

## Sample Comments For Musical Theatre Categories

STANDARD	DEVELOPING	ADVANCING	ACCOMPLISHING
<b>Tone</b>	<i>Pretty voice. Nice singing tone. Chest voice is a bit of a struggle-hard to hear. Continue to strive for a brighter balance in your chiaroscuro *</i>	<i>You have a rich, full head voice. Work for more balance in your belt, as it gets a little heavy and pressed at times. Excellent legit singing. The belt has too much chest in the mix, which is flattening the pitch.</i>	<i>You are negotiating the demands of this contemporary rep. really well for the most part. In the opening section, you do an excellent job of balancing the registration for a really natural speech mix. In the climax of the belt section, strive for more vibrancy within your registration in order to balance the increasing amount of chest in the tone. This will help you maintain the intonation that is great throughout the other sections.</i>
<b>Breathing Alignment</b>	<i>Do more work on breathing and support.</i>	<i>Your breathing is sometimes too high in the torso/chest. Work to bring it in lower and stay connected for support.</i>	<i>Continue to strive for breaths that are inspired by your emotional intent. Your breathing is so efficient most of the time. Consider maintaining the low inner core connection for most of your inhalation/exhalation cycles, deviating from that only when the emotional impetus calls for a more shocked or surprised reaction. The buoyant alignment/stance you do so well should help you keep that stability in your core follow- through.</i>
<b>Language Diction</b>	<i>I can't understand the first sentence. Some syllables are indistinct. Don't over modify your [u] vowel. ** The tone isn't pleasing and we no longer understand the word.</i>	<i>I can understand most of your words, but sometimes lose the clarity in the low sections.  Syllables are too evenly weighted, which can detract from the meaning of your line.</i>	<i>Your diction is good and clear the majority of the time. In the lower range, strive for more brilliance by keeping more open to the mask as you descend. This will help balance the weight and maintain the otherwise excellent intelligibility of your words in the low sections. Consider speaking the line like a monologue and note where you naturally stress and release syllables, then incorporate that into the way you sing it. This should aid in both the clarity of your words and the intention of your character.</i>
<b>Musicianship</b>	<i>Fine legato singing and expressive phrasing.  Your mix is great.  Be careful not to over sing.</i>	<i>In the Golden Age selection, you sing with beautiful line and lyricism. Your contemporary mix could use more chest balanced in the sound in order to increase audience understanding.</i>	<i>Thank you for selecting pieces that showcase your different styles and abilities. Your legit singing in the Golden Age selection was so lovely, and maintained great clarity, appropriate to the era. As you explore the more contemporary mix, consider speaking through the text in your own vernacular. Consider listening to 2-3 different Broadway artists sing it, noting the differences between the more lyrical and lofty sounds of the other selection and the more contemporary conversational style required of today's rep.</i>
<b>Artistry Expression</b>	<i>Gestures are too predictable.  Good expressive energy here.</i>	<i>This piece needs something more tender and intimate in its approach to show the difference in the character from the first selection.</i>	<i>I love the clarity and honesty of your sound. Consider going back and working through the lyrics of this piece like a monologue, and see if you can find not just the truth of the words, but unearth the backstory of this character: what would cause him to say these things? I want to understand who Lawrence is and what is being revealed about him in the meaning behind these words.</i>

\*Although the adjudicator is probably right that there needs to be more head in the mix, the word "Chiaroscuro" is something that many MT students (and some teachers) do not know or understand. It is still frequently used by Classical teachers in adjudicating MT singers.

\*\*The appropriateness of this comment would depend on whether or not the /u/ vowel was in a belted section of the piece. Since an /u/ shape doesn't possess the overtones needed for a belt resonance scheme, it is often modified to more of an /y/ shape with an /i/ tongue position. This is well known among MT teachers, but a frequent comment from classical adjudicators.