



Singing Legit in Musical Theatre

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Bridging The Gap

Classical

Respiration
Phonation
Resonance
Articulation
Artistry

Broadway/Commercial

Respiration
Phonation
Resonance
Articulation
Artistry

New Musicals

Jane Eyre (2000)
Beautiful Game, The (2000)
Amour (2002)
Jerry Springer, the Opera (2003)
Dance of the Vampires (2004)
Light in the Piazza, The (2005)
Mary Poppins (2005)
Grey Gardens (2006)
A Catered Affair (2008)
Adding Machine (2008)
White Christmas (2008)
Love Never Dies (2010)
Death Takes a Holiday (2011)

People in the Picture, The (2011)
Chaplin (2012)
Christmas Story, A (2012)
Cinderella (2012)
Nice Work If You Can Get It (2012)
A Gentleman's Guide to Love & Murder (2013)
The Bridges of Madison County (2014)
Little Dancer (2014)
Amazing Grace (2015)
An American in Paris (2015)
Gigi (2015)
Doctor Zhivago (2015)
On the Twentieth Century (2015)

Julie Andrews	Brent Barrett	Judy Kaye	Laura Osnes
Liz Callaway	Danny Burstein	Judy Kuhn	Brian Stokes
Len Cariou	Norbert Leo Butz	Rebecca Luker	Mitchell
Kristin Chenoweth	Robert Goulet	Audra MacDonald	Ron Raines
Victoria Clark	Victor Gerber	Marin Mazzie	Paulo Szot
Gavin Creel	George Hearn	Kelly O'Hara	

Recent Rivals

- Women - lean towards "mix" and keys are often lowered
- Men – not much change except minor stylistic adjustments.
- Musical Arrangements – Often keys are lowered from original and sometimes have a modern feeling.



Voice – Requires Classical vocal quality and resonance

1. Larynx is in a low position/moves freely
2. Pharyngeal space is consistent
3. Soft palate lifted
4. Tongue/Jaw loose
5. Tone - Head, mix, CT-dominant (cricothyroid muscle)
6. Vocal coloring - dark, bright
7. Vibrato - Initiated at onset of phonation
8. Breath
9. Speech-like

Vocal Expression

1. Tone/Color of the voice
2. Alliterations/consonants for expression
3. Onomatopoeia
4. Text painting
5. Dynamics

Tongue Exercises

1. Touch nose/extend
2. 12 o'clock 3, 6, 9 12 o'clock
3. Curl tongue up (tip against bottom teeth)
4. Tongue moving around in a closed mouth
5. [t] [d]; [p] [b]; [k] [g]; [sh] [dz]; [s] [z] (no [zuh] buzz the z)
6. Say alphabet with tongue outside mouth
7. Guy-la – 5 note scale without moving jaw. Isolating the tongue.

Head Register Exercises

1. Lip Trills on 5 tone scale
2. Who-you 5,5,5,5,5,4,3,2,1
3. Straw phonation
4. Cork for jaw stabilization
5. Vowels: [a] [e] [i] [l] [o] [u] [æ]
 - a. Single notes, slides, third slides or short scales
 - b. Medium high range
 - c. Arpeggios (octaves or more)
 - d. 5, 9 tone scales

Physical and Emotional Expression/Gestures

A. Lacking Energy/Connection (under acting)

1. Use these five Michael Chekhov psychological gestures: Pushing, Pulling, Lifting, Throwing, and Tearing. Speaking and then singing.
2. Work with Adjectives
3. Center of energy/Posture
4. Facial masks

B. Excessive Energy (over acting)

1. Explore Sanford Meisner, which focuses on simple and direct; listening and reacting to your scene partner.
2. Lose the gestures. Work without the movement and communicate in a more intimate way – less presentational.