men, which isn't really bad

	luck. All the men she dates dump her when they find out she's an intelligent woman who thinks for herself.
Character's personality and connection to the song	She's very brassy and bold! She doesn't particularly like that she's single, but she also isn't willing to change herself. In fact, she tells the audience that she is going to write a book about 100 Easy Ways to Lose a Man.
OTHER NOTES:	

SONG STYLE SHEET	
TITLE: I Don't Want to Know	
SHOW: *Dear World*	YEAR OF PREMIERE: 1969
SONG GENRE/STYLE: Post-Golden-Age, traditional musical comedy	TEMPO: up-tempo
COMPOSER & LYRICIST (W/DATES): Jerry Herman (1931 – 2019)	
TECHNIQUE	
Challenges	I think the main technical challenge of this piece is stamina. The vocal line is rather incessant. It also speeds up slowly as you barrel towards the end of the song, which is a waltz. So, it's already quite sing-songy, which can lead you to speed up unintentionally. Additionally, it modulates frequently, which increases the intensity in a different way, and raises the pitches at the end of the 8-bar phrase which are the longer and higher notes of each verse which require a heavy belt sound.
Range, Tessitura & Type of Singing	This song has a range of A3 to B4, and the tessitura is mostly around the bottom of the staff. The song is sung in a traditional, mix-y belt style, leaning toward heavy belt.
MELODY	
Phrase shape, length	The phrases are all 4 bars long, except for 2 in the middle that are 8 bars long. Each phrase goes up and down in stepwise motion within about a fourth, and at the end of the verse it pops up to scale degrees 4 and 5 for some sustained notes – which is used to transition to the new key. It then goes back to the previous pattern with nothing but a catch breath. There are only 10 rests written into the vocal line for the entire roughly 180 measure song.
HARMONY	
Tonality	This starts in the key of C major, and then moves to D major, and repeats that transition. During the bridge, Herman technically stays in D but uses accidentals to move into F minor for 8 bars, then into D minor for another 8 bars. When the repeat of the entire piece starts, he goes up to E major and stays there through the bridge. He then modulates back down to D major, and finally back to C major to close it out.
RHYTHM	
Rhythmic patterns	This is a waltz – so – lots of rhythmic patterns! The piano has an oom-pah-pah that does not stop, and the vocal line sings the same pattern each phrase: half/quarter/dotted half/quarter x 6, until the end of the verse when instead of going back to a half note, the phrase modulates, and the rhythm becomes two dotted halves/half/quarter/half before returning to the previous rhythm in the new key.
Tempo and Meter	The song is in 3/4, and is marked *tempo di valse* – 'growing more insistant' [sic]. When the song repeats from the top there is an indication to go faster. Performance practice

	indicates that there is a slow increase in tempo for the entire song.
ACCOMPANIMENT	
Texture	The texture is homophonic and has a fairly dense feeling even if it is not a very involved piano line. The piano primarily plays tonic chords (alternating between and added 6th or added 7th) for the most part, except during those transition phrases at the end of each verse.
Shared material	The vocal line is doubled, and in this piece because the rhythm is so tight, it would be able to be a played and would add to the overwhelmed feeling of the character as she sings this.
CHARACTER & TEXT	
Text & Subtext	The text is very clear. Countess Aurelia says that if music isn't lovely, and laughter isn't lilting, and lovers are no longer loving, then she doesn't want to know. She demands that they let her live in her own world and not force her to face what they claim is reality. But it also has a lot of subtext, because to me, it has the same feeling of seeing an autistic person have an outburst, or to the song in *The Light in the Piazza* where the developmentally delayed character gets lost, has a meltdown and just starts yelling her home address. Aurelia is being forced to look at what is in front of her, and she is refusing. She is showing her fear in this moment.
Age and socio-economic position of the character	Countess Aurelia is in her 50's and she lives in a small apartment in the basement of a café, and spends time in the sewers. She is essentially a bag lady, unwashed and unkempt.
Purpose of the song in the overall show/plot	While the plot of this show is incredibly kooky, this song is a moment rooted as much in reality as it seems is possible in this show. Countess Aurelia's friends tell her of the seriousness of the situation at hand, and because of her loose grip on reality, she says that if everything in the world is awful now, she doesn't want to know about it. She prefers to stay underground and live as she does now. It is her denial of what is happening. It establishes a major hurdle for to cross to save the day.
Character's personality and connection to the song	Countess Aurelia, also known as the Madwoman of Chaillot is a Miss Havisham type character. She lives underneath a café, having lost her senses due to being abandoned by a lover. Now, she wanders around trying to feed cats of Paris and being a bit deranged. This song is her denial of what is happening – a corporation trying to bomb the café, a young man attempting suicide, and all sorts of zaniness. Her friends try to tell her that everything is awful, but she refuses to accept it.

OTHER NOTES: This plot is insane and I am in love with it. No other comments.

SONG STYLE SHEET	
TITLE: Losing My Mind	
SHOW: *Follies*	YEAR OF PREMIERE: 1970
SONG GENRE/STYLE: Post-Golden Age/Sondheim	TEMPO: ballad
COMPOSER & LYRICIST (W/DATES): Stephen Sondheim (1930 – 2021)	
TECHNIQUE	
Challenges	The biggest challenges of this song are dramatic. Not overplaying the song vocally is just as important as the physicality. The tessitura of the song is also quite low, but the climax of the song comes on the highest note which is also the most emotionally intense lyric. The challenge is to keep the lower pitches well produced to allow the flexibility into the upper range when needed.
Range, Tessitura & Type of Singing	This song has a range of F3 to B4, and a tessitura hangs around the bottom of the staff, C4 to F4. The song is sung in a traditional, mix-y belt style, with some heavy belt in moments.
MELODY	
Phrase shape, length	The phrases are intentionally short, there are rests inserted where Sondheim could have easily created longer lines, but he intentionally chose to have short lines so that when one is connected, the flow stands out and draws the listener's attention. The phrases are generally small arcs about a third in width. There is never a lot of movement, except for a few Sondheim-esque jumps, like when the vocal line does a descending octave leap to the lowest note of the song on the word bright.
HARMONY	
Tonality	This song is in Ab major and modulates up to B major to close out the song. There are moments in the bridge section where the harmony moves into C minor – only for about 4 bars, before modulating back to Ab major, to start the next verse. There are a lot of inversions in the chords in the piano here as well, and those are used to unsettle the listener, to take away a bit of stability.
RHYTHM	
Rhythmic patterns	About 50% of the phrases in the song are the same rhythmic pattern, four eighth notes, and a quarter note. The simplicity of this is part of what makes this song effective. He uses this one shape throughout, sometimes adding an extra eighth note at the end of the phrase.
Tempo and Meter	The song is in 4/4 and the tempo marking is *sempre molto rubato*. Each short bridge is marked 'faster' as well, and while there isn't a marking, it seems to be performance practice to return to the *tempo primo* when the bridge is finished.
ACCOMPANIMENT	

Texture	The texture of this song is homophonic. As with most Sondheim music – there is a lot going on in the piano! While the accompaniment is sparse to start, making sure to highlight the text, the harmonies are very much involved in the story telling (as indicated above in the tonality section). As the song goes on, the piano gets more involved, and the overall texture becomes thicker.
Shared material	There is not a lot of shared material in this song; the piano is doing its own job most of the time, inserting itself in different ways, like that measure with the low note on the word bright, the piano has climbing ninths on each beat of the bar while the singer holds a whole note. One clear section of shared material is in the fourth verse, where the piano plays the melody, and the singer only comes in one the last line of each group of 5 phrases.
CHARACTER & TEXT	
Text & Subtext	The text tells the story of someone's day as they obsessively think about someone. The subtext shows itself in small word choices by Sondheim. One specific example is the phrase "to think about you" in the second verse. The lyric states a moment in the day like, "the sun comes up" followed by "I think about you" throughout the song. In this instance the lyric says, "Spend sleepless nights To think about you." This word change demonstrates that this person doesn't just think about the object of their obsession without control, but that they choose to immerse themselves in the thing that is causing them to lose their mind. This happens in a lot of ways throughout the song, and indicates, that yes, maybe the object of the singer's desire is making them crazy, but she is also actively choosing to lean into that.
Age and socio-economic position of the character	Sally is a 49-year-old former follies performer with an alcohol problem who has been institutionalized at different times in her life. She is married to a charming salesman whom she has never loved, who she knows is faithless, though he does love her. They live a rather average middle class suburban life.
Purpose of the song in the overall show/plot	This song takes place during the follies portion of the show, where the four principal characters' emotions have spilled out into a fantastical performance. This song is presented as a torch song, with Sally in a sultry dress alone on the stage.
Character's personality and connection to the song	Sally is delusional, and kind of okay with it. She treats her husband callously, though he has done nothing but love and support her. She imagines after a kiss, that the object of her fixation, Ben, has asked her to marry him and tries to tell her husband about it and pack up her things. This song is very pure to her. It's a display of her entire existence – how her every moment is dedicated to her 'love' for a man from her

	past who was never and will never be a real option for her. She chooses that over reality.
OTHER NOTES: There is a great article written about this song by Mark Eden Horowitz for *The Sondheim Review* called "Biography of a Song: Losing My Mind." He goes incredibly in depth into both musical and lyrical analysis. I am not going to repeat everything here, but I used his article to inform some of my own exploration of this song as a performer. Something from the article that I think is of note is that he mentions Sondheim's statement that he intended this song to be a pastiche of "The Man I Love" by the Gershwins. Knowledge of both songs makes you examine some sections of the song in a new way.	

SONG STYLE SHEET	
TITLE: Beauty and the Beast	
SHOW: *Beauty and the Beast*	YEAR OF PREMIERE: 1991
SONG GENRE/STYLE: Disney, soft pop influenced musical comedy	TEMPO: ballad
COMPOSER (W/DATES): Alan Menken (b. 1949)	
LYRICIST (W/DATES): Howard Ashman (1950 – 1991)	
TECHNIQUE	
Challenges	This song is not too challenging but would be a great piece for a student to work on moving from low below the staff very gently into the B3/C4 area. The great thing about this song is that it is written to be very friendly to the singer. There are a lot of moments to reset, and there are breaks in the phrases in areas where the singer might want to change the registration, moving from a mix into a belt, and vice versa.
Range, Tessitura & Type of Singing	This song has a range of G3 to C5, and a tessitura of D4 to Bb4. The song is sung in a contemporary, mix-y legit style. There is room as well to use a beltier sound in some areas of the song as well.
MELODY	
Phrase shape, length	The phrases are short, and ascending. The way it is written, and performance practice indicates that there is room for the performer to choose where to break up longer phrases, or to turn shorter phrases into longer phrases.
HARMONY	
Tonality	The song is in Eb major and modulates up to F after the bridge. Menken makes great use of suspensions throughout to add to the sentimental pull of the song.
RHYTHM	
Rhythmic patterns	The rhythmic structure for the vocal line is repetitive. Every line is just 4 eighths and a half note, which does give it a nice, steady pattern. This makes sense because in the film it is the song we hear as Belle and the Beast dance in the ballroom.
Tempo and Meter	The meter of this song is 4/4, and the expression mark indicates 'Lyrically'. I take that to mean, flowing, singable, and emotional. It's not really a tempo marking, but I think it indicates that the tempo should fluctuate to make it the most beautiful for the performer.
ACCOMPANIMENT	
Texture	This song is homophonic, and the texture is never too dense. The piano is the most active in the bridge, but even there, it is nowhere near overpowering the voice. After the bridge, it returns to its melodic accompaniment line.
Shared material	The vocal line is doubled in the right hand, but sometimes octaves are switched, which I think makes it work even in a more colla voce situation.
CHARACTER & TEXT	

Text & Subtext	The text of the song is something the old wise character says and then walks away shaking their head, knowing that no one will listen and will likely screw everything up – which – is exactly what happens. This is a song about people falling in love sung by an outside observer. It's very sweet and nostalgic. I think the subtext of this is just that the narrator is a person with life experience who wishes that things could be as easy as they sing but knows in her heart that there will be some pain before the happily ever after.
Age and socio-economic position of the character	The character of Mrs. Potts is a middle-aged housekeeper turned teapot – by a magic curse! She is of the serving class in the late 18th century.
Purpose of the song in the overall show/plot	This song takes place right before the climax of the story. It is a moment of calm before the storm. Belle and the Beast have formed a tentative friendship, and the servants have set them up on a perfect date that culminates with them dancing in the ballroom. We hear Mrs. Potts sing this song over the montage of the entire evening.
Character's personality and connection to the song	Mrs. Potts is the mom/grandma of the house. She is taking care of everyone and is not afraid to tell people when they are being silly – but in a very nice way. I think this song is a sincere expression of her feelings about two of her charges.
OTHER NOTES:	

SONG STYLE SHEET	
TITLE: Fable	
SHOW: *The Light in the Piazza*	YEAR OF PREMIERE: 2005
SONG GENRE/STYLE: 20th c. musical comedy w/ classical influence	TEMPO: mid-tempo
COMPOSER & LYRICIST (W/DATES): Adam Guettel (b. 1964)	
TECHNIQUE	
Challenges	One of the major challenges of this song is the rhythm. Making sure that you are technically secure in your singing is a must. There are also a few belt moments in this song, and you need to have the facility to switch between real legit singing, and a speechy belt around the bottom of the staff.
Range, Tessitura & Type of Singing	This song has a range of C#4 to F5, and a tessitura of E4 to C#5. The song is sung in a contemporary, heavy legit style. This is one of very few contemporary musicals that call for heavy legit singing.
MELODY	
Phrase shape, length	There are many types of phrases in this piece, as it is not a traditional AABA kind of song but more sung through. In the beginning, the melody is made up of shorter phrases that are quite wordy with a lot of repeated notes, then we move to a more mystical feeling, and the phrases lengthen and are more sustained. Then we switch back to shorter phrases when the character gets angry again, and we have the repeated notes and short phrases. Next are long sustained notes, followed by a quick choppy moment, and then back to the dreamy mystical feeling from before, with phrases rising and falling gently. Then the melody almost feels like one big, long phrase during which you try not to breathe. Last, we have repeated notes back again, and the shorter phrases but they are connected, so become a large phrase followed by those long, sustained passages of descending lines as the song calms down.
HARMONY	
Tonality	This song is in C# minor, though it does officially modulate twice throughout, first to D# minor, then back to C# minor, and finally to F# minor where it ends the piece. Guettel doesn't write tone clusters the way you think of when you hear Eric Whitacre, but he does use a lot of modal and/or jazz influenced chords. The piece starts out with a chord made of A#, C#, D#, E, G# with C# in the bottom alternated each beat with another chord made of A#, F#, D#, E, G# with the F# in the bottom. The brunt of this is in the piano/orchestra which is very active. The vocal line often starts each new tonal area on the tonic or the dominant, but does have a number of dissonant notes.
RHYTHM	

Rhythmic patterns	Most of the big rhythmic patterns are in the accompaniment. There is a bit of minimalist influence in this song. The tone of the song is really controlled by the rhythmic action in the piano. Whether it be pounded chords on each beat, arpeggiated eighth notes, arpeggiated eighth notes in quadruplets, or at last some release on the final page when the piano finally stops its incessant push as the character has found some peace and it plays a half note! Very exciting for the poor pianist, who may be dead at this point.
Tempo and Meter	The meter of the song is primarily 12/8, though there are a few bars 6/8 and 9/8, and at one point 2/4 and 4/4 but the 2/4 and 4/4 are quoting a different song from elsewhere in the show. There is no specific tempo marking at the beginning, but there is the expression mark 'icy, with intention.' This is practice consistent throughout the piece – no specific markings (except one *poco meno mosso*), but 'warming, sinister, intensifying, opening up, broadening, and sunlight in 2'. The song directs itself emotionally, and physically with the pianist. The emotions really do direct the flow of the tempo.
ACCOMPANIMENT	
Texture	The piece is homophonic – but the piano is doing its darndest to try and get a gold star for polyphony at times! The texture is complex, with the piano supplying a lot of harmonic, rhythmic, and timbral information.
Shared material	There is no shared material except for the singer's very last line, a quote from another song and the title of the show, 'The light in the piazza…'
CHARACTER & TEXT	
Text & Subtext	This is a very intense and complex piece. The lyric starts with different images from stories, myths, and fairy tales, and then it turns at says that all of that is crap, and that love is fake, and nothing. More fanciful images then lure the narrator back to the idea that searching for love, finding those perfect magical moments, finding someone who sees who you really are is worth it, despite all the bad parts. The subtext is there too, does she believe this? Is she convincing herself? Is she having a moment of clarity?
Age and socio-economic position of the character	Margaret is a very well-to-do middle-aged wife from Winston-Salem, NC. She and her daughter are touring Italy for the summer while her husband stays at home and works.
Purpose of the song in the overall show/plot	This song is the final song of the show, we see the culmination of Margaret's journey – her accepting the outcome of the myriads of events and joining in on her daughter's wedding ceremony.
Character's personality and connection to the song	Margaret is very proper, refined, and intelligent. She struggles with what is happening for very legitimate reasons but in the

	end just wants her daughter to be happy and loved, and so she must find a way to get to a place where she can be party to what is happening.
OTHER NOTES: I must confess, I saw this 7 or 8 times in previews and once it opened, and met the composer. This is one of my favorite shows, and this song resonates with me because I am a glass half empty kind of girl. I find Margaret's ability to still be searching for a real connection to be hopeful in a small way that I can maybe accept too.	

SONG STYLE SHEET	
TITLE: I Miss the Mountains	
SHOW: *Next to Normal*	YEAR OF PREMIERE: 2008
SONG GENRE/STYLE: pop/rock musical, w/ a country/folk feel	TEMPO: mid-tempo
COMPOSER (W/DATES): Tom Kitt (b. 1974)	
LYRICIST (W/DATES): Brian Yorkey (b. 1970)	
TECHNIQUE	
Challenges	The challenge of this song is really the emotional heft of the subject matter. Vocally the main challenge is keeping in a speaky-mix range, and not letting myself drop into opera singer chest voice. I need to keep the flexibility of that speaking range for the few moments that do need pop up into a higher, bigger belt.
Range, Tessitura & Type of Singing	This song has a range of F3 to D5, and a tessitura of C4 to A4. The song is sung in a contemporary, mix-y belt style.
MELODY	
Phrase shape, length	The phrases are generally quite short, only 1.5-2 bars long. It has a very conversational tone, with bursts of longer, more sustained phrases.
HARMONY	
Tonality	The song is in C major and many of the phrases start and end on the tonic. The composer uses that to create and anchor for the character through the first half of the song. The bridge moves into Ab major to facilitate the final modulation up a step into D major to finish the song.
RHYTHM	
Rhythmic patterns	This song uses simple patterns quite a bit, and I think that is related to the character's struggle with her bipolar depression. She is struggling with medication and being made to exist in a numb state. The short phrases, and speech like repetitive nature of the song are a depiction of her inner struggles with condition.
Tempo and Meter	The song is in 4/4 the entire time and is very straight forward rhythmically. The vocal line is very free, despite being notated and is meant to be sung almost like recitative in several places. The composer does mark *a tempo* occasionally. This is typically after a section with significant *rallentando* or a final fermata. He brings the vocal line back to that point of stasis as well.
ACCOMPANIMENT	
Texture	This song is homophonic, and the texture grows thicker as the song progresses. It begins fairly thin, with a few chords accompanying the melody. As the character's emotions become less controlled, the piano adds motion and interest, finishing with a very full accompaniment.

Shared material	There is not much shared material as the vocal line is meant to be very free.
CHARACTER & TEXT	
Text & Subtext	This text on the surface seems upbeat and harmless. It seems like a folk song, with the narrator yearning for the wildness of a youth spent in nature. As it progresses, it becomes clearer that it is a metaphor for Diana's struggle with medicating her bipolar depression. She is missing the manic highs and depressive lows of her condition – the mountains. This gives the piece a darker feel.
Age and socio-economic position of the character	Diana is "A suburban mother. Sharp. Delusional bipolar depressive. Thirties or forties." (description from the score)
Purpose of the song in the overall show/plot	This song is a big moment for the character. She has been working with a doctor to find a medication 'cocktail' that manages her condition without severe side effects. The doctor is satisfied that Diana is stable when she says she feels nothing at all and keeps her on that medication. She struggles with this as she misses her real life – her unmedicated life. On the recommendation of her hallucinated dead son, she throws away all of her medications at the end of the song.
Character's personality and connection to the song	Diana is very unwell and struggles like many people with mental illness. She is earnestly trying to find her way through massive grief, without much success. This song is a moment of release for her, and the inciting incident that will lead to a suicide attempt.
OTHER NOTES:	

SONG STYLE SHEET	
TITLE: Days	
SHOW: *Fun Home*	YEAR OF PREMIERE: 2014
SONG GENRE/STYLE: 21st c. musical comedy w/ classical influence	TEMPO: mid-tempo
COMPOSER (W/DATES): Jeanine Tesori (b. 1961)	
LYRICIST (W/DATES): Lisa Kron (b. 1961)	
TECHNIQUE	
Challenges	The challenges of this song are to maintain the conversational TA dominant sound and then move into the area around Ab3 and above while keeping the mix just on the legit side, plus still very controlled and contained until the very end where she finally bursts open.
Range, Tessitura & Type of Singing	This song has a range of Ab3 to E5, and a tessitura of Db4 to Ab4. The song is sung in a contemporary, mix-y legit style.
MELODY	
Phrase shape, length	The phrases start short and manageable, and the more Helen unspools in this breakdown, the longer the phrases get, until she brings herself back to the opening material to put her walls back up. Generally, lots of step-wise motion, with a few skips, usually just a third.
HARMONY	
Tonality	This song is in Db Major and during the bridge modulates to F major when the material from the beginning is brought back. A lot of the changes during the progression before the key change are so fast and so spare. It's beautiful and reminiscent of Helen, the character singing, and her need for order.
RHYTHM	
Rhythmic patterns	The rhythm in this piece is not as present as in Fable, but the piano does carry a fair amount of rhythmic interest. But here, the voice does have a few triplet moments, usually when Helen is listing things, almost as if the triplets are nagging her.
Tempo and Meter	The meter switches between 4/4 and 12/8 seemingly to accommodate what is happening in the piano/orchestra and to allow some broadening. The tempo is marked *moderato*, and at the end of the modulation we get a crescendo followed by a bit of stretching into a ritard to the end that the composer calls a 'quasi-tempo' section.
ACCOMPANIMENT	
Texture	The song is homophonic, and the texture is well balanced. There are moments when the piano is heavy and almost overwhelming, but it is serving the drama. Other times, the piano provides a beautiful framework for the vocal line.
Shared material	There is no shared material.
CHARACTER & TEXT	
Text & Subtext	The text of this song is a mother talking to her college aged daughter about her and her husband's fraught relationship,

	including his homosexuality and pedophilia. She tells her not to waste her life, like she did. It's hard to talk about subtext, because it's almost as if this song is the subtext for the rest of Helen's presence in the musical. She is so concerned with order and tidiness, so the fact that she is telling her daughter all of this is very out of the ordinary.
Age and socio-economic position of the character	Helen is probably in her early to mid 40's and they are in an upper middle-class household, but live in their place of business, a funeral home.
Purpose of the song in the overall show/plot	This is a moment catharsis for the mother and daughter relationship in the show. A chance for Helen to breathe a bit.
Character's personality and connection to the song	Helen is holding a household together despite her manic husband, and two children still at home. This moment for her to let everything out and air her dirty laundry is important for her, but I feel like it is something she will perhaps regret doing and over-think after the fact.
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