



# 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)  
The Visit (2015)

Julie Andrews  
Liz Callaway  
Len Cariou  
Kristin Chenoweth  
Victoria Clark  
Gavin Creel

Brent Barrett  
Danny Burstein  
Norbert Leo Butz  
Robert Goulet  
Victor Gerber  
George Hearn

Judy Kaye  
Judy Kuhn  
Rebecca Luker  
Audra MacDonald  
Marin Mazzie  
Kelly O'Hara

Laura Osnes  
Brian Stokes  
Mitchell  
Ron Raines  
Paulo Szot

## Recent Rivals

- a. Women - lean towards "mix" and keys are often lowered
- b. Men – not much change except minor stylistic adjustments.
- c. 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] [ae]
  - 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.