

Developmental Cross Training Repertoire for Musical Theatre

Women

The repertoire suggestions below target specific developmental goals. It is important to keep in mind however that the distinguishing characteristic of musical theatre singing is the variability of tonal resonance within any given song. A predominantly soprano song might suddenly launch into a belt moment. A chest dominant ballad may release into a tender soprano. Story always pre-empts musical choices. “Just You Wait” from *My Fair Lady* is part of the soprano canon but we would be disappointed if Eliza could not tell Henry Higgins what she *really* felt.

In order to make things easier for beginning students, it’s a good idea to find repertoire with targeted range and consistent quality as students develop skill in coordinating registration.

Soprano Mix—Beginner, Teens to Young Adult

Examples of songs to help young sopranos begin to feel functionally confident and enthusiastic about characters and repertoire. Integrating the middle soprano is a priority and it is wise to start there.

My Ship	<i>Lady in the Dark</i>	Weill
Far from the Home I Love	<i>Fiddler on the Roof</i>	Bock/ Harnick
Ten Minutes Ago	<i>Cinderella</i>	Rodgers/Hammerstein
Mr. Snow	<i>Carousel</i>	Rodgers/Hammerstein
Happiness is a Thing Called Joe	<i>Cabin in the Sky</i>	Arlen/Harburg
One Boy	<i>Bye Bye Birdie</i>	Strouse/Adams
Dream with Me	<i>Peter Pan</i>	Bernstein
Just Imagine	<i>Good News!</i>	DeSylva/Brown
So Far	<i>Allegro</i>	Rodgers/Hammerstein
A Very Special Day	<i>Me and Juliet</i>	Rodgers/Hammerstein
How Lovely to be a Woman	<i>Bye Bye Birdie</i>	Strouse/Adams
One Boy	<i>Bye Bye Birdie</i>	Strouse/Adams
Lovely	<i>Funny Thing..</i>	Sondheim
My Darling, My Darling	<i>Where’s Charley?</i>	Loesser
A Little Bit in Love	<i>Wonderful Town</i>	Bernstein/Comden/Greene
Somewhere	<i>West Side Story</i>	Bernstein/Sondheim

Soon	<i>Strike up the Band</i>	Gershwins
House of Flowers	<i>House of Flowers</i>	Arlen
Nothing in Common	<i>Chasing Nicolette</i>	Friedman/Kellogg
What'll I Do?	N/A	Berlin

Soprano Mix—More Advanced

Will He Like Me?	<i>She Loves Me</i>	Bock/Harnick
The Beauty Is	<i>Light in the Piazza</i>	Guettel
Steps of the Palace	<i>Into the Woods</i>	Sondheim
That'll Show Him	<i>Funny Thing...</i>	Sondheim
I'll Show Him	<i>Plain and Fancy</i>	Hague
Sleepin' Bee	<i>House of Flowers</i>	Arlen
Unusual Way	<i>Nine</i>	Yeston
Take Me to the World	<i>Evening Primrose</i>	Sondheim
Some Things Are Meant to Be	<i>Little Women</i>	Dickson/Howland
Patience	<i>Illyria</i>	Mills
What Only Love Can See	<i>Chaplin</i>	Curtis
Inside Out	<i>Gentleman's Guide</i>	Lutvak/Freedman
Before it's Over	<i>Dogfight</i>	Pasek/Paul
If I Were a Bell	<i>Guys and Dolls</i>	Loesser
Feelings	<i>The Apple Tree</i>	Bock/Harnick
Is it Really Me?	<i>110 in the Shade</i>	Schmidt/Jones
Much More	<i>The Fantasticks</i>	Schmidt/Jones
The Light in the Piazza	<i>The Light in the Piazza</i>	Guettel
He Plays the Violin	<i>1776</i>	Edwards
No One Else	<i>Natasha, Pierre...</i>	Malloy
Home	<i>Beauty and the Beast</i>	Menken
Gideon Briggs, I Love You	<i>Greenwillow</i>	Loesser
Simple Joys of Maidenhood	<i>Camelot</i>	Lerner/Loewe
In My Life	<i>Les Misérables</i>	Schoenberg/Boublil
Mira	<i>Carnival</i>	Merrill
On the Steps of the Palace	<i>Into the Woods</i>	Sondheim

Soprano Mix–Leading Lady, Adult

Sopranos who are classically trained often feel weak in their middle and lower middle voices. Here are a few examples of soprano songs to strengthen the range between Eb4 and Eb5.

Simple	<i>Nine</i>	Yeston/Sondheim
Before I Gaze at You Again	<i>Camelot</i>	Lerner/Loewe
The Colors of My Life	<i>Barnum</i>	Coleman/Stewart
Love, Don't Turn Away	<i>110 in the Shade</i>	Schmidt/Jones
Simple Little Things	<i>110 in the Shade</i>	Schmidt/Jones
Bill	<i>Showboat</i>	Kern
Ribbons Down My Back	<i>Hello, Dolly!</i>	Herman
Something Good	<i>The Sound of Music</i>	Rodgers/Hammerstein
Hello, Young Lovers	<i>The King and I</i>	Rodgers/Hammerstein
Your Daddy's Son	<i>Ragtime</i>	Flaherty/Ahrens
Days and Days	<i>Fun Home</i>	Tesori
I Wish I Could Forget You	<i>Passion</i>	Sondheim
Loving You	<i>Passion</i>	Sondheim
Almost Real	<i>Bridges of Madison County</i>	Brown
I Don't Need a Roof	<i>Big Fish</i>	Lippa
Dividing Day	<i>Light in the Piazza</i>	Guettel

'Legit' Soprano–Ingénue, Teens to Young Adult

The term 'legit' used here is intended to signify a more classically-oriented vocalism in musical theatre. As the soprano voice matures, it is time to try out a loftier resonance in the Golden Age canon.

I'll Know	<i>Guys and Dolls</i>	Loesser
Warm All Over	<i>The Most Happy Fella</i>	Loesser
So in Love	<i>Kiss Me, Kate</i>	Porter
What Good Would the Moon Be?	<i>Street Scene</i>	Weill
When Did I Fall in Love?	<i>Fiorello</i>	Bock/Harnick
And This is My Beloved	<i>Kismet</i>	Wright/Forrest
What Will It Be for Me?	<i>Regina</i>	Blitzstein
Somebody, Somewhere	<i>The Most Happy Fella</i>	Loesser
If I Loved You	<i>Carousel</i>	Rodgers/Hammerstein

What's the Use of Wonderin'	<i>Carousel</i>	Rodgers/Hammerstein
Home	<i>Phantom</i>	Yeston
Out of My Dreams	<i>Oklahoma!</i>	Rodgers/Hammerstein
I Have a Love	<i>West Side Story</i>	Bernstein/Sondheim
My Lord and Master	<i>The King and I</i>	Rodgers/Hammerstein
I Have to Tell You	<i>Fanny</i>	Rome
Soon	<i>A Little Night Music</i>	Sondheim
I Had Myself a True Love	<i>St. Louis Woman</i>	Arlen

'Legit' Soprano– Leading Lady, Adult

A few musical theatre “arias” that invite a soaring opulent resonance. *Porgy and Bess* is of course also considered an opera. It is wonderful material for advanced musical theatre singers of color. You will notice a few songs are listed in more than one category because they are stylistically flexible or because they are accessible to younger and older singers.

How Could I Ever Know?	<i>The Secret Garden</i>	Simon/Norman
Summertime	<i>Porgy and Bess</i>	Gershwin
My Man's Gone Now	<i>Porgy and Bess</i>	Gershwin
From This Day On	<i>Brigadoon</i>	Lerner/Loewe
My White Knight	<i>The Music Man</i>	Willson
Children of the Wind	<i>Rags</i>	Strouse/Schwartz
Old Maid	<i>110 in the Shade</i>	Schmidt/Jones
I Had Myself a True Love	<i>St. Louis Woman</i>	Arlen/ Mercer
So in Love	<i>Kiss Me, Kate</i>	Porter
Fable	<i>Light in the Piazza</i>	Guettel

Speech Mix/Belt

To get started with a speech quality song and belt, you will obviously want to help your students find repertoire that is challenging, but not too challenging. If the impulse to “flip” into a head dominant quality at Bb4 or B4 is very strong, you may want to introduce them gradually to that range with speech to singing exercises. The process can feel very chaotic at first, possibly a bit scary, which is why it's important to keep things light and playful. Keep coming back to challenging phrases from different directions and in different ways, making sure to emphasize the pitches in speech and then sung.

The following 16 songs are in an ideal range for most beginners. It is always an option to adjust the keys of any song and gradually work back to the original.

Beginner—Teens to Young Adult

I'm Not at All in Love	<i>Pajama Game</i>	Adler/Ross
Trolley Song	<i>Meet Me in St. Louis</i>	Martin/Blane
How Can I Wait?	<i>Paint Your Wagon</i>	Lerner/Loewe
Keepin' Out of Mischief	<i>Ain't Misbehavin'</i>	Waller
You've Got Possibilities	<i>It's a Bird, it's a Plane..</i>	Strouse/Adams
Out Here on My Own	<i>Fame</i>	Gore
Nothing	<i>A Chorus Line</i>	Hamlisch
Part of Your World	<i>Little Mermaid</i>	Menken
Not for the Life of Me	<i>Thoroughly Modern Millie</i>	Gesner/Lippa
Sun in the Mornin'	<i>Annie get Your Gun</i>	Berlin
You Can Always Count on Me	<i>City of Angels</i>	Coleman/Zippel
I Have a Dream	<i>Mamma Mia</i>	Andersson/Ulvaeus
Never Neverland	<i>Peter Pan</i>	Charlap, Leigh, Styne
Ooh, My Feet	<i>Most Happy Fella</i>	Loesser
Sal Tlay Ka Siti	<i>Book of Mormon</i>	Parker/Lopez/Stone

More Advanced

I Cain't Say No	<i>Oklahoma</i>	Rodgers/Hammerstein
The Life I Never Led	<i>Sister Act</i>	Menken
Who Needs Love?	<i>Ever After</i>	Goldrich/Heisler
I Just Wanna Be a Star	<i>Nunsense</i>	Goggin
Always True to You	<i>Kiss Me, Kate</i>	Porter
There Won't Be Trumpets	<i>Anyone Can Whistle</i>	Sondheim
What Did I Have?	<i>On a Clear Day</i>	Lerner/Lane
Wonderful Guy	<i>South Pacific</i>	Rodgers/Hammerstein
I Hate the Bus	<i>Caroline or Change</i>	Tesori
Look What Happened to Mabel	<i>Mack and Mabel</i>	Herman
Cute Boys with Short Haircuts	<i>Vanities</i>	Kirshenbaum
Never Never Land	<i>Peter Pan</i>	Charlap/Styne/Leigh
The Very Next Man	<i>Fiorello</i>	Bock/Harnick

Spark of Creation	<i>Children of Eden</i>	Schwartz
I Still Believe	<i>Miss Saigon</i>	Schönberg/Bloublil
Men	<i>So Long 174th Street</i>	Stan Daniels
Random Black Girl	<i>Homemade Fusion</i>	Kooman/Diamond
Easy as Life	<i>Aida</i>	John
What More Do I Need?	<i>Saturday Night</i>	Sondheim
Play the Music for Me	<i>Jelly's Last Jam</i>	Wolfe/Birkenhead
Skylark	N/A	Hoagy Carmichael
Forever Yours	<i>Once on This Island</i>	Flaherty/Ahrens

Still More Advanced

I'm Here	<i>The Color Purple</i>	Bray, Russell, Willis
Show Off	<i>Drowsy Chaperone</i>	Lambert/Morrison
Times Like This	<i>Lucky Stiff</i>	Flaherty/Ahrens
Burn	<i>Hamilton</i>	Miranda
Changing My Major	<i>Fun Home</i>	Tesori
The Millers Son	<i>A Little Night Music</i>	Sondheim
Waiting for Life to Begin	<i>Once on This Island</i>	Flaherty/Ahrens
It Won't Be Long Now	<i>In the Heights</i>	Miranda
Home	<i>The Wiz</i>	Smalls
A Change in Me	<i>Beauty and the Beast</i>	Menken
My Own Morning	<i>Hallelujah, Baby!</i>	Styne, Comden/Green
I'm Not	<i>Little by Little</i>	Ross
I Got Love	<i>Purlie</i>	Geld/Udell
Pulled	<i>Addams Family</i>	Lippa
Watch What Happens	<i>Newsies</i>	Menken
Tell Me on a Sunday	<i>Song and Dance</i>	Webber
The Wizard and I	<i>Wicked</i>	Schwartz
The Story Goes On	<i>Baby</i>	Maltby/Shire
Soon as I Get Home	<i>The Wiz</i>	Smalls
Still Hurting	<i>Last 5 Years</i>	Brown
I'm Not Afraid of Anything	<i>Songs for a New World</i>	Brown
How Long Has This Been Going On?	<i>Funny Face</i>	Gershwin
You've Got Possibilities	<i>It's a Bird, it's a Plane</i>	Strouse/Adams

Ain't Misbehavin'	<i>Ain't Misbehavin'</i>	Waller
Why Can't You Behave?	<i>Kiss Me, Kate</i>	Porter
Ooh, My Feet	<i>Most Happy Fella</i>	Loesser
100 Easy Ways to Lose a Man	<i>Wonderful Town</i>	Bernstein/Comden/Green
Cockeyed Optimist	<i>South Pacific</i>	Rodgers/Hammerstein
I'm Way Ahead	<i>Seesaw</i>	Coleman/Zippel
Yes!	<i>World Goes 'Round</i>	Kander/Ebb
It Was Always You	<i>Carnival</i>	Merrill
Adelaide's Lament	<i>Guys and Dolls</i>	Loesser
Where is the Warmth?	<i>The Baker's Wife</i>	Schwartz
I Don't Know How to Love Him	<i>Jesus Christ Superstar</i>	Webber
Nobody Does It Like Me	<i>Seesaw</i>	Coleman/ Fields
Don Juan	<i>Smokey Joe's Café</i>	Lieber/Stoller
Bewitched	<i>Pal Joey</i>	Rodgers/Hart
Slow Boat to China	<i>N/A</i>	Loesser
A Woman's Prerogative	<i>St. Louis Woman</i>	Loesser

More Advanced– Young Adult, Adult

You Don't Know This Man	<i>Parade</i>	Brown
Back to Before	<i>Ragtime</i>	Ahrens/Flaherty
I Get a Kick Out of You	<i>Anything Goes</i>	Porter
Hold On	<i>Secret Garden</i>	Simon/Norman
Not Getting Married Today	<i>Company</i>	Sondheim
Some People	<i>Gypsy</i>	Styne/Sondheim
Twelve Children	<i>Dessa Rose</i>	Ahrens/Flaherty
Colored Woman	<i>Memphis</i>	Bryan/DiPietro
Rita's Confession	<i>Lucky Stiff</i>	Ahrens/Flaherty
He's No Good	<i>The Life</i>	Coleman/Gasman
Here I Am	<i>Dirty Rotten Scoundrels</i>	Yazbeck
All Things to One Man	<i>Grind</i>	Krieger/Eyen
How Did We Come to This?	<i>Wild Party</i>	Lippa
The Life of the Party	<i>Wild Party</i>	Lippa
Maybe This Time	<i>Cabaret</i>	Kander/Ebb
I'm Here	<i>Color Purple</i>	Russell/Willis/Bray

Patterns	<i>Baby</i>	Maltby/Shire
I've Been Here Before	<i>Closer than Ever</i>	Maltby/Shire
Losing My Mind	<i>Follies</i>	Sondheim
Children Will Listen	<i>Into the Woods</i>	Sondheim
Satisfied	<i>Hamilton</i>	Miranda
Holding to the Ground	<i>Falsettos</i>	Finn

Developmental Repertoire for Men

In choosing repertoire for our male students, we will also have specific goals in mind in terms of their development. Considerations of range will certainly vary greatly depending on whether the voice change is complete. Because men do not have the same issue of coordinating the middle voice that women do, it is usually easier to find a modal singing range and work up and down from there. It's always a good idea to find songs they are excited to sing, that speak to them in some way because that will motivate them to meet the vocal challenge.

The following songs are some suggestions gleaned from years of figuring out what works best for growing voices.

Male TA Dominant—Beginner, Teens to Young Adult

Alone in the Universe	<i>Seussical</i>	Ahrens/Flaherty
I Can See It	<i>Fantasticks</i>	Schmidt/Jones
Baseball Game	<i>Charlie Brown</i>	Gesner/Lippa
It Only Takes a Moment	<i>Hello Dolly</i>	Jerry Herman
Larger Than Life	<i>My Favorite Year</i>	Ahrens/Flaherty
Proud of Your Boy	<i>Aladdin</i>	Menken
Fallin'	<i>They're Playing Our Song</i>	Hamlisch/Simon
I Chose Right	<i>Baby</i>	Maltby/Shire
I've Just Seen Her	<i>All-American</i>	Adams/Strouse
Different	<i>Honk</i>	Stiles/Drewes
Family	<i>Dreamgirls</i>	Krieger/Eyen
The Only Home I Know	<i>Shenandoah</i>	Geld/Udell
It Took Me a While	<i>John and Jen</i>	Lippa
Sixteen Going on Seventeen	<i>Sound of Music</i>	Rodgers/Hammerstein
Try Me	<i>She Loves Me</i>	Bock/Harnick
Where Do I Go?	<i>Hair</i>	Rado/Ragne

River in the Rain	<i>Big River</i>	Roger Miller
Extraordinary	<i>Pippin</i>	Schwartz
Tonight at 8	<i>She Loves Me</i>	Bock/Harnick
Last One Picked	<i>Whoop-Dee-Do!</i>	Waldrop
I Wanna Go Home	<i>Big</i>	Maltby/Shire
Everybody Says Don't	<i>Anyone Can Whistle</i>	Sondheim
She's Roses	<i>Drat the Cat</i>	Schafer/Levin
Where Was I When They Passed Out Luck?	<i>Minnie's Boys</i>	Grossman/Hackady
She Likes Basketball	<i>Promises, Promises</i>	Bacharach/David
Just Ahead	<i>The Sixth Borough</i>	Reynolds/Price
Beethoven Day	<i>Charlie Brown</i>	Lippa
I Stole a Bus	<i>Bubble Boy</i>	Paul
On the Street Where You Live	<i>My Fair Lady</i>	Lerner/Loewe
Miracle of Miracles	<i>Fiddler on the Roof</i>	Bock/Harnick
Some Girls	<i>Once on this Island</i>	Ahrens/Flaherty
Me	<i>Beauty and the Beast</i>	Menken
Sometimes a Day Goes By	<i>Woman of the Year</i>	Kander/Ebb
The Kid Inside	<i>Life After High School</i>	Carnelia
What You'd Call a Dream	<i>Diamonds</i>	Carnelia

More Advanced—Young Adult to Adult

Corner of the Sky	<i>Pippin</i>	Schwartz
I Can't Be Bothered Now	<i>Crazy for You</i>	Gershwin
It's a Fish	<i>The Apple Tree</i>	Bock/Harnick
I Think I Like Her	<i>Summer of '42</i>	David Kirshenbaum
Mama Says	<i>Footloose</i>	Pitchford/Snow
Santa Fe (Broadway key)	<i>Newsies</i>	Menken
Waving Through a Window	<i>Dear Evan Hansen</i>	Pasek/Paul
Michael in the Bathroom	<i>Be More Chill</i>	Joe Iconis
Close Every Door	<i>Joseph and the Amazing Technicolor Dreamcoat</i>	Lloyd Webber
Monticello	<i>Edges</i>	Pasek/Paul
Giants in the Sky	<i>Into the Woods</i>	Sondheim
I'm Alive	<i>Next to Normal</i>	Kitt

Purpose	<i>Avenue Q</i>	Lopez
Simple Joys	<i>Pippin</i>	Schwartz
She Loves Me	<i>She Loves Me</i>	Bock/Harnick
I Met a Girl	<i>Minnie's Boys</i>	Grossman/Hackady
What Do I Need with Love?	<i>Thoroughly Modern Millie</i>	Scanlon/Tesori
Highway Miles	<i>The Flood</i>	Mills
What Would I Do?	<i>The Wiz</i>	Smalls
Marta	<i>Kiss of the Spider Woman</i>	Kander/Ebb
Rain	<i>Once on this Island</i>	Ahrens/Flaherty
For Forever	<i>Dear Evan Hansen</i>	Pasek/Paul
Multitudes of Amys	<i>Company(cut)</i>	Sondheim
Not a Day Goes By	<i>Merrily We Roll Along</i>	Sondheim
Forest for the Trees	<i>Spitfire Grill</i>	Valq/Alley
Golden	<i>The Alchemists</i>	Mills
Being Alive	<i>Company</i>	Sondheim
Memphis Lives in Me	<i>Memphis</i>	Bryan/ DiPietro
Don't Let Me Go	<i>Shrek</i>	Tesori/Lindsay-Abaire
Who I'd Be	<i>Shrek</i>	Tesori/Lindsay-Abaire
Story of My Life	<i>Shrek</i>	Tesori/Lindsay-Abaire
Cry for Me	<i>Jersey Boys</i>	Gaudio/Crewe
Moonin'	<i>Grease</i>	Jacobs/Casey
Azure te	<i>Five Guys Named Mo</i>	Davis/Wolf
Can't Take My Eyes Off of You	<i>Jersey Boys</i>	Gaudio/Crewe
I'm Black/Ain't Got No	<i>Hair</i>	Macdermot/Rado/Ragni
Why God?	<i>Miss Saigon</i>	Schönberg/Boublil
Movin' Too Fast	<i>Last Five Years</i>	Brown
Something's Coming	<i>West Side Story</i>	Bernstein
Bui-Doi	<i>Miss Saigon</i>	Schönberg/Boublil
I Believe	<i>Book of Mormon</i>	Parker/Lopez/Stone
Let it Sing	<i>Violet</i>	Tesori
My Father's Son	<i>Kinky Boots</i>	Lauper

‘Legit’ Repertoire for Men

The term legit is once again used here to denote classical “loft” or spacious resonance.

The songs listed here can also be sung in a more contemporary speech-like style as may often be the case in revivals. But it is very important for male singers to practice using their voices both ways, just as we advocate for women.

Young Adult, Adult

Younger Than Springtime	<i>South Pacific</i>	Rodgers/Hammerstein
Oh, What a Beautiful Morning	<i>Oklahoma!</i>	Rodgers/Hammerstein
If I Loved You	<i>Carousel</i>	Rodgers/Hammerstein
Love Can’t Happen	<i>Grand Hotel</i>	Wright/Forrest
If Ever I Would Leave You	<i>Camelot</i>	Lerner/Loewe
Why Can’t I Walk Away?	<i>Maggie Flynn</i>	Peretti/Creatore/Weiss
There’s a Boat	<i>Porgy and Bess</i>	Gershwin
I’ve Never Been in Love Before	<i>Guys and Dolls</i>	Loesser
Soliloquy	<i>Carousel</i>	Rodgers/Hammerstein
Make Them Hear You	<i>Ragtime</i>	Flaherty/Ahrens
Maria	<i>West Side Story</i>	Bernstein/Sondheim
I Don’t Remember You	<i>The Happy Time</i>	Kander/Ebb
If I Can’t Love Her	<i>Beauty and the Beast</i>	Menken
Anthem	<i>Chess</i>	Andersson/Ulvaeus/Rice
Hey, There	<i>Pajama Game</i>	Adler/Ross
Were Thine That Special Face	<i>Kiss Me, Kate</i>	Porter
I’ll Never Say No to You	<i>The Unsinkable Molly Brown</i>	Willson/Morris
Lost in the Stars	<i>Lost in the Stars</i>	Weill
You Must Meet My Wife	<i>A Little Night Music</i>	Sondheim
If I Sing	<i>Closer Than Ever</i>	Maltby/Shire
You Should be Loved	<i>Sideshow</i>	Russell/Krieger
Lonely House	<i>Street Scene</i>	Weill/Hughes