

LOW MALE VOICE REPERTOIRE IN CONTEMPORARY MUSICAL THEATRE:
A STUDIO AND PERFORMANCE GUIDE OF SELECTED SONGS 1996-2020

by

Jeremy C. Gussin

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Doctoral Committee

Ray Fellman, Research Director

Brian Gill, Chair

Jane Dutton

Peter Volpe

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Preface

This project is intended to be a resource document for bass voices and teachers of low male voices at all levels. For the purposes of this document, I will make use of the established term low male voice (LMV) while acknowledging that there is a push for the removal of gender from voice classification in the industry out of respect for our trans, non-binary and gender fluid populations. In addition to analysis and summation of musical concepts and content found within each selection, each repertoire selection will include discussions of style, vocal technique, vocalism, and character in an effort to establish routes towards authenticity in the field of musical theatre over the last twenty five years. The explosion of online streaming and online sheet music resources over the last decade enable analysis involving original cast recordings, specific noteworthy performances, and discussions on transposition as it relates to the honoring of character and capability of an individual singer.

My experiences with challenges as a young low voice (waiting for upper notes to develop, struggling with resonance strategies above a D_{b4}) with significant musicianship prowess left me searching for a musically challenging outlet outside of the Bel Canto aesthetic. I found that the contemporary commercial styles of vocal jazz, pop, and musical theatre filled that void and explored these genres outside of my degree requirements. The vocal flexibility I attained by attuning myself to a variety of styles, paired with my growth in the classical voice studio has led to success in a varied assortment of professional opportunities.

As a vocal ensemble arranger, I relish being able to adjust keys (a tradition in the American Songbook and cabaret settings) to benefit the range and colors with which I felt most comfortable using as a soloist or as part of a group. It was when I began programming individual musical theatre selections for audition, performance or my teaching studio that I found myself low on resources for my own voice type. Pieces from the musical theatre canon written in appropriate ranges for beginning bass voice were most often from the Golden Age era of musicals, and casting practices would be looking for tenets of

secure classically infused vocalism combined with an age and ethnic-appropriate look; a challenge that this Latino man felt little desire to partake in. When surveying the contemporary musical era (1968 and onward) I found that very few guides or research existed to help me find low male voice material. Musicals, now an amplified theatrical creation, began to reflect the popular music of each decade. When I did find guides and anthologies that featured bass-oriented selections, much of the material suggested was still written with qualities of the previous era and did not reflect my interest in contemporary commercial music styles.

This leads to my specific quest; to find music composed specifically for bass or bass-baritone voice in the modern musical theatre era from 1996 (*Rent* opening on Broadway) through the 2020 COVID-19 shut-down. This is an attempt to provide appropriate repertoire suggestions for the developing bass voice, or an alternative technical and artistic challenge outside of arias or art-songs for the more-seasoned artist. The selected repertoire represents a variety of styles and given circumstances in an effort to find multiple points of interest for student and educator alike. Songs presented have not been found in previous anthologies or song companion resources (though may be published through their respective shows vocal selections books), and while they are primarily from show's that opened on Broadway or in the Lincoln Center season (as well as able to be Tony-nominated), animated musicals also make appearances. Because there is a wide range of styles being discussed, the accompaniments of each piece also have a wide degree of difficulty – I have worked hard to be able to both play these accompaniments (which will be reflected in my recital) and provide insight if contacted on score reduction and collaborative strategies.

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Chapter 1: BASS VOICE

The bass voice is a rare instrument in classical music, an anomaly featured prevalently within the operatic canon in secondary characters of authority (fathers, monarchs, priests), villains, devils, and comic relief.¹ There is distinct importance and need in both educational and professional situations for voices of subclassifications below baritone to be available and with sufficient technical prowess to portray these roles accurately; I myself have reaped the benefits of presenting as a serviceable bass or bass-baritone in both an educational (Indiana University, ten comprimario roles during graduate studies between 2013-2018) and professional setting (nine contracted comprimario roles since May 2017). In an analysis of role classifications from operas listed in *The New Milton Cross's Complete Stories of the Great Operas*, Matthew Henry finds that 123 roles have been marked for bass-baritone or bass, while total female roles number 170. Out of total listed roles (487 roles in 50 operas), the two lowest voice classifications make up 25 percent.² In both my education and professional young artist experiences the number of bass-baritone and basses within total singers in a company (or students in a voice department) per a given year never came close to matching that final percentage, despite season programming which reflected industry standards and role representation.

The indication that there may be a plethora of opportunities (or production requirements) each audition season for a small available group of well-trained low voices serves to justify action steps for educators and students alike to seek instructors and materials/repertoire through which vocal proficiency can be reached. A present-day example can be found in the hiring by Indiana University of Associate Professor and bass, Peter Volpe in 2017. Professor Volpe also performed the role of the Commendatore for IU Opera Theatre that fall. Prior to his hiring, the Jacobs School of Music had been without a bass

¹ Matthew Henry James, "Differences and ambiguities in the subclassification of the low male voice: A study of role assignments for basses, bass-baritones and baritones in productions by selected American opera companies active during 1986" (DMA diss., University of Missouri-Kansas City, 1989), 52-53, ProQuest Dissertations & Theses Global.

² *Ibid.*, 16-20.

voice instructor since Georgio Tozzi's retirement in 2006.³ In the years I was an active participant in IU Opera Theatre prior to Volpe's hiring (2012-2017), baritones were frequently cast in bass or bass-baritone roles such as Bartolo, Figaro (*Le Nozze di Figaro*), Basilio and Bartolo (*Barbiere*), Taddeo (*L'Italiana in Algeri*), Dick Deadeye (*H.M.S. Pinafore*) Emile de Becque (*South Pacific*), and Jud Fry (*Oklahoma*). Doctoral conducting students were cast in the roles of Colline and Dottore Grenvil, despite the university having a graduate voice major enrollment of around ninety singers each year.⁴ Having also been in Bloomington after Professor Volpe's hiring, I observed many bass and bass-baritone singers from his studio gracing the opera stage (at times double-cast) in the following years, and markedly less casting of higher *fachs* in low roles.

Bass Voice Registration. Classical voice training places value on the perception of register unification; emphasis in training often stresses a goal obtaining "seamlessness" across transition points and through the middle voice into the head register. Low male voices experience this middle voice area of registration negotiation at or near the pairs of pitches below (see Table 1.1). New research or the inclusion of the Dramatic Baritone in Miller's book references a *zona di passaggio* occurring a half-step higher than the Bass-baritone included in a broader category of "bass" or "low male voice". It should be stressed that discovering these transition points in a singer should influence training strategies and repertoire decisions, but not necessarily pre-determine *Fach* specific repertoire, as each voice is unique in other areas that help determine carrying power, tone quality, etc.

Table 1.1. *Zona di Passaggio* for three types of low male voices.

Voice Type	Primo Passaggio	Secondo Passaggio
Bass-baritone	A ₃	D ₄
Lyric bass	A _{b3}	D _{b4}
Basso profondo	G ₃	C ₄

³ "The Jacobs School Mourns the Loss of Georgio Tozzi," Indiana University Jacobs School of Music, June 2, 2011, accessed September 23, 2020, <https://blogs.music.indiana.edu/voice/2011/06/02/the-jacobs-school-mourns-the-loss-of-georgio-tozzi>.

⁴ "Course Browser: Office of the Registrar: Indiana Bloomington," 2020, accessed September 23, 2020, <https://registrar.indiana.edu/browser/index.shtml>.

Source: Richard Miller, *Securing Baritone, Bass-Baritone, and Bass Voices* (New York: Oxford University Press, 2008), 68.

It is important for a low male voice to train both falsetto and head voice, thereby engaging and strengthening the cricothyroid (CT) muscles which will aid the development of flexibility of vocalism within and above the *zona di passaggio*. Additionally, an explanation of acoustical events in coordination with one's teaching pedagogy or classical school of singing could be of benefit. Kenneth Bozeman states "the traditional location of the *zona di passaggio* can be explained by various closures/turnings of vowels rather than primarily as a result of laryngeal factors."⁵

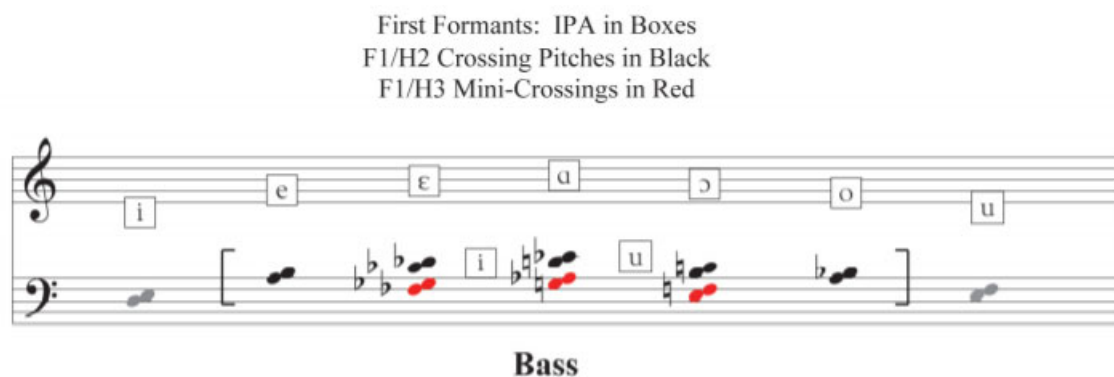
Formants and Acoustic Coupling. Within this paper there may be moments that discuss resonance strategies or teaching application of repertoire challenges through a created vocalise. Many of these come from both my training in Bel Canto technique (a lyric Italianate style of singing which developed in the 17th and 18th century which stresses ease of production, evenness of tone, and a flexible and agile technique), but also from my academic understanding of how the vocal tract resonates the harmonics of a fundamental tone from the source (vocal folds). Voice science has identified several formant/harmonic relationships (couplings) that influence timbre, power, and the ability to sing in different styles⁶. Each vowel has a different set of formants (acoustical peaks, energy boosts) which influence individual note resonance and perceived timbre, creating a varied acoustical experience if for example, someone sang through the Italian vowels such as [i e ε a o u] on a continuous, single pitch. Statements and strategies such as "rounding the vowel" "singing [a] through the [i] space", "the pitch will turn, don't create the cover", "opening the [i] to [I] above the second *passaggio*" and more were used in my own training to influence my accessibility of a round, warm tone and resonant bite in my middle voice, but were not explained directly through scientific means. Several of these Bel Canto influenced teachings can co-exist or run parallel to strategies (such as active and passive vowel migration) influenced

⁵ Ken Bozeman, *PVA Study Guide Answer Key* (2020), <http://www.kenbozeman.com/resources/PVA%20Study%20Guide%20Answer%20Key1.pdf>

⁶ "Acoustic Strategies," VoiceScienceWorks, accessed October 1, 2020, <https://www.voicescienceworks.org/acoustic-strategies.html>.

and informed by the continuous growth of scientific understanding in the fields of acoustic and voice pedagogy. Strategies will also need to be adjusted due to the laryngeal registration and acoustical registration events that surround the approximate zona di passaggio (indicated within brackets below in Table 1.2.) for the bass voice.

Table 1.2. Bass Passaggio Events.



Source: Bozeman, Kenneth, *Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers* (Hillsdale, NY: Pendragon Press, 2013): 126.

Bozeman identifies several acoustic events which can affect the carrying power and influence the timbral quality of the sound. Close timbre (*voce chiusa*) refers to sung tones in which the second harmonic (H2) has passed above the first vowel formant (F1)⁷, and would be found above the highest indicated pitch cluster for each vowel in Table 1.2. This has been identified as the definition of vocal cover, and occurs in the middle range of bass voice for [i] and [u] vowels, around the primo passaggio for the [e] and [o] vowels, while this phenomena of “turning” (referring to the shift from open to close timbre which happens as H2 passes F1) occurs for open-back [a] vowel around E_b4 in the bass voice.⁸ When harmonics drop below the first formant there is some degree of timbral opening; the more harmonics below F1 the more open the timbre (found below the highest pitch cluster for each vowel in Table 1.2). This explains the effect that low male voices can find “increasingly present, rich resonance lower in the

⁷ Kenneth W. Bozeman, *Practical Vocal Acoustics* (Hillsdale, NY: Pendragon Press, 2013), 21.

⁸ *Ibid.*, 47.

range”⁹. This acoustical phenomenon is referred to as open timbre (*voce aperta*), sung tones in which two or more harmonics are at or below the first formant. A point at which F1 and H2 inhabit the same frequency for a specific vowel and note, the coupling creates an especially strong form of open timbre, with clarity and ringing power¹⁰. If the first formant location is raised through larynx raising, pharynx narrowing or mouth widening (divergent resonator shaping) to maintain an F1/H2 coupling above a point where a voice would typically turn to a closed timbre quality, this instance can be referred to as a yell coupling, and is a resonance strategy found in musical theatre singing, usually on open vowels like [a] and [ɛ], while being chest register (TA) dominant.¹¹

Bass repertoire with low and medium tessituras offer many instances for a young voice to experience open timbre sounds on multiple vowels (closed or open as determined by tongue position), and can allow for the building of vocal technique for the beginning bass voice without the perils of extended range requirements. Singing and musical concepts in relation to breath, coordinated onset, agility, aural skills and more can also be worked on in this middle-voice area without the added issues brought about by vocalizing within the passaggio. Additionally, styles of singing like musical theatre can allow for an exploration of vernacular singing with passive vowel migration to experience the natural turns and covers of the voice without a reliance on force with vowels like [i], [e], [o], and [u] in the speech-inflection range.

As a young voice educator and bass-baritone it is important to note how these observations and experiences have shaped my research and pedagogical interests. I aim to utilize the tools I gained as a low voice student and performer and merge them with song research for the benefit of technical and performative progression for bass and bass-baritone voice students, while also continuing to educate myself in the application of style and vocalism for authentic live or recorded performances. The types of

⁹ Kenneth Bozeman, “New Technology for Teaching Voice Science and Pedagogy,” *Journal of Singing* 68, (March/April 2012): 417.

¹⁰ Bozeman, *Practical Voice Acoustics*, 22.

¹¹ *Ibid.*, 23.

paid, musical opportunities available to singers in the present is quite different than the industry even 15-20 years ago (to be expounded upon in Chapter 2) and thus I chose to look into the musical theatre genre (within which I have also worked professionally as a vocalist and collaborative pianist) for works through which pedagogical strategies could be used to guide both student and professional performers to meet individual goals. It is important to note that this research is first looked at through the lens of working with less experienced low voices—those who may not yet have a solid grasp on bel canto singing. Common problems associated with young low voice singers may include “1) tone production that is covered, dark or weighty; 2) lack of flexibility and freedom when approaching the passaggio zone; 3) tonal unsteadiness; and, 4) a reliance on force, producing sounds that are rigid and uneven.”¹² While my personal experience included all four of these issues, every voice is unique and thus could have a different relationship or lack thereof to the problems noted. Resources such as *Schubert Lieder, Vol. 1: Very Low Voice, Songs for Bass in a Comfortable Range*, and online publishers with transposition options exist to negate the second and fourth issue by reducing the amount of sustained singing a young bass voice has in his passaggio zone. By researching the wide array of musical and singing styles within the musical theatre canon, the goal is to select repertoire that can aid in the abatement of issue one (in relation to musical theatre aesthetic), issue two (pedagogical training for mixed voice, falsetto, and speech-based singing practices), issue three (building musical ear, harmonic analysis), and issue four (aesthetic and noting amplification practices).

¹² Peter Atherton, “A training manual for the low male voice” (DMA diss., University of California, Los Angeles, 2001), 84, ProQuest Dissertations & Theses Global.

Chapter 2: MUSICAL THEATRE, VOICE PEDAGOGY AND SCHOOLING

Following the success of the rock opera *Hair* in 1968, amplification of the voice for the stage in musicals became the norm, ushering in new era for the art form. Musical theatre continues to reflect the popular song genres of each decade, which has led to the heavy influence of the pop/rock musical featured prominently in today's canon.¹ The contemporary sound emphasizes “the enunciation of text rather than the beauty of the voice”.² This is in juxtaposition to the elements of bel canto singing that heavily influenced the composition and aesthetic of 20th century operetta and Golden Age musical theatre repertoire. The evolution of musical theatre during the 70s, 80s and beyond was paired with the growth of teaching studios and methods which sought to teach these “nonclassical” styles now expected on the Broadway stage. Contemporary commercial music (CCM) styles were being taught (but without the moniker) in New York City during this time through pioneers such as Jo Estill, Helena W. Monbo, Robert Edwin, and Jeannette LoVetri. Still, it was only at the turn of the century that CCM vocal pedagogy methods (and teaching systems) began to proliferate and reach a wider audience both in private and university program settings.³

Within the Contemporary Musical Theatre umbrella lie different styles of music and types of vocalism which bring a variety of obstacles and necessities within a student's vocal training. It is here where several CCM pedagogues seek to delineate technique and style. Advancements in voice science support the outlook that a very different technique may be required to achieve stylistic accuracy across contemporary genres, rather than an “it's all the same technique-the only difference is style” argument made by more classically oriented vocal technicians. It is important to also note that the demands of musical theatre performers make an educator's approach to teaching authenticity over a variety of styles a

¹ Karen Hall, *So You Want to Sing Musical Theatre* (Lanham: Rowman & Littlefield, 2014), 64.

² *Ibid.*, 80.

³ Matthew Hoch, ed., *So You Want to Sing CCM* (Lanham: Rowman & Littlefield, 2018), 3-11.

necessity in pre-professional training as opposed to having a student who wants to learn a specific genre (say, country) and seeks out a teacher. While there are now a wealth of diverse styles represented on Broadway and in theatres across the nation, they are still distinctly tied to characteristics of the Musical Theatre performing industry which include but are not limited to: actors “inhabiting dramatic situations, embodying specific characters, performing multiple shows per week, dancing while singing,”⁴ et cetera.

There exists a growing amount of research, published guides and dissertations which seek to illuminate the use of musical theatre in the classical voice studio. Additionally, series such as *The Singer’s Musical Theatre Anthology*, *Alfred’s Singer’s Library of Musical Theatre*, *Sondheim for Singers*, *Bernstein for Singers*, provide historical insight and access to original key and transposed repertoire from a wide range of composers and lyricists for the private voice studio and performance. While newer volumes include more recent works, the above compilations include works from the earliest decades of musical theatre through the 2010s. More recent series/published compilations like *21st Century Musical Theatre*, *Contemporary Theatre Songs – Songs from the 21st Century*, *Contemporary Musical Theatre for Teens* offer a catalogue of works spanning either the last twenty or thirty years. Each of these series split volumes by gender or voice type; none of these series features an independent Bass voice edition. Rarely does the tessitura of material within these collections ask for sustained or frequent singing below D₃. In reviewing this material, it is evident that there exists only a smattering of musical theatre bass specific repertoire accessible to educators and performers from works published within the last thirty years (see Appendix C).

Musicnotes.com, SheetMusicPlus.com, and SheetMusicDirect.com are all online retailers who have a large amount of the sheet music found in previously mentioned anthologies available for individual purchase, at times with the ability to transpose before printing the material. It should also be noted that websites for online and self-publication such as ContemporaryMusicalTheatre.com and NewMusicalTheatre.com now host catalogues with search variables such as range or voice classification

⁴ Hoch, 24-29.

for pieces written by today's musical theatre songwriting teams. Future research should include analysis of songs within each website's catalogue. However, current cost-benefit analysis for access to these resources, paired with the production stipulations of this document's musical selections (as noted in the preface) kept these materials from making it into this document.

In observing professional trends it is evident that professional opera companies and young artist programs have begun to increase the amount of musical theatre productions, concerts, and CCM requirements of their contracted singers; A and B opera houses program musical theatre (*Jesus Christ Superstar*, *West Side Story*, *Light in the Piazza*, *Sweeney Todd*, *Carousel*, *Sound of Music*) as part their mainstage seasons, while additionally commissioning contemporary operatic works with influence of mariachi, hip-hop, jazz, electronic music, and contemporary musical theatre. The flexibility and vocal facility required to be marketable in the changing operatic world now includes categories of music where performing under bel canto and operatic aesthetics no longer makes sense. Additionally, the new generation of opera singers are required to act and move in ways earlier generations were not; these new expectations call for a re-examination of one's technical training.

A National Association of Teachers of Singing (NATS) survey which included individuals with between one and three academic degrees in voice found that in 2017 “almost 60 percent of the professionals surveyed...do not feel their training adequately prepared them for a successful performance career.”⁵ The quest for a modification of paradigms in teaching voice at the university level can find support from independent studio instructors, prominent founders of an array of CCM teaching methodologies, and voice pedagogues such as Scott McCoy.⁶ Musical theatre is viewed as a “stylistic bridge between classical singing and CCM singing” due to the necessity to train in both classical and CCM styles for the stage. In addition to the performance-based argument for the inclusion of popular

⁵ Norman Spivey and Mary Saunders Barton, *Cross-Training in the Voice Studio* (San Diego: Plural Publishing, 2018), 28.

⁶ Elizabeth Benson, *Training Contemporary Commercial Singers* (Oxford: Compton Publishing, 2020), 17-18.

music within classical voice programs, justifications for the integration of popular music into vocal music education include efforts to 1) preserve the study of singing 2) reach larger audiences 3) create conditions that stimulate learning through cultural and structural means which support student’s interests in non-European music.⁷ Within the CCM pedagogical field, *functional training* can be used as descriptor of techniques that “allow a vocalist to gradually develop mechanical control over any sung sound without sacrificing freedom or authenticity,” seek to build muscular habits, and learn “sophisticated vocal and physical behavior over time.”⁸ When approaching the idea of voice training as one of flexibility, the scope of repertoire selection in the studio or programming in performance widens considerably.

When considering creating a resource of musical theatre repertoire in juxtaposition with my decade of training in classical singing methods, it is important to discuss some of the commonalities and differences within each art form’s stylistic and pedagogical characteristics. The stylistic elements for classical singing (see Table 2.1) and the pedagogical considerations for Musical Theatre voice (see Table 2.2) include informed statements from pedagogues that consider a genre’s history and evolution, respectively. Stylistic considerations within specific musical theatre styles will be expounded upon in each repertoire chapter.

Table 2.1. Stylistic Characteristics in Classical and Musical Theatre Voice (Non-treble)

Classical Voice	Musical Theatre Voice
The <i>Fach</i> system or other voice categorization methods are prominent in casting considerations or market expectations	Physical “typing” is prominent in casting considerations or market expectations.
Men sing in alto, tenor, baritone, bass range.	Men sing in the tenor or baritone range*.
Prior to 1930 acting was gesture based, emphasis was to place beauty of tone over emotion	Acting must be superb
Singing is on the vowel, diction crisp and in multiple languages	Singing is text driven, conversational, in the vernacular (typically English)
	Voices are electronically amplified

⁷ Ibid., 19-22.

⁸ Jeannette LoVetri, “The Necessity of Using Functional Training in the Independent Studio,” *Journal of Singing* 70, (September/October 2013): 80-81.

Voices are unamplified, expected to project acoustically	Styles change frequently (and within shows)
Styles vary due to compositional time period, composer choice, or can vary by country	Songs are transposed as needed
Art-song is transposed as needed, Opera and Oratorio works stay within the written key unless there is a historically informed performance precedent	Dance skills needed
Balance of timbral depth and brilliance which is durable and sustainable	Musical values vary
Use of sustained breath support and consistent vibrato	Vibrato is not always used or appropriate
	Use of falsetto, belt or other nonclassical sounds in the high range (Contemporary)
	*Men have also been featured prominently singing in the countertenor and even soprano range in shows such as <i>Motown: The Musical</i> , <i>Tootsie</i> , and others

Sources: Data adapted from Kenneth W. Bozeman, *Practical Vocal Acoustics* (Hillsdale, NY: Pendragon Press, 2013); Matthew Hoch, ed., *So You Want to Sing CCM* (Lanham: Rowman & Littlefield, 2018), 25-28; Karen Hall, *So You Want to Sing Musical Theatre* (Lanham: Rowman & Littlefield, 2014), 66-74.

Table 2.2. Pedagogical Characteristics of Classical and Musical Theatre Voice

Classical Voice	Musical Theatre Voice
Convergent resonator – more open near the glottis and narrower near the lips.	Divergent resonator – smaller in the pharynx and more open nearer the lips, horizontal mouth shape
A settled larynx*	Larynx is in the mid or high positions*
A lifted soft palate	Narrowed pharynx for belt
Retain depth, vowel shape, and relative vowel closeness to achieve cover/turning over for fullness in the upper register	Speech approach to singing is maintained through the second passaggio, rather than modified or covered
Active vowel modification for close and mid-close vowels to avoid whoop timbre	Tessitura of songs mostly reside in the speech range of the voice
*While various sources reference these qualities, this is a matter of contention, particularly as there are those with professional success whose performances could be analyzed as not having these characteristics while singing in these respective styles	

Data adapted from Kenneth W. Bozeman, *Practical Vocal Acoustics* (Hillsdale, NY: Pendragon Press, 2013); Matthew Hoch, ed., *So You Want to Sing CCM* (Lanham: Rowman & Littlefield, 2018), 25-28; Karen Hall, *So You Want to Sing Musical Theatre* (Lanham: Rowman & Littlefield, 2014), 66-74.

Whoop timbre is a timbral effect – it occurs when the pitch one is singing in falsetto reaches the frequency of the first vowel formant. This timbre is characterized as “whoopy”, “hooty”, facilitating a

convergent resonator space.⁹ Pairing the justification for cross-genre training with the characteristics describe above, this document pivots to discussing strategies on repertoire selection. The following chapters will approach popular music styles found on Broadway from the viewpoint of both classical and musical theatre aesthetics and voice pedagogy.

⁹ Bozeman, *Practical Voice Acoustics*, 23-24.

Chapter 3: REPERTOIRE SELECTION

The first step towards creating a repertoire selection strategy was to survey previous publications that serve as pedagogical or repertoire references for the bass voice. Dann Mitton published an annotated resource guide for low male voice to accompany his 2018 dissertation; upon perusal it provides a small but beneficial crop of bass specific resources; however, most materials grant focus to all three low male voice types (baritone, bass-baritone, and bass)¹. Reference and anthology material specifically for bass-baritone and bass can be found sporadically within the art-song and operatic fields; books or collections of scores published over the last twenty-five years include *Benjamin Britten Opera Arias: Bass-Baritone*, *Schubert Lieder, Vol. 1: Very Low Voice*, *French Operatic Arias for Bass*, *Ange Flégier Collection of 13 Songs for Bass Voice*, *Songs for Bass in a Comfortable Range*, and *Songs for Beginning Bass Voice*. For the purposes of this document, Low Male Voice (LMV) will be now on defined as Mitton states in his document, “post-pubertal bass-baritones and basses whose general vocal range may reasonably span C₂-F₄ with the understanding that individual LMVs may be able to sing lower/higher. LMVs may experience a secondo passaggio registration event, or ‘break in the region of C₄-D₄.”²

Sandra Cotton points to voice classification as a “description of the capabilities and limitations of an instrument” and argues that while often in parallel it should not be held synonymous with the subcategorization of voice types found in *Fach* systems³. Various systems within the operatic world for labeling a voice take into considerations characteristics like range, tessitura, timbre, carrying power

¹ Daniel Mitton, “Sung Russian for the Low Male Voice Classical Singer: The Latent Pedagogical Value of Sung Russian” (D.M.A. diss., University of Toronto, 2020), 156-160, accessed September 1, 2020, <https://search.proquest.com/pqdtglobal/docview/2421937479/3B1CB2873CDD4BD4PQ>.

² *Ibid.*, 22.

³ Sandra Cotton, “Voice classification and *Fach*: Recent, historical and conflicting systems of voice categorization” (D.M.A. diss., University of North Carolina at Greensboro, 2007), 2-3, accessed September 1, 2020, <https://search.proquest.com/pqdtglobal/docview/304833358/736963C5105D48CDPQ>.

³ Sandra Cotton, “Voice classification and *Fach*: Recent, historical and conflicting systems of voice categorization” (D.M.A. diss., University of North Carolina at Greensboro, 2007), 77-78, accessed September 1, 2020, <https://search.proquest.com/pqdtglobal/docview/304833358/736963C5105D48CDPQ>.

(resonance), as well as casting trends, and market expectations⁴. Additionally, these subcategories can exist for specific types of repertoire (such as *basso buffo*) or the specific national school and era of operatic composition (*basso cantante, heldenbariton*). Boldrey indicates that often multiple voice subclassifications may sing the exact same role⁵, leading to a current discussion of the fluidity of terms, which sends conflicting messages to today's generation of singers about how to successfully prepare and market their vocal capabilities. For the purposes of this document, considerations of range, tessitura and timbre (vocal color) will be the primary determining factors for assessing repertoire suited for the bass-baritone or bass voice.

Due to the nature of amplified musical theatre singing, vocal weight and resonance are not nearly as important in casting considerations as is the ability to authentically portray a character (which includes vocal facility within a role's requirements). Heavier and lower-lying bass voices – those who with classical training might develop into a *Basso profundo* or *Schwarzer Bass* may struggle to a higher degree to find suitable material within the musical theatre canon than their lighter, higher-lying compatriots.

Repertoire Selection Guidelines. Realizing that an analysis of tessitura is a subjective process, the following guidelines allow for an accelerated analysis of a wide range of material, while acknowledging that various vocal tract shaping practices may allow for singers to find freedom and increased stamina in higher ranges and registers. While extended ranges are at times expected for a bass-baritone or bass performer in the musical theatre field, sustained singing above an F₄ should not be expected of an LMV without acknowledging the heightened probability of fatigue and stamina issues which could occur.

Many of the following guidelines were determined after analyzing traits of LMV songs from the Golden Age of Musical Theatre through the 1980s, whose titles and related roles were found in annotated musical guides (see Table A.1). Published scores and show reference guides available online or in

⁴ Ibid., 2-3.

⁵ Richard Boldrey, *Guide to Operatic Roles and Arias* (Dallas: Pst ... Inc., 1994), 7-9.

university libraries were also referred to vet previous voice type determinations and musical analysis. *Rent*, and its production year of 1996, is used as a chronological post for “contemporary musical theatre” selections—not referencing a complete Broadway era, rather the near-past. This is due to its influence in re-determining the use of popular musical styles for market success, audience expectations, compositional practices and show influence in later modern productions. An analysis of 294 songs found in low-voice anthologies published in the last twenty years indicate that without transposition or modification of vocalism from convergent resonator, approximately twelve songs from shows between 1996 and present day would be appropriate to assign to bass or bass-baritone (see Appendix C), further solidifying an argument for creating greater resources for these voice types. Below is Table 3.1., which summarizes research parameters for determining suitable LMV repertoire.

Table 3.1. LMV Guidelines for Repertoire Selection in Contemporary Musical Theatre

Complete Vocal Range	Tessitura
Any pitch in the score above an F ₄ should be held for a beat or less.	High range should be lower than or equal to D ₄ which lines up near most LMVs <i>secondo passaggio</i> .
A score should require a frequency of sustained notes (more than eighth note/partial beat length) on A ₂ or below, unless the tessitura of a piece includes a lower limit of C ₃ or below.	Low range should be lower than or equal to E ₃ , unless the high limit is D _{b4} or below.
Regardless of note length, if an F# ₂ or lower is required, previous guideline does not need to be met.	Tessitura limits may be raised by a half step on either end if selection is a character piece or utilizes a character voice. Frequently these pieces would be from roles stipulated for baritone or baritenor.

After initial selection based on these guidelines, results of in-depth research specifically focused on material from 1996-2020 can be found within the following chapters and in the tables of Appendix B. This research was also aided by following career trajectories of artists within the last four decades who both performed LMV roles from previously established canon and whose additional roles for new works

could indicate a piece, excerpt, or entire role requiring an individual actor's vocal capabilities, and potentially low range (see Table A.2).

Repertoire Charts. Each of the following in-depth song guides open with a table, which gives a brief introduction to the piece prior to being succeeded by more in-depth analysis. These charts can be used so that a viewer can predetermine if the repertoire would be of interest to their teaching, learning, or performance goals before delving into the in-depth analysis portion of each entry. Below is a sample table; American standard pitch notation is used to reference notes with C₄ being middle C.

Table 3.2. Sample Song Information Table

Musical	Music	Lyrics	Range	Tessitura
<i>Title (Year of Production)</i>	Composer	Lyricist	Low-High	High (H) Medium-High (MH) Medium (M) Medium-Low (ML) Low (L)
Musical Theatre Style	Song Type/Feel		Tempo	
(Contemporary) Rock Pop Jazz Legit Other	Dramatic Function, Music Type, or Music		____ bpm	
Vocalism				
Breathy	Speech-like	Character	Belt	Legit Operatic
<i>Bolded & Italicized</i> – frequent use		<i>Italicized</i> – sporadic use		Crossed-out – not utilized

Tessitura is approximate based on my review of the score or analysis of cast recording as an effort to provide the reader with a sense of vocal stamina requirements. In reference to the table, I have chosen to use abbreviations in parentheses to note traits for portions of each song (something that can prove beneficial if a singer was looking to make a 32-bar cut), and would note an example portion of a song as so: pre-chorus – MH. High tessitura would refer to a portion of a piece that consistently lies in or

above the bass passaggio, medium tessitura could include work just above the first register break, low would be for something that lies almost entirely below the first register break, with MH and ML being subjective options in between. Selected repertoire with significant portions of song with high tessitura would be recommended either for a more mature low voice with significant training to navigate above their secondo passaggio, or for transposition as the original key would be considered difficult for a beginning voice student. Something that is missing from this table is the recorded or expected quality of the extreme high range. Because musical theatre is an amplified art, one could use falsetto or mix to great affect and thus negate the challenge of singing in full voice at the extremes of one's range. Examples of contemporary works where falsetto in that manner is found in cast recordings include "Itzik's Lullaby" from *The Band's Visit*, "And she'd have Blue eyes" from *Floyd Collins*, and "Left Behind" from *Spring Awakening*. While those examples are for baritone or bari-tenor roles, falsetto can be an acceptable choice for the LMV should it strengthen or uphold a piece's emotional journey or intended affect.

Transposition. Within the musical theatre field, transposition has become a commonly accepted practice within pre-professional training, summer stock, and even within the audition setting. Particularly when in pre-professional training it is often hard for low voices of any gender to find material that does not present significant vocal challenges. In a callback setting for specific roles, auditionees are often given sides and vocal excerpts from that role to prepare. It would be a crucial error in that scenario to audition with a lowered transposition of an excerpt or song, as it would not accurately showcase your capabilities in the role. Still, in some cases transpositions can be ordered by administrative teams in professional or educational settings for a higher cost through companies like Music Theatre International. Outside of a production, it is often easy for an educator or collaborator to transpose for their vocalist; this can be done through the key options provided by online retailers, through using a transpose button on a keyboard, or through modifying the key of a backing track using audio software like Audacity.

Transposition is also an accepted practice in some competitions which feature music from the musical theatre canon. The Lotte Lenya Competition showcases singing actors for their “dramatically and musically convincing” performances in repertoire “ranging from contemporary Broadway scores to opera/operetta”, and has total cash prizes exceeding \$75,000 through the Kurt Weill Foundation for Music.⁶ Two of the four required selections for video application are from the musical theatre canon, one for repertoire prior to *Hair*, the other from 1968 to present day. The competition allows for transposition of a stage version of a song (piano-vocal score), but any transposition “should not be so extreme as to alter the perceived age, type, or character of the role.”⁷ These instances establish a precedent which allows for a greater wealth of musical theatre material to be studied and performed by bass-baritones and basses. Baritone song lists from sources such as *So You Want to Sing Music Theatre*, *The New Broadway Song Companion*, *Cross-Training in the Voice Studio*, *Mastering College Musical Theatre Auditions*, *Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer*, and *The Broadway Song: A Singer’s Guide*, should now be surveyed a second time applying the scope of transposition to range, tessitura, and character requirements.

⁶ “The Lotte Lenya Competition,” accessed September 3, 2020, <https://www.kwf.org/pages/lotte-lenya-competition.html>.

⁷ “Frequently Asked Questions,” accessed September 3, 2020, https://www.kwf.org/pages/faq.html#rep_perf.

Chapter 4: LEGIT SONGS

The descriptive term *legit*, has been used to describe a style of singing in musical theatre most closely associated with the classical singing voice. Characteristics include but are not limited to a consistent, even vibrato, even timbre throughout range, and classical “loft” or spacious resonance. A term most often associated with singing styles of musicals prior to 1968, the term legit can now be associated with works from the contemporary era of musical theatre, defining a musical as “sung-through”.¹ The contemporary legit sound can be more speech oriented, and Saunders Barton notes that revivals of traditional musicals may be sung in this more contemporary speech-like style.² Christy Turnbow defines the legit sound for men as influenced by classical technique, with a “robust, round sound that is very vowel focused”.³ The term can be a qualifier like in the instances above or refer to current musical theatre music whose score is “written for traditional acoustic instruments and singers” without the influence of pop/rock.⁴ Taking into consideration these varied definitions, each of the following examples have both elements of legit singing style *and* legit musical elements of composition, although the shows themselves may have stronger influences in pop or rock styles. These selections come from three contemporary musicals; *The Civil War (1998)*, *Women On the Verge of a Nervous Breakdown (2011)*, and *The Prom (2018)*. Each song entry includes suggestions of material from other shows which might suit individual low male voices in similar ways.

¹ Christy Turnbow, “Crossover Corner: Belt, Mix, and Legit - Three Little Words Used So Many Ways,” *CS Music*, July 18, 2019, accessed September 13, 2020, <https://www.csmusic.net/content/articles/crossover-corner-2/>.

² Spivey and Barton, *Cross-Training in the Voice Studio*, 96.

³ Turnbow.

⁴ *Ibid.*

Table 4.1. “Father How Long?”

Musical	Music	Lyrics	Range	Tessitura	
<i>The Civil War (1998)</i>	Frank Wildhorn	Jack Murphy	E ₂ – E ₄	Verses - L Bridge - L Climax – MH	
Musical Theatre Style		Song Type/Feel	Tempo		
Legit		Dramatic Ballad	56bpm, Rubato		
Vocalism					
Breathy	<i>Speech-like</i>	Character	Belt	Legit	<i>Operatic</i>

Sources: Data adapted from Michel Bell, “Father How Long?,” track 14 on *The Civil War: The Complete Work*, Atlantic Recording Corporation, 2001, Amazon Music streaming audio, https://music.amazon.com/albums/B01KFR7PPK?trackAsin=B01KFR878Y&ref=dm_sh_702d-6230-dmcp-0601-341ab&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Frank Wildhorn, “Father, How Long?,” in *The Civil War: Vocal Selections* (New York, NY: Cherry Lane Music, 2000): 39-41.

Plot

Frank Wildhorn’s *The Civil War* is a theatrical musical experience presented as a revue which explores the experiences of soldiers, slaves, and families during the conflict. The series of vignettes call for strong solo singers (in a multitude of styles) as well as male-heavy ensemble numbers.⁵ A modified production in 2015 titled “Freedom’s Song: Abraham Lincoln and the Civil War” attempted to achieve more narrative clarity than previous versions of the show, and functioned as a featured event in Washington, D.C., commemorating the 150th anniversary of Lincoln’s assassination.⁶ Music Theatre International licenses the 1999 Original Broadway Version for theatres across the United States.⁷

Character and Context

⁵ “The Civil War,” Music Theatre International, MTI Enterprises Inc., accessed August 17, 2020, <https://www.mtishows.com/the-civil-war>.

⁶ Jane Horwitz, “Good cast makes the best of entertaining ‘Freedom’s Song’,” *The Washington Post*, March 20, 2015, accessed August 17, 2020, https://www.washingtonpost.com/entertainment/theater_dance/cast-makes-the-best-of-entertaining-but-generic-tune-of-freedoms-song/2015/03/20/b3b5bfbe-ce72-11e4-a2a7-9517a3a70506_story.html.

⁷ “The Civil War.”

Near the end of the first act, Clayton Toler appears as a gravedigger. Prior to this appearance he sings the duet “If Prayin’ Were Horses” with his wife, Bessie, as they are sold to different slave owners. In “Father, How Long”, Clayton offers a stirring prayer and inquiry to God as he reflects on the conflict, and his desire for an end to death and his bondage.⁸

Musical Content

This piece is in AABA’ form, and pairs slow harmonic rhythm of the underscore with a high instance of sustained notes in the melody (when considering the slow tempo). The melody is diatonic, but features significant expanded range on both the low (E², verses) and high (E⁴, bridge) end. There are also numerous additions of 3-2-1 scalar embellishments in a single sung syllable throughout the piece. As this piece is a bass feature (Michel Bell was nominated for a Tony for his portrayal of Joe in the 1993 production of *Showboat*), the vocalist’s melody is often within the same range as the left hand of the piano, with octave doubling occurring in the right hand of the piano arrangement. On rare occasions the melody actually lands on the lowest note of the bass line.⁹ Additional summation, analysis, and character subtext can be found in Table 4.2.

Table 4.2 Compositional Sections of “Father, How Long”

Measures	Tonal Center	Compositional Notes	Lyric Subtext	Form
mm. 1-3	A major	Use of soft, and wide intervals in right hand, open-fifth sonic stability in the left hand		Introduction
mm. 4-11	A major	I-iii-IV-V sequence occurs twice with harmonic shifts every two beats from mm. 4-7. Melody often operates on curved descent while bassline ascends. At mm. 8 Melody leaps up to A3 while there is a deceptive cadence to VI. An arrival to I is delayed by a IV ⁶ chord on the downbeat of m. 11	Questioning	A

⁸ Ibid.

⁹ Frank Wildhorn, “Father, How Long?,” in *The Civil War: Vocal Selections* (New York, NY: Cherry Lane Music, 2000): 39-41.

mm. 4-12	A major	Repeat of previous section material, replacing m. 11 with m. 12 which has an immediate arrival on the I chord.	Steadfast Secure	A (second section)
mm. 13-20	C# to A major	Shift to multiple phrases which begin with C# minor (four measures of tonal ambiguity) before borrowing the second half of the A section in harmony and melody for mm. 17-20. Melody at the top of the section has wide leaps in a low octave, as if the singer was sighing or heaving in despair, painting out the text.	Longing	B
mm. 21-30	A major	Modified melody of A section rises in m. 26 to a climactic E ₄ over a secure and closed voicing of the I chord in the underscore. The upper octave melodic transposition continues through the end of the measure, then reverts back to the lower octave. There is a pause before eighth note pick-up to m. 30 for breath and performance impact. The final A ₂ in the melody is held 6 counts, bleeding into the outro.	Pleading Prayer	A'
mm. 31-34	A major	Repeat of the harmonies and voicings from the introduction, with a final measure added for a rolled arrival to an A major chord.		Outro

Sources: Data adapted from Frank Wildhorn, "Father, How Long?," in *The Civil War: Vocal Selections* (New York, NY: Cherry Lane Music, 2000): 39-41.

Vocal Considerations

Musical Style. This piece was originally sung in the contemporary legit style by Michel Bell, a bass-baritone who found success in musical theatre and operatic works. He has performed Porgy in productions of *Porgy and Bess* around the world, as well as operatic and concert work with companies like Michigan Opera Theatre, Lyric Opera of Kansas City, New York Philharmonic, and the Berlin Radio Orchestra. His voice has been described as "impossibly deep and luxurious" and one "that rumbles from

the center of the earth”¹⁰, and Frank Wildhorn has crafted a piece where the tessitura will allow for such sonorous tones, but with light enough orchestration that non-classical low male voices will not be overpowered, and text can be performed clearly. The legit style expects some deference from diction towards timbre quality, particularly in regard to sustained tones, and expects a prevalence of spun tone.

Range. ($E_2 - E_4$) This piece has quite a low range, where multiple low Es and F#s are asked of the singer, despite some of them being written with closed vowels, or preceded by a consonant pair. This would either require a true bass for whom resonance already comes fairly easy in that range (free and resonant speech already occurring in the E_{b2} - G_2 range), or with a bass-baritone singer who has the ability (aided by technique) to achieve secure tones in the same low range, despite the more closed vowels which occur within the repeated melodies such as [nat], [praid], and [terz].

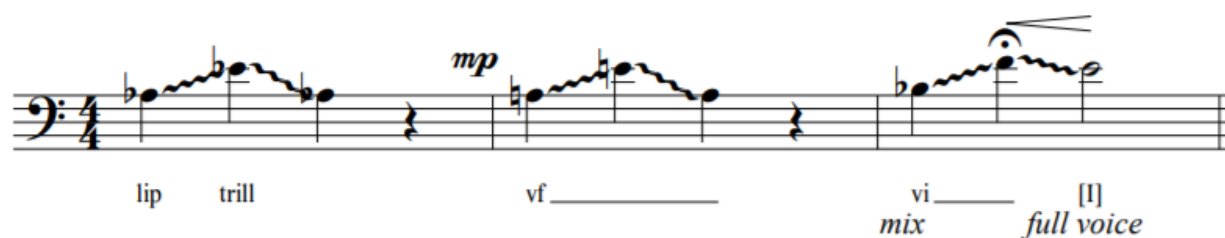
Vocalism. As indicated above, this is a piece where bel canto methods of singing and aiming for a classical aesthetic would be highly beneficial in creating a dramatic and intense performance. There are also several places in the piece where one could sing on the voiced consonants to help emphasize text and the declamatory nature of each pleading phrases, thus utilizing elements of musical theatre style as well. The climax of this piece could be performed in many options. This note would probably be just above the *secondo passaggio* for most LMVs, and thus there could be a discussion on the modification of vowel in terms of resonance strategies on its melodic approach, or discovery of belt or mixed tones in that range.

As the climactic E_4 is on the near-closed, near-front vowel in the word [sɪŋ] preceded by a fifth leap, a performer has a variety of choices for phonatory practices. The [ɪ] could be opened significantly towards a [ɛ] with the goal of creating an F1/H2 acoustic coupling for an open powerful timbre and chest voice dominant production, or conversely, the [ɪ] could be closed slightly towards the [i] vowel in head register for a whoop coupling (F1/H1), creating a “hootier” full, deep, timbre that is less brassy than open

¹⁰ “Michel Bell.” Musica Mica, accessed August 17, 2020, <https://www.michelbell.com>.

timbre.”¹¹ The first option will result in a modified but impactful pronunciation and musical climax in the legit style while the latter is a technically proficient, overtly classical choice with a significant change in timbre from the beginning of the phrase.

For a novice bass voice to gain facility towards success for either of the phonation practices above, work should first be done to develop CT-dominant registration practices in falsetto and light head voice. This will encourage cricothyroid muscle development with a lower laryngeal space and necessitated energized airflow, working towards developing dynamic control around the second passaggio while practicing with low glottal flow resistance. Exercises on 5-4-3-2-1 descending scalar patterns in falsetto, alternating [i] and [u] and incorporating a light to heavy modal voice upon the arrival on the root would be beneficial towards finding a successful registration balance for the climactic E₄ of this piece. Another approach is to use semi-occluded exercises around and through the second register break; what follows is a three phrase exercise which uses lip trill, soft “vf” sound (as if one simply stopped the trill but continued with the same breath and tonal approach), and train for a final mix to full voice approach from [vi] to [I] as noted.



Example 4.1. Semi-Occluded CT-dominant Vocalise for Access Above Secondo Passaggio.

Songs in a Similar Style. “Heal Their Hearts/Freedom” from *Riverdance*, “Nowhere Left to Run” from *Amazing Grace* with suggested transposition down a half-step (D minor) or whole step (C# minor).

¹¹ Bozeman, *Practical Voice Acoustics*, 27.

Table 4.3. “Yesterday, Tomorrow and Today”

Musical		Music	Lyrics	LMV Range	Tessitura
<i>Women on the Verge of a Nervous Breakdown (2011)</i>		David Yazbek	David Yazbek	G ₂ – F ₄	Intro - M Verses - MH Chorus - H Verse Tag - M
Musical Theatre Style		Song Type/Feel		Tempo	
Legit		Suave Up-tempo		Allegro, 126bpm	
Vocalism					
Breathy	Speech-like	Character	Belt	Legit	Operatic

Sources: Data adapted from Brian Stokes Mitchell, “Yesterday, Tomorrow and Today,” track 13 on *Women On The Verge Of A Nervous Breakdown (Original Broadway Cast Recording)*, Ghostlight Records, 2011, Amazon Music streaming audio, https://music.amazon.com/albums/B076YHFLZ8?trackAsin=B076YL22X9&ref=dm_sh_f755-59e8-dmcp-2b0f-f0b63&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; David Yazbek, “Yesterday, Tomorrow and Today,” (Milwaukee, WI: Hal Leonard, 2011): 1-6.

Plot

Based on the Spanish dark comedy film of the same name, this story is set in the 1980s, and is about “women and the men who pursue the...finding them, losing them, needing them and rejecting them”. This story follows Pepa, her friends, and her lovers in tales right out of a soap opera plot. Her lover, the philandering Ivan, has an ex-wife who is suing him. Ivan is romantically involved with his ex-wife’s lawyer as well as has a grown-up son and potential daughter-in-law who have their own problems. Pepa’s friend Candela is dating a terrorist, while Lucia (the ex-wife) slowly turns to plotting Ivan’s demise. A pregnancy is also thrown in the mix for good measure.¹²

Character

Ivan is “handsome and smooth” with a phenomenal voice, and an appetite for all women.¹³ Brian Stokes Mitchell, the actor from the 2010 Broadway production, describes Ivan as “like the lawyer in *Chicago*” and “the cheating guy”. Ivan wears his heart, love, and dishonesty on his sleeve for all to

¹² “Women on the Verge of a Nervous Breakdown,” Music Theatre International, MTI Enterprises Inc., accessed August 24, 2020, <https://www.mtishows.com/women-on-the-verge-of-a-nervous-breakdown>.

¹³ Ibid.

see. Ivan is a hard character for audiences to root for, and Mitchell states that the trick to making him sympathetic to the audience is “in the comedy”.¹⁴

Context

This piece occurs as the second number of the second act, as Ivan woos his ex-wife’s lawyer (Paulina). He states his philosophy on love and describes his escapades in past, present, and future through metaphors of flowers, sounds, food. After a brief dialogue in which Paulina attempts to resist his charms (cut from the published sheet music), Ivan directs his powers of persuasion one last time in a sultry low verse, winning her over. Paulina’s reaction to Ivan serves to negatively color her next interaction with Pepa, who arrives shortly thereafter seeking legal aid for her distressed friend Camila.

Musical Content

This piece is published individually in a modified strophic verse-refrain form, preceded by a presentational, introductory verse. Most of this song is in a 4/4 fast allegro, felt in two, with an 8vb notated bassline paired with the piano right-hand in bass clef which supports instead of overpowering a singer’s partials above C₄. Harmonic rhythm of the accompaniment occurs primarily with movement twice per measure from m. 9 onward. A unique aspect about the construction of this piece is that it has 7-measure phrases, imitating the frenetic energy of the suave antagonist. This is the rare up-tempo piece accessible to a classically trained bass-baritone or bass, also in which the pieces’ melody can show off all the colors of a *chiaroscuro* low voice.

Table 4.4. Musical Sections and Lyrical Subtext of “Yesterday, Tomorrow and Today”

Measures	Lyric Subtext	Form	Measures	Lyric Subtext	Form
mm. 1-8	To present, to preen	Introductory Verse	mm. 35-48	To distract, convince	Verse 2
mm. 9-12	N/A	Interlude	mm. 49-56	To confess	Refrain 2

¹⁴ Kathy Henderson, “Brian Stokes Mitchell on the Joys of Playing a Cad in *Women on the Verge*,” *Broadway Buzz*, December 10, 2010, accessed August 24, 2020, <https://www.broadway.com/buzz/154524/brian-stokes-mitchell-on-the-joys-of-playing-a-cad-in-women-on-the-verge>.

mm. 13-26	To describe, to orate	Verse 1	mm. 57-64	To profess	Refrain 3 / Extended Verse
mm. 27-34	To foresee, to seduce	Refrain 1	mm. 65-77	To titillate	Outro (Tag)

Source: Data adapted from David Yazbek, “Yesterday, Tomorrow and Today,” (Milwaukee, WI: Hal Leonard, 2011): 1-6.

The following harmonic analysis and division of sections is in parallel with common processes for creating lead sheets (should an artist or student be tasked with creating arrangements of material for cabaret or recital with backing instrumentalists), or could be a model for a song study guide assignment for a singer with a strong theory background, or whose memorization can be aided by such analysis.

While most of the chords listed below are found in the published sheet music, the analysis of function and tonal centers can allow ease of transposition for collaborators with western music theory training.

Abbreviations include TTsub - tritone substitution, sec. dom. - secondary dominant, and alt. dom. - altered dominant to indicate harmonic functions of chords with non-diatonic chord tones. Bolded chords indicate tonic center, while a lowercase “m” changes the quality from major to minor (see Table 4.5).

Table 4.5. Harmonic Analysis and Compositional Sections of “Yesterday, Tomorrow and Today”

INTRODUCTORY VERSE: Harmonic movement indicates an arrival to the relative major (Db, III), but instead resolves into Bb minor. This is the first instance of the anticipation and avoidance of authentic cadences throughout the piece, similar to how Ivan’s various melodic sections of seduction rarely resolve and instead move abruptly into different actions or intents in new lyrical stanzas.					
Bbm7 i	Cb(add2) – F7 IV/IV V ⁷	Bbm7 i	Cb(add2) – F7 IV/IV V ⁷		
Db9 V ⁷ /VI	Gb IV/III	Gbm iv/III	Ab V/III		
VERSE 1: A section					
3X : Bbm – Db – Gb – Cb(add2) : Bbm – F7					
i III VI IV/VI i V ⁷					
3X : Bbm – Db – Gb – Cb(add2) : Bbm – F7					
i III VI IV/VI i V ⁷					

REFRAIN 1: B section

Abm7 – Db7 – Gb – Cb	Abm7 – Db7 – Gb – F7	Bbm – Db – Gb – Cb(add2)	Bbm – Fm7b5
ii ⁷ V ⁷ I IV	ii V ⁷ I V/iii	i III VI IV/VI	i alt. dom.

VERSE 2: A' section with reharmonization, direct modulation and modified melody

Bm – D – G – C(add2)	Bm – D – G – F#7/A#	B – B7/D# – Em7 – C9	Bm – F#7
i III VI IV/VI	i III VI V ₅ ⁶	I V _{5/iv} ⁶ iv ⁷ sec. dom.	i V7/Cm

Cm – Eb – Ab – Db(add2)	Cm – Eb13 – Ab – G7#5/B	C – C7/E – Fm7 – Bdim7	Cm – G7
i III VI IV/VI	i V ⁷ /VI VI alt. dom.	i V _{5/iv} ⁶ iv ⁷ vii ^{o7}	i V ⁷

REFRAIN 2: B' section with modified melody in fifth and sixth measures

Bbm7 – Eb7 – Ab – Db(add2)	Bbm7 – Eb7 – Ab – G7	Cm – C7/E – Ab – Db6	Cm – G7
ii ⁷ V ⁷ I IV	ii V ⁷ I V/iii	i V _{5/iv} ⁶ VI IV/vi	i V7

Follow by an authentic cadence to C minor, a quick passing chord returns us into the ii-V-I chorus vamp. In the cast recording, there instrumental solo over interlude of A and B section harmonies.

REFRAIN 3 - VAMP: Repeated melodic and harmonic nature of first half of B section

3x : Bbm7 – Eb7 – Ab – Db :	Bbm7 – Eb7 – Ab – G7b5
ii ⁷ V ⁷ I IV	ii V7 I alt. dom.

EXTENDED VERSE/TAG: Harmonization similar to the second 7-bar phrase of Verse 2, melody has inversions to descend into bass-baritone range

Cm – Eb – Ab – Db	Cm – A7b5 – Ab6 – G7(b5)	C – C7/E – Fm7 – Ab7
i III VI TTsub	i TTsub VI alt. dom. for V ⁷ /VI	I V _{5/iv} ⁶ iv ⁷ sec. dom.

Cm	Ab7	Fm7 – G7(b5)
i	sec. dom.	iv ⁷ alt. dom.

Cm	Ab6 – Db7	Cm – G7	Cm – Cmaj9#11	Cm
i	VI TT sub	i V ⁷	i N/A	i

Sources: Data adapted from David Yazbek, “Yesterday, Tomorrow and Today,” (Milwaukee, WI: Hal Leonard, 2011): 1-6; Brian Stokes Mitchell, “Yesterday, Tomorrow and Today,” track 13 on *Women On The Verge Of A Nervous Breakdown (Original Broadway Cast Recording)*, Ghostlight Records, 2011, Amazon Music streaming audio, https://music.amazon.com/albums/B076YHFLZ8?trackAsin=B076YL22X9&ref=dm_sh_f755-59e8-dmcp-2b0f-f0b63&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

Vocal Considerations

Musical Style. This piece has classical and legit musical theatre influence starting from the arioso-like grand opening. The entire piece has a much higher degree of focus on the actor’s resonant and warm voice quality than other “I am” songs in contemporary musical theatre – Ivan’s charm and success

comes often tied to what he is successful in; sensuous, sonorous singing. The chorus section includes a lighter speech and character approach to the beginnings of lines, as the environment turns to one of wooing rather than declaiming one's sensuality.

Range. (G₂ – F₄) This piece requires the need for almost two octaves of technical vocal facility; a consistent rich middle and low register are needed for the verse sections, while free but quick access to the passaggio and above the second break are needed in the refrain sections. In the final, slowed down section, the modified melody descends to a G₂. This low note is preceded by a [æ] mid-range (F₃) vowel, offering both a point of forward focus and wide air passage with which a performer should keep in descending to the low note before adding consonant and arriving on an [i] vowel. The original recording showcases an audible glissando on Brian Stokes Mitchell's descent; similar work in moving from open timbre vowels to close vowels in the low voice.

Vocalism. While most of the piece takes place at a brisk tempo, the melody covers an incredible range, and there should be an expectation of similar if not equal timbre by the vocalist up to approximately Eb₄, based off of Mitchell's original recording. The allegro, hard-driving feel with the constant "boom-chick" patters draws comparison in musical theatre repertoire to "I Could Be in Love with Someone Like You" by Jason Robert Brown, or "Everybody Says Don't" from Sondheim's *Anyone Can Whistle*.

Songs from the Same Show. "Lie to Me" (Duet).

Songs in a Similar Style. "Masculinity" from *La Cage Aux Folles* (1983).

Table 4.6. “We Look to You”

Musical	Music	Lyrics	Range	Tessitura	
<i>The Prom (2018)</i>	Matthew Sklar	Chad Beguelin	F# ₂ – C ₄	Intro - ML Verses - M Bridge - M Tag - MH	
Musical Theatre Style	Song Type/Feel		Tempo		
Legit	Dramatic Ballad		Varies, around 60pm, felt in 2		
Vocalism					
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Michael Potts, “We Look to You,” track 8 on *The Prom* (Original Broadway Cast Recording), Sony Music Entertainment, 2018, Amazon Music streaming audio, https://music.amazon.com/albums/B07JFM6RBN?trackAsin=B07JFMCBG4&ref=dm_sh_c742-5e5c-dmcp-3bc1-7bd84&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Matthew Sklar, “We Look to You,” in *The Prom: Vocal Selections from Broadway’s New Musical Comedy* (Milwaukee, WI: Hal Leonard, 2019): 46-51.

Character

This piece is sung by Mr. Hawkins, the Principal of the school and supporting role. The original casting call is looking for someone in their 30s–50s, and a baritone. The character is prim, and easily flustered.¹⁵ He is a big Broadway fan, and throughout the plot provides significant allyship and support for Emma.¹⁶

Context

In Scene 9, Mr. Hawkins and Dee Dee, a Tony award winning Broadway former star are having a meal at Applebee’s. School mom Mrs. Greene arrives and tells Dee Dee off for judging and starting a ruckus in small town Indiana. Mr. Hawkins apologizes and proceeds to have a conversation with Dee

¹⁵ “The Prom’ B’way,” Backstage, accessed August 14, 2020, <https://www.backstage.com/casting/the-prom-bway-160544>.

¹⁶ “The Prom Perusal Pack,” Theatrical Rights Worldwide, accessed August 14, 2020, https://www.theatricalrights.com/wp-content/uploads/woocommerce_uploads/2019/09/PROM-Preliminary-PP.pdf.

Dee about the state of the town and his admiration for her work. When Dee Dee states her intentions to quit Broadway, Mr. Hawkins launches into a song as to the reasons why she should not do such a thing.¹⁷

Musical Content

This piece moves from a quasi-recit introductory verse into a modified AA'BA'' form. The lyrics move from an explanation from Mr. Hawkins as to how Dee Dee's work moves him into an informed and uplifting message of encouragement towards her continuing in the performing arts. Each verse contains sustained, lyrical lines over slow moving harmonic rhythm of the accompaniment. The compositional make up and melodic structure, paired with the orchestration on the studio recording serve as an homage to golden age standards for their strength, passion, and vocalism choices. This style of composition and melody seem intrinsically linked to Mr. Hawkin's backstory; even the low range of the piece is something more frequently seen in earlier eras of Broadway history. As the piece picks up pace and emotion in the bridge, the lack of harmonic stability allows for quicker phrases as Mr. Hawkins' character comes bursting through with a variety of important, but underdeveloped thoughts. The tessitura at the beginning of the bridge is actually lower than any verse, and then moves upwards towards a low-male voice's first register break. Additional analysis, and character subtext can be found in Table 4.7.

Table 4.7. Compositional Sections of "We Look to You"

Measures	Tonal Center	Compositional Notes	Lyric Subtext	Form
mm. 1-4	C major	Offbeat right-hand pulse doubles as tonic pedal tone.		Opening Vamp
mm. 4-12	C major	Quicker scalar melodic movement over slow harmonic rhythm imitates spoken word over a musical interlude. Slows down nearing the shift into cut time.	To explain	Introductory verse
mm.13-16	C major	Moves into cut time as we approach the beginning of the more sustained verse melody		Interlude

¹⁷ Ibid.

mm. 17-32	C major	Moves toward a tonal center of G major, setting up ii-V movement in the new key in m.30-31	inform	Verse 1
mm. 33-34	Towards C major	Changes arrival to G major as a pedal point instead, with VI/V and V chords of C setting up shift back to C major		Interlude
mm. 35-56	C major to G major	Second verse elongates the false cadence moving to G, adding two sustained notes in melody and four measures each of 4-3 resolved dominant chords (D7, then G7)	strengthen	Verse 2
mm. 57-64	Eb major	Another delayed arrival uses C as a melodic common tone for a direct modulation to Eb major. Common tone of G then aids moving into G major in m. 65	inspire	Bridge
mm. 65-72	G major	Elongated use of a V7sus chord over four measures	inspire	Bridge continued
mm. 73-76	G - C	Shifting tonal center to set up last verse		Interlude
mm. 77-98	C major	Modified form of verse allows for slow harmonic rhythm and emotive lyrical arrival on “you can look...to me” in m. 93-98.	clarify	Verse 3
mm. 99-102	C major	Plagal cadence		Outro

Source: Data adapted from Matthew Sklar, “We Look to You,” in *The Prom: Vocal Selections from Broadway’s New Musical Comedy* (Milwaukee, WI: Hal Leonard, 2019): 46-51.

Vocal Considerations

Musical Style. This piece is a moving ballad with considerable elements of the legit, golden-age style of musical theatre. Elements of the contemporary aesthetic are first noted in the recording simply due to the volume and colors that Michael Potts draws forth in both the introduction and first two verses. The melodic line is not doubled nor is the text of a heroic or powerful nature—thus a speech-like, and text-driven sound is produced, with opportunities for short phrases and pauses as may occur when a

person is speaking in real-time. This means that though a voice might have difficulty sustaining long, full melodic passages in the Italianate style, there is less need for a high degree of developed breath management or legato singing. There is a slight *accelerando* in the bridge which pairs with the dramatic development and urgency within the text; this is also the portion of the piece where the melodic phrases lengthen to four measures instead of two. Adding in a louder, terraced dynamic, and lower tessitura, this portion of the piece will benefit from being sung in a legit, warm and rounded tone. As the piece moves to the final verse and ending, elements of legato remain, shifting into the *zona di passaggio* at a light dynamic in the last few phrases.

Range. (F#₂ – C₄) This piece is one of the few musical theatre pieces which lie in a low-voice's speaking range, rarely moving to or above the first register break, while offering numerous opportunities to sing around or below C₃. Both the recitative section at the beginning and most verses could benefit from speech to singing exercises (think the top of the barbershop scene from *The Music Man*) to help in finding a free, open and full sustained sound without adding in too much subglottal pressure or a muffled tone production in an attempt to sound "bassy". The repeated melodic motives of this piece could also be modulated and used as an exercise to practice leaps through the first register break. Due to the outlining of chord tones found in the same melody, the same exercise could help build musical knowledge and confidence in discussing harmonic function and ease of singing. Below is an exercise which uses chord tones and solfège paired to each phrase which encourages building interdisciplinary connections and understanding of music theory; the addition of vowel exercises allows for exploration of open and closed timbres in the middle voice. A glissando may be added to the two minor sixth leaps; in different keys and different vowels this allows for technical work on the primary acoustic register transition and the coinciding laryngeal shift as each sung vowel crosses the second harmonic with the first formant.

5 so 3 mi 5 so 3 mi 2 re 1 do 5 so 3 mi 2 re 1 do 5 so flee 2 re
me

closed timbre: [i] varied: [ɔ] u]
open timbre: [ε] varied: [i] α]
[kɔ]

Example 4.2. Utilizing Melodic Pattern for Aural Skills and Vowels Exercise.

Vocalism. “We Look to You” offers numerous opportunities for a singer to explore functional use of their voice as an actor – descriptive lyrics paired with slow harmonic rhythm can immediately be tied to a teacher’s struggle as an educator and as someone longing to escape banality. The repetitive text can also lead to exploration on emphasis and singing on consonants themselves as ways to engage an audience, scene partner, or colleague. The lower and more compact range of tessitura allows for the use of legit, classical influenced sounds within the learning process towards a unified timbre across registers, but takes away the potential issues of stamina in slightly higher standard repertoire (“Bois épais”, “Shenandoah” arr. Dougherty, “Tu lo Sai”, “This Nearly Was Mine”) or the desire to showcase a unified sound within a juried performance.

Songs in a Similar Style. “Welcome to the World” from *Man of No Importance*, “The Great Comet of 1812” *Natasha, Pierre & The Great Comet of 1812*, “I’d Rather Be Sailing” from *A New Brain*.

Chapter 5: ROCK/POP SONGS

Sheri Sanders identifies nine overarching styles of popular music that have appeared in Broadway musicals over the last half-century and they are as follows – Motown; ‘70’s Folk/Rock; Disco; ‘80s Pop/Rock; Contemporary Pop, R&B, and Rap; Contemporary Rock, Punk, and Emo; Contemporary Pop/Rock; Country; and Poetic¹. Most of these categories are split chronologically in reference to their development and heyday as popular styles in the United States. The contemporary adjective in this case references from 1990- present day for three categories. It is important when selecting audition cuts for pop/rock indicated casting calls to consider what time period the show takes place in, as it can inform the overall “feel” of the show and what piece(s) might present the best expressive options *and* opportunities to showcase authentic era-appropriate vocalisms. Sanders offers a list of sixty-seven musicals since *Hair* that represent pop/rock music in Broadway and Off-Broadway productions². The first successful Broadway musical of the 1990s to feature a majority of songs with original music from any of the three contemporary categories was *Rent* (1996). Bass roles from pop/rock musicals of earlier eras were few and far between, with Caiaphas in *Jesus Christ Superstar* being the most prominent example, followed by the low baritone role of Juan Perón from *Evita* as another creation by Andrew Lloyd Webber. *Rent* includes a difficult casting challenge in Tom Collins, described as a soulful/gospel low baritone³ with a notated range in callback materials going from F#₂-A₄⁴ beyond the scope of the guidelines earlier in the document for determining accessible bass-baritone or bass material. The following in-depth analysis focuses on material from three shows from the modern musical era; *Once* (2012), *If/Then* (2014), and *The SpongeBob Musical* (2017).

¹ Sheri Sanders, *Rock The Audition*, 2nd ed. (self-pub., 2019), 17.

² *Ibid.*, 52-53.

³ “‘Rent’ Nonunion National Tour, Replacements,” Work Light Productions LLC, Backstage, accessed September 2, 2020, <https://www.backstage.com/casting/rent-nonunion-national-tour-replacements-196915>.

⁴ “RENT Non-Equity Tour,” Wojcik/Seay Casting, LLC., accessed September 2, 2020, https://wscasting.com/audition_info/rent-non-aea-national-tour/

Table 5.1. “Broken Hearted Hoover Fixer Sucker Guy”

Musical	Music	Lyrics	Range	Tessitura
<i>Once (2012)</i>	Glen Hasard	Glen Hasard	F# ₂ – B ₃	Verse/Chorus – M Tag – L
Musical Theatre Style		Song Type/Feel		Tempo
Rock/Pop		Acoustic Folk Rock		174bpm
Vocalism				
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>
		<i>Operatic</i>		

Sources: Data adapted from Steve Kazee, “Broken Hearted Hoover Fixer Sucker Guy,” track 7 on *Once: A New Musical*, Sony Music Entertainment, 2012, Amazon Music streaming audio, https://music.amazon.com/albums/B007EMBEUM?trackAsin=B007EMBNTO&ref=dm_sh_3d97-05f7-dmcp-ce72-2827f&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Glen Hasard, “Broken Hearted Hoover Fixer Sucker Guy,” in *Once: Sheet Music Selections* (Van Nuys, CA: Alfred Music, 2012): 23-25.

Plot

Once is the story of a budding relationship between a Dublin busker (Guy) and a Czech immigrant (Girl) as they are brought together by their love of music. Based off the 2007 romantic drama film of the same name, the two collaborators run into roadblocks in successfully funding their music and navigating their feelings for one another.⁵

Character

Guy is a struggling musician; at times brooding and charismatic. Actors would be expected to use an Irish accent and play guitar. Vocal range is quite wide; casting lists the character as a bari-tenor.⁶

Context

This piece is sung (and self-accompanied on guitar) as Guy describes how he arrived back at his father’s vacuum repair shop, suffering from a broken heart. It is the seventh number of Act 1 before Guy applies to receive a bank loan to be able to travel and perform in New York.⁷

⁵ “Once Broadway @ Bernard B. Jacobs Theatre,” Playbill Inc., access Jan 17, 2020, <http://www.playbill.com/production/once-bernard-b-jacobs-theatre-vault-0000013862>.

⁶ “‘Once’ Casting Call,” SpeakEasy Stage Company. Backstage, accessed January 17, 2020, <https://www.backstage.com/casting/once-233419>.

Musical Content

This short composition is in a modified verse-chorus form, and essentially only utilizes the I, V, and IV chords for its entirety (apart from the A minor seventh chord in m. 2). Glen Hansard manages to create a quirky, mid-tempo song whose instrumental accompaniment is in stark contrast to the lyrical story content. The harmonic choices used in this piece are diatonic and the melodic choices elongate verbs and adjectives like “fell”, “love”, “heart”, “screwed” to help give the song’s audience textual clarity and lyrical emphasis regardless of time frame. The melody features G³ and B⁴ prominently, while beginning almost every phrase with a scalar descent. This verse is noted to be performed freely, and a steady moderate cut time feel begins in m. 18.⁸ Additional summation, analysis, and character subtext can be found in Table 5.2.

Table 5.2. Compositional Sections of “Broken Hearted Hoover Fixer Sucker Guy”

Measures	Tonal Center	Compositional Notes	Lyric Subtext	Form
m. 1	G major	Sets tonality with strummed chord	No text	Opening Strum
mm. 2–17	G major	Melody descends and ascends accentuating notes in a G pentatonic scale. Dotted rhythms permeate the melody, add emphasis to the lilt of the voice	To recount	Verse
mm. 18–24	C major	Chorus begins with slowed pick-up notes into m. 17, then the melody has a propensity for declamatory quarter note rhythms through m. 24	Lighthearted lament	Top of the Chorus
mm. 25–33	G major	V chord in second inversion leads up to a resolution back in G major in m. 27 for the last half of the chorus	Wishful	Chorus continued
mm. 34–35	G major	Plagal cadence	No text	Outro

⁷ “Once Broadway.”

⁸ Glen Hasard, “Broken Hearted Hoover Fixer Sucker Guy,” in *Once: Sheet Music Selections* (Van Nuys, CA: Alfred Music, 2012): 23-25.

Source: Data adapted from Glen Hasard, “Broken Hearted Hoover Fixer Sucker Guy,” in *Once: Sheet Music Selections* (Van Nuys, CA: Alfred Music, 2012): 23-25.

Vocal Considerations

Musical Style. This piece is in the folk-rock style, drawing heavily from Irish songwriter traditions. Sanders classifies this show’s music as being in the poetic category, a category which focuses on the storytelling nature of contemporary artists and composers influenced by the ‘70’s folk/rock era.⁹ Lyrics are conversational, written in a semi-satirical way that may “relinquish some of their rock bite” as there is greater importance on defining character over groove¹⁰. As this piece is performed by guitar on the cast recording, note that a piano accompanist should not be expected to double the solo line in a treble hand piano voicing¹¹, despite said voicing being indicated in the vocal selections book.¹²

Range. (F#₂ – B3) This piece features a low tessitura and frequent descending melodies which make the occurrence of notes above or at the first registration break infrequent and fleeting. From the classical training standpoint, it is important to note that the piece’s melody is almost entirely in speech-inflection range for the bass or bass-baritone¹³. Vowel modifications could be practiced with the aim to achieve seamless registration and equalized timbre near and above the first register break but would not be of critical importance in enabling an authentic performance of the piece. By assigning a piece with minimal needs for navigating the zona di passaggio an educator could focus on aspects such as presentation, dialect, vowel clarity, and evenness in the mid-low range without dealing with common stamina or timbre issues that may come with higher sitting repertoire for the low-male voice.

⁹ Sanders, 243-248.

¹⁰ Joseph Church, *Rock in the Music Theatre* (New York: Oxford University Press, 2019), 78.

¹¹ Steve Kazee, “Broken Hearted Hoover Fixer Sucker Guy,” track 7 on *Once: A New Musical*, Sony Music Entertainment, 2012, Amazon Music streaming audio, https://music.amazon.com/albums/B007EMBEUM?trackAsin=B007EMBNT0&ref=dm_sh_3d97-05f7-dmcp-ce72-2827f&musicTerritory=US&marketplaceId=ATVPDKIKX0DER

¹² Hasard, “Broken Hearted Hoover.”

¹³ Richard Miller, *Securing Baritone, Bass-Baritone, and Bass Voices* (New York: Oxford University Press, 2008), 68.

Vocalism. As a style which evolved from the folk/rock music of the 1970s, a performer's voice may be "richer, earthier, and more grounded" as the exploration of "honest and unique emotional expression" was a catalyst for diversifying the sound of the era¹⁴. The music of this contemporary Irish rocker seeks to express the sound of his vulnerability. Poetic songs rarely live in a loud dynamic or require a belt vocalism, often instead using a breathy timbre in the upper register, and focusing on establishing a feeling of intimacy through vocal qualities¹⁵

Additional Songs from the Show. "Falling Slowly", "When Your Mind's Made Up", "Gold".

Songs in a Similar Style. "Practical Arrangement" from *The Last Ship*, "Map of New York (Reprise)" from *If/Then*.

¹⁴ Sanders, 152-153.

¹⁵ Sanders, 247.

Table 5.3. “What Would You Do?”

Musical	Music	Lyrics	Range	Tessitura	
<i>If/Then (2014)</i>	Tom Kitt	Brian Yorkey	A ₂ – C# ₄	Verses - ML Chorus – M	
Musical Theatre Style		Song Type/Feel	Tempo/Time		
Pop		Rock/Pop Ballad	70bpm, poco rubato		
Vocalism					
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Jason Tam, “What Would You Do?,” track 21 on *If/Then – A New Musical*, Sony Music Entertainment, 2014, Amazon Music streaming audio, https://music.amazon.com/albums/B00JOIMVMO?trackAsin=B00JOIND3U&ref=dm_sh_4692-9012-dmcp-eaf4-5e0d5&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Tom Kitt, “What Would You Do?,” in *If/Then – A New Musical: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2014): 101-104.

Plot

The plot of this show follows a New Yorker’s return to the city following her divorce. The show splits into two potential paths Liz/Elizabeth embarks upon after meeting friends in the park – these paths follow the protagonist’s search for romance and family as she moves into middle age. A missed connection in one path may be the opening to her next adventure in the other. Liz’s path involves marriage and a child, but heartbreak as well.¹⁶

Character

David plays a secondary character within Liz’s timeline as a friend of her husband, Josh. He is introduced as a potential partner for one of Liz’s friends. He is a charming, handsome and smart surgeon who is looking to start a family.¹⁷ The casting call is looking for someone with a belt up to an A₄ as the role spans two octaves.¹⁸

Context

¹⁶ “If/Then,” Music Theatre International, MTI Enterprises Inc., accessed August 24, 2020, <https://www.mtishows.com/ifthen>.

¹⁷ Ibid.

¹⁸ “‘If/Then’,” David Stone. Backstage, accessed September 3, 2020, <https://www.backstage.com/casting/ifthen-5123>.

Within this timeline, Liz’s husband Josh has been killed while on tour with the army and David sings this to console her in her grief.¹⁹ His consolation comes in the form of affirming her choices through rhetorical questions; this shows her that regardless of their time together being cut short, she had a wonderful, incredible relationship with Josh.²⁰

Musical Content

This is the rare selection from my research to be in a compound meter while providing an incredibly varied texture underneath the voice in just under two minutes. From the vocalists first entrance, this piece is approximately in verse-verse-chorus form. The piano reduction in the selections score clearly showcases a variety of ways to voice and rhythmically drive the pulse of music. This includes quartal or suspended harmonies in the right hand, and closely voiced dissonance and intervals in the left hand. Prior to m. 28 a lot of the melodic line is found in or below the range of the bass clef piano part, which means there is little direct sonic competition for an LMV. There is varied instrumentation (strings, flute) in the less rhythmically complex introduction and first verse, then an addition of both rhythmic guitar (m. 18) and pulsing left hand piano (m. 29). Each section is unique in that they do not match phrase length; an analysis could reach the conclusion the melody is in 12-measure sections with bars interspersed ad libitum for augmented resolutions or as breaks before a change in texture. Jason Tam describes the composer as being able to write complex, “unexpected, yet totally hummable” music²¹ and that this piece is a perfect example. Additional summation can be found in Table 5.4.

Table 5.4. Compositional Sections of “What Would You Do?”

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form
m. 1-4	Ambiguous	Repeated 2-measure pattern features dissonance and add2 qualities to major		

¹⁹ “If/Then,” Music Theatre International.

²⁰ Tom Kitt, “What Would You Do?,” in *If/Then – A New Musical: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2014): 101-104.

²¹ Joel Markowitz, “Introducing the Cast of ‘If/Then’ at The National Theatre-Part 1: Jason Tam,” *DC Metro Theater Arts*, October 28, 2013, accessed September 16, 2020, <https://dcmetrotheaterarts.com/2013/10/28/introducing-the-cast-of-ifthen-at-the-national-theatre-part-1-jason-tam>.

		chords.		
m. 5-17	A major -	Repeated harmonic choices and movement from introduction until a half cadence in m. 12. Slow, predominantly stepwise bass line descent m.9-16 from G#3 to G2. Melody uses the A pentatonic scale up until m. 15. Harmonic arrival in m. 16 on VII precedes the later use of the minor v chord and use of mixolydian mode.	To encourage, console	Verse (12 bars) Additional 1 bar of static harmony
m. 18-30	A major	12-measure phrase length under a modified melody that slowly adds larger leaps and longer sustained notes in m. 23, m. 26, corresponding to lyrical intensity.	To ease	2 nd Verse
m. 30-35	E minor moving to A	E minor replaces the previous verses arrival to G major at the end of the section (m. 16, m. 30), and also brings in a depth and thickness of texture before the chorus.	To emphasize	Pre-chorus
m. 35-44	D major	The chorus regresses to the previous, softer, mezzo-piano dynamic, though adds a hemiola in both melody and the right hand of the piano. The melodic phrases also lengthen to three and a half bars. The accented notes in the melody line form a stepwise descent (C#-B-A-G-F#) in three subsequent phrases.	To soothe	Chorus
m. 44-51	Ambiguous	Repeat of opening 4 measure statement, happens a second time with higher voicing (mm. 48-51)		Outro

Sources: Data adapted from Jason Tam, “What Would You Do?,” track 21 on *If/Then – A New Musical*, Sony Music Entertainment, 2014, Amazon Music streaming audio, https://music.amazon.com/albums/B00JOIMVMO?trackAsin=B00JOIND3U&ref=dm_sh_4692-9012-dmcp-eaf4-5e0d5&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Tom Kitt, “What Would You Do?,” in *If/Then – A New Musical: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2014): 101-104.

Vocal Considerations

Musical Style. This piece is in a slow 6/8 tempo in the contemporary pop style. The groove of the piece is first established by the vocal melody, then presented in the rhythmic underscoring from m. 18 onward. While the given circumstances of the song are somber and gentle, the groove remains buoyant. The delivery of the vocals may be just a hair behind the beat, and reflect an easy, conversational quality. Pop music can be associated with a “young quality” so a light, forward sound paired with straight-tone use will help a lower voice match the style.²² The composer also writes in a few melodic turns as vocal embellishments which can be used to deepen the emotional intensity of the song²³ through melodic expression.

Range. (F#2 – B₃) This piece has a very similar range to “Broken Hearted Hoover Fixer Sucker Guy”, with the chorus being the only point which would have multiple notes within the zona di passaggio. The range of the piece, particularly the first halves of each verse would allow a lot of material to be sung in open timbre as so much of the material falls below the point of acoustical shift, or turning of the vowels, as the fundamental tone is more than an octave below the vowel’s first formant. The frequent short phrases also allow for a singer to take longer breathes within the interludes, and work on resonance strategies in the middle and low voice, in addition to working on the long, sustained lines in the second half.

Vocalism. Due to the ballad feel and nature of the lyrics, this tune can borrow vocal influences from the previous Folk Rock song entry such as breathy timbre, light mix at the height of the chorus melody (C#₄ and B₄). The vocals can be viewed as an equal addition rather than a superior addition to the sonic environment created by the underscore, allowing for experimentation as to how the nature of text declamation and various vocal timbres can “paint the picture”²⁴ of the song.

Songs in a Similar Style. “What Say You Meg” from *The Last Ship*, “Gold” from *Once*.

²² Sanders, 203.

²³ Ibid., 266-67.

²⁴ Ibid., 247.

Table 5.5. “No Control”, Perch Perkins Solo

Musical	Music	Lyrics	Range	Tessitura	
<i>SpongeBob SquarePants, The Broadway Musical (2017)</i>	David Bowie Brian Eno	N/A	E ₂ – E ₃ E ₂ – B ₃ with pre-chorus	Verse - L Pre-chorus - ML	
Musical Theatre Style		Song Type/Feel	Tempo/Time		
Rock/Pop		Alt. Rock	56bpm, rubato		
Vocalism					
Breathy	Speech-like	Character	Belt	Legit	Operatic

Sources: Data adapted from Kelvin Moon Loh, “No Control,” track 3 on *SpongeBob SquarePants, The New Musical (Original Cast Recording)*, Sony Music Entertainment, 2017, Amazon Music streaming audio, https://music.amazon.com/albums/B074TPFV7M?trackAsin=B074TXS4L3&ref=dm_sh_4fab-5377-dmcp-dfb7-39a8d&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; “SpongeBob SquarePants, The Broadway Musical,” Playbill Inc., access Jan 10, 2020, <http://www.playbill.com/production/the-spongebob-musical-palace-theatre-2017-2018>.

Plot

Based on the Nickelodeon series, this musical follows SpongeBob, Patrick, and Sandy as they try to save the town from volcanic destruction. The conflict tests their resolve as they face resistance from the townspeople, the villains Plankton and Karen, and themselves. In the end, the villains are discovered, the trio’s friendship is strengthened, and secondary characters escape impending disaster while experiencing emotional growth.²⁵

Character and Context

The musical opens with a breaking of the fourth wall, as characters rehearse a skit about audience etiquette. The exposition of the stories setting is done with voice over in the manner of a National Geographic documentary. SpongeBob then enters and begins the cast’s opening number about his town (“Bikini Bottom Day”). We are introduced several other lead or featured roles by each of their respective verses, like Sandy the scientist, and Patrick the starfish. The second number in the show features

²⁵ The SpongeBob Musical: Live on Stage!, “The SpongeBob Musical: Live on Stage!,” December 7, 2019, video, 1:54:20, <https://www.youtube.com/watch?v=Ts8XxxJ9-cA>.

SpongeBob at work, yearning to be more than just a “Simple Sponge”. His number is interrupted several times by loud tremors, and Perch Perkins appears, live on the scene reporting to the town that the tremors are coming from a long dormant volcano of doom, and to start singing a portion of “No Control”.²⁶

Musical Content

This is an excerpt from a David Bowie tune which has been rearranged and given new lyrics by the musical’s creative team. The show’s version features a bass soloist during the first verse, a female soloist for the pre-chorus, and the ensemble enters during the first chorus section (see table 5.6 for additional details). Bowie sang this song with the same tonal center and in the same octave as the show’s low voice soloist, Kelvin Moon Loh.²⁷

Table 5.6. Compositional Sections of “No Control” excerpt mm. 1-29

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form
mm. 1-4	A	SpongeBob, Patrick and Sandy fret over an incoming disaster, over a 4/4 hard rock beat with syncopated bass line. Perch announces his live broadcast.	To announce	Introduction
mm. 5-12	A	Melody shifts from functioning in A minor to functioning in A major with a b7 scale degree. A Bb ₂ is approximated by Perch’s first spoken sentence.	To relay, to publicize	A
mm. 13–19	A	Plagal cadence	To clarify, to warn	A’
mm. 20-21	A	Elongated phrase structure with ensemble response		Interlude/Extension of A’
mm. 22-29	E	Pre-chorus section performed by the trio of main characters	To confirm	B

²⁶ Ibid.

²⁷ David Bowie, “No Control,” track 9 on *1. Outside (The Nathan Adler Diaries: A Hyper Cycle)*, Warner Music Group Company, 1995, Amazon Music streaming audio, https://music.amazon.com/albums/B017CDHAEG?trackAsin=B017CDHRTY&ref=dm_sh_32b8-e173-dmcp-2d13-d63cb&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

Source: Data adapted from Kelvin Moon Loh, “No Control,” track 3 on *SpongeBob SquarePants, The New Musical (Original Cast Recording)*, Sony Music Entertainment, 2017, Amazon Music streaming audio, https://music.amazon.com/albums/B074TPFV7M?trackAsin=B074TXS4L3&ref=dm_sh_4fab-5377-dmcp-dfb7-39a8d&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

Vocal Considerations

Musical Style. This musical’s score was conceived through contributions from current and legendary artists, orchestrated by Tom Kitt. This piece is from David Bowie’s 1995 album *Outside*, and the new arrangement manages to carry over the combination of “modern-day textures like techno, grunge, and industrial”²⁸ over his previous electronic music influences into a dystopian²⁹ children’s musical number. There is a pervasiveness of sustained straight tone use by both soloists and background vocalists, as they navigate through melodies or harmonies influenced by intervals of fourths and fifths; an incredible clarity of text and affect can be drawn from the homophony and call and response nature of the soloists and ensemble.

Range. (E₂ – B₃) The range of Perch Perkin’s first verse solo is distinctly in bass-baritone or bass range, with multiple E₂ and G₂ sustained notes. If one was to add in the pre-chorus melody for an audition excerpt, the range would spread to encompass a B₃. The nature of the original recording and influence found on the cast recording would indicate that this range would not be difficult to attain in a speech-based approach within the greater musical theatre setting. Rather than change octaves or melodies to attain a greater sense of doom or scaring prowess, both Bowie’s original and Tom Kitt’s arrangement use octave doubling by additional vocalists to create greater dynamic contrast and fear.

Vocalism. The previous comments in regard to straight tone can also be applied to the soloists’ presentation. While amplified within a show setting, the unamplified performer is aided in pitch clarity and resonance by the text and modifying towards [ɑ] or [ɒ] vowels on words lying below A₂ (see where

²⁸ Nick Deriso, “How David Bowie Reconnected with Brian Eno for ‘Outside’,” *Ultimate Classic Rock*, September 26, 2015, accessed September 16, 2020, <https://ultimateclassicrock.com/david-bowie-outside>.

²⁹ “David Bowie – About,” *David Bowie*, accessed September 16, 2020, <https://www.davidbowie.com/about>.

circled, Example 5.1). Additionally, sustained singing on the schwa for both “future” and corner” can aid resonance in singing in the lower ranges of modal voice while staying truer to the vernacular. Both the original Bowie recording and the cast recording presents to the listener as smooth, elongated speech over a dense electronic texture, whereas the vocal energy (vibrato, higher octave, emphatic delivery) in the SpongeBob recording comes from the character voices of SpongeBob, Sandi, and Patrick. In using this as an audition excerpt, a low voice could experiment with creating a character voice in an effort to create a similar energetic atmosphere without additional singing colleagues.

Perch Perkins: This just in... the
[ðə]

end is in our fu - ture e - vi - dence has come to light
['fyu tʃə(r)]

— It's all de - ranged no con - trol!
[ɪts] [ɔl] [dɪ'reɪndʒd] [nou] [kən'trɔʊl]

Sit tight in your cor - ner
[kɔr nə(r)]

no point in ma - king plans — It's all de - ranged
[ɪts] [ɔl] [dɪ'reɪndʒd]

Background Vocals: no control, no control

Perkins: no con-trol!
[nou] [kən'trɔʊl]

Example 5.1. Transcription of “No Control”, mm. 1-20.

Songs in a Similar Style. “A Freak Like Me Needs Company” from *Spiderman: Turn Off the Dark*, “Ball and Chain” from *Fields of Ambrosia*, “Real Life” from *Tick, Tick...Boom!*

Chapter 6: JAZZ SONGS

Prior to and during Jazz's rise to popularity in the 1930s-1960s, jazz and musical theatre "were codependent idioms worthy of scholarly consideration"¹, giving rise to the Great American Songbook, "an enduring canon of the most important and influential American popular song and jazz standards that began in the early 20th century."² Just as musicals of the modern era may feature elements from popular song styles of the last sixty years, they can also feature the influence of different eras of jazz, featuring elements of Ragtime, Dixieland, Big Band, Bebop, Cool Jazz, and Jazz Fusion. Composers like Cy Coleman, Henry Mancini, and Marvin Hamlisch contributed both to the jazz and musical theatre canon well into the 1990s, while others like Mel Brooks, Jason Robert Brown, Marc Shaiman, Matthew Sklar, and a bevy of orchestrators and arrangers continue to contribute jazz-influenced scores onto the Broadway stage in this century. Reasons for the inclusion of jazz style within a contemporary work could be due to the time period the show takes place in, parody use, character numbers, background of the character, or the composer's whim. The following analysis focuses on material from *Catch Me If You Can (2011)* and *Honeymoon in Vegas (2015)*.

¹ Amy Baumgartner, "Gershwin's Fascinating Rhythm: The Rise of the Jazz Musical," (master's thesis, Virginia Commonwealth University, 2008), 5-6, <https://scholarscompass.vcu.edu/etd/684/>.

² "The Great American Songbook Foundation," accessed September 2, 2020, <https://thesongbook.org>.

Table 6.1. “Butter Out of Cream” Duet

Musical	Music	Lyrics	LMV Range	LMV Tessitura	
<i>Catch Me If You Can (2011)</i>	Marc Shaiman	Scott Wittman Marc Shaiman	Frank Sr. F ₂ – G# ₄	mm. 43-57 - ML mm. 58-65 - MH mm. 66-75 - H mm. 81-103 - H	
Musical Theatre Style	Song Type/Feel		Tempo		
Contemporary Pop/Jazz	Big Band Duet		120bpm, Swing		
Vocalism					
Breathy	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	Legit	Operatic

Sources: Data adapted from Tom Wopat and Aaron Tveit, “Butter Outta Cream,” track 6 on *Catch Me If You Can (Original Broadway Cast Recording)*, Ghostlight Records, 2017, Amazon Music streaming audio, https://music.amazon.com/albums/B076YM56VQ?trackAsin=B076YMBPM7&ref=dm_sh_d25e-2acc-dmcp-ebfc-7a854&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Marc Shaiman, “Butter Outta Cream,” in *Catch Me If You Can: Sheet Music from the Broadway Musical* (Van Nuys, CA: Alfred Music, 2011): 65-74.

Plot

The musical follows the life of Frank Abagnale Jr. from teen to young adult as he finds success as a notorious con man. Much of the material is based on the autobiography of the man himself, which spawned a movie as well. While cornered by Agent Hanratty in the present, Frank Jr. recounts his journey through flashbacks which also explores his relationships with fiancée, mother and father. Agent Hanratty spends the show collecting clues to Frank Jr.’s identity and age, always a step behind in the chase.³

Character

In this duet, the low-voice feature is sung by Frank’s father, Frank Abagnale Sr. His divorce with Paula serves as a catalyst for his son to run away and learn the art of the con. He is a business owner in the first half of the play, but money troubles force him to close the shop. He serves as a minor character

³ “Catch Me If You Can,” Music Theatre International, MTI Enterprises Inc., accessed September, 3, 2020, <https://www.mtishows.com/catch-me-if-you-can>.

in the second half of the show – it is revealed he turned to drinking and back in the present time, news of his death causes Frank Jr. to give up his thoughts of making an escape.⁴

Context

Frank Jr. returns home to celebrate his financial success to find his father drinking at the club; Frank Sr. has been forced to close his shop due to money woes. Frank Jr. offers to give him the money to get back on track, but Frank refuses. To cheer him up, Frank Jr. reminds his father of a parable he used to tell about the benefits of gumption and shifting goals.⁵

Musical Content

This piece made up of repeats of a standard 32-measure song form, AABA'. The last A section of each vocalist is modified to include a deceptive cadence which extends an 8-measure section into a 10-measure section. After a repeat of the full form, the voices alternate or harmonize through an A'' section, where an extended harmonic sequence and repeated turn-around is accompanied by a thinning of background textures. The reduction of instrumentation and dynamic of underscoring on the last page allows for lower melodic lines, including an unaccompanied F₂ by Frank Sr. before the final musical outro (see table 6.2).⁶

Table 6.2. Compositional Sections of Frank Sr. Verse in “Butter Out of Cream”, mm. 43-80

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form
mm. 43-50	E major	A lesson in interval training as lower emphasized melody note moves up by half or whole step throughout six measures while upper note repeats frequently. Closed voicings of harmonies emphasize chromatic movement by doubling at the octave. Final melodic phrase ascends in 1-3-5 pattern.	To share a previously untold verse, to entice	A

⁴ “Catch Me If You Can – Musical,” accessed September 14, 2020, http://www.guidetomusicaltheatre.com/shows_c/CatchMeIfYouCan.html.

⁵ Bob Himlin. “Butter Outta Cream – Catch Me If You Can (2018),” June 5, 2019, video, 8:09, <https://www.youtube.com/watch?v=U9zMIUn7GXo>.

⁶ Shaiman, “Butter Outa Cream.”

mm. 50-57	E major moving to B	Melody has a few alterations or repeated notes due to additional syllables in the lyrical line. Harmonic progression allows for insertion of non-diatonic passing chords (Ab6-A6, G9-F#9) as if improvisatory. Final melodic phrase descends in 2-1-6-1 pattern.	To explore, to reveal	A
mm. 58-65	B to F# to E major	Chromatic movement in melody is paralleled by non-diatonic seventh chords frequenting the underscore. Due to the closed, tight voicing nature of the piano right-hand, little modification needs to be made to accurately shift into each new beat.	To travel, to enjoy	B
mm. 66-75	E major to C# minor back to E major	New textures appear in treble underscore, an additional octave and rearticulating various inversions of the same chord fill in lyrical pauses.	To grow, to celebrate	A'
mm. 76-80	E major to F major	Transition material using close-voiced jazz voicings (like a 2 nd inversion minor seventh chords functioning as a tonic major 6 th chord) over pedal tones on the fifth (B) of the key, then shifting up a half step to start the movement to F major.	N/A	Interlude

Source: Data adapted from Marc Shaiman, “Butter Outta Cream,” in *Catch Me If You Can: Sheet Music from the Broadway Musical* (Van Nuys, CA: Alfred Music, 2011): 65-74.

Vocal Considerations

Musical Style. Marc Shaiman remarks during the workshop process that the style of this piece was inspired by Frank Sinatra’s “High Hopes”⁷ and as a result his composition features a big-band arrangement of a rollicking, swinging, duet⁸. As the lower voice in this duet, Tom Wopat sings his verse in E major, a third below the key of G in which Aaron Tveit begins the piece. The melody is full of large

⁷ Leakaplan, “Aaron Tveit and Tom Wopat – Butter Outta Cream (Catch Me If You Can),” April 9, 2011, video, 4:45, <https://youtu.be/csyhr-dck84>.

⁸ Wopat, “Butter Outta Cream”.

leaps and chromaticism, but short note lengths and phrases shortened often to two measures due to marked pauses.⁹

Range. This piece has one of the widest ranges of any low voice repertoire that was researched in this study, spanning over two octaves. The only piece studied with similar range requirements was “I’ll Cover You (Reprise)”, a gospel ballad from Jonathan Larson’s *RENT*. Video of a workshop performance of this piece appears to indicate that the high G₄ (produced in almost a growl on the Broadway recording¹⁰) was not an early melodic choice, as the melody sung by Wopat was an ascent C₄-D₄-E₄ for “up in queens” as opposed to the noted descent G₄-F₄-E₄.¹¹

Vocalism. (F₂ – G₄) Tom Wopat’s delivery contains a plethora of characteristics identified by Kim Chandler as fundamental to defining mainstream vocal styles¹². These include glottal onsets, scoops, ‘cry’, ‘twangy’ tone, growls, Americanized vowels, and more.¹³ It is important in the development of an individual’s jazz-influenced style to listen to predecessors like Ella Fitzgerald, Frank Sinatra and Mel Tormé to practice imitating choices of phrasing, tone color, and delivery. It is also critical to attempt a conversational delivery where a swing feel is evident but does not overpower a performer’s natural inclination in delivering text and emotion. The highest range of this piece features opportunities for a low voice to experiment with convergent resonator shape and belt when supported in unison by the tenor voice, while the nature of the text encourages exploration of a character voice to imitate the personified animals in the story.

Songs from the Show. “Little Boy Be a Man” (Duet).

Songs in a Similar Style. “One of a Kind” from *Dr. Seuss’ How the Grinch Stole Christmas!* (2006 Musical), “A Lovely Night”, duet from *La La Land* (2016 Film).

⁹ Shaiman, “Butter Outta Cream,” 69-81.

¹⁰ Tom Wopat, “Butter Outta Cream.”

¹¹ Leakaplan, “Aaron Tveit and Tom Wopat.”

¹² Ibid.

¹³ Kim Chandler, “Teaching Popular Music Styles,” in *Teaching Singing in the 21st Century*, eds. Scott Harrison and Jessica O’Bryan (New York: Springer, 2014), 36-37.

Table 6.3. “Out of the Sun”

Musical	Music	Lyrics	LMV Range	Tessitura	
<i>Honeymoon in Vegas</i>	Jason Robert Brown	Jason Robert Brown	F ² – F ⁴	Intro - ML Verses - MH Bridge - H Final Verse - H	
Musical Theatre Style	Song Type/Feel		Tempo		
Contemporary Legit	Jazz Ballad		Rubato, around 60bpm		
Vocalism					
Breathy	Speech-like	Character	Belt	Legit	Operatic

Sources: Data adapted from Tony Danza, “Out of the Sun,” track 6 on *Honeymoon In Vegas: The Musical (Original Broadway Cast Recording)*, Universal Music Enterprises, 2014, Amazon Music streaming audio, https://music.amazon.com/albums/B00PC6UCEG?trackAsin=B00PC6UNZE&ref=dm_sh_345b-dc1b-dmcp-5803-7526a&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Jason Robert Brown, “Out of the Sun,” in *Honeymoon in Vegas: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2015): 43-48.

Plot

Honeymoon in Vegas is a musical comedy centering around Jack, his girlfriend, Betsy, and gambler Tommy. When Jack finally summons up the courage to take and wed Betsy in Las Vegas, she catches the eye of widowed gambler, Tommy. As Tommy orchestrates a plot to win Betsy over with a trip to Hawaii, complete with a stand-in family, Jack must battle his way back into the picture. Hilarity and flying Elvises occur as Jack goes the distance to win back his love. This musical is based on the 1992 Hollywood film of the same name.¹⁴

Character

Tommy Korman is a middle-aged gambler who is up to no good, having no qualms in orchestrating a plot to whisk away Jack’s girlfriend and set the young man into substantial debt. A

¹⁴ “Honeymoon in Vegas,” Music Theatre International, MTI Enterprises Inc., accessed January 12, 2020, <https://www.mtishows.com/honeymoon-in-vegas>.

hopeless romantic, the role embodies a wide vocal range and vocalisms similar to performances by members of the Rat Pack, with suave and jazzy sensibilities.¹⁵

Context

The sixth number in the show on the cast recording includes Tommy's dialogue; he recalls the image of his deceased wife, Donna, as he looks poolside to the spot where she used to tan. This song helps introduce the audience to Tommy's romantic sensibilities, vocal dramaticism, and goes into loving detail about his wife's favorite pastime.¹⁶

Musical Content

This piece is written in a modified 32-bar song form (AABA) preceded by a notable opening verse. In this piece, the introduction sets up both the style of text delivery and the primary functions of the accompaniment, whose rhythmic drive is typically secondary to the singer, but whose harmonies create the emotional setting, with translucent hues of a smoky jazz club and the dissonance of heartbreak. The melodic line in the introduction is filled with straight-eighths and scalar motion; performance practice and the original recording, however, indicate that these noted rhythms function more like guidelines. As the piece moves forward into the verse, the melody becomes peppered with wide leaps, particularly to and from extended chord tones. The ability for the singer to be pitch-accurate in areas such as this will be discussed later in vocal consideration analysis. These leaps coincide with the pining and longing subtext that accompany the singer's lyrics. The lament and intensity of the song's story hits its first climax as the piece moves into the bridge; similar leaps to the previous section occur, but now solidly within the high range of the low male-voice. The shift back to the final verse also includes sustained dissonant melodies on the 9th and flat 9th of the accompanying chord. The final verse includes terraced approaches to

¹⁵ "Honeymoon in Vegas' Casting Call," Rich Entertainment Group, et al. Backstage, accessed January 12, 2020. <https://www.backstage.com/casting/honeymoon-in-vegas-38866>.

¹⁶ Tony Danza, "Out of the Sun," track 6 on *Honeymoon In Vegas: The Musical (Original Broadway Cast Recording)*, Universal Music Enterprises, 2014, Amazon Music streaming audio, https://music.amazon.com/albums/B00PC6UCEG?trackAsin=B00PC6UNZE&ref=dm_sh_345b-dc1b-dmcp-5803-7526a&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

sustained notes within the middle and upper range of a low male voice, “fool” (F₃), “deaf” (A_{b3}), “F” (D_{b3}), “gone” (E_{b4}), “past” (E_{b4}); this compositional tool aids the growth of intensity and encourages dynamic shifts towards the emotional arrival in m.62 of “done” on an F₄.¹⁷ Additional summation, analysis, and character subtext can be found in Table 6.4.

Table 6.4. Compositional Sections of “Out of the Sun”

Measures	Tonal Center	Compositional Notes	Lyric Subtext	Form
mm. 1-21	C minor	Slow harmonic rhythm where chords shift on downbeats draws attention to text and speech-like quality of melodic line.	Recollect	Intro
mm. 21-24	Transitioning	Use of secondary and altered dominants, tritone substitutions to modulate down to B _b minor for the second verse.	No text	Interlude
mm. 26-41	B _b minor	Slow harmonic rhythm continues similar to intro.	To long, to pine after	Verse
mm. 42-52	D _b major*	Placing melody on extended and/or dissonant chord tones drives sense of instability and forward moving line.	Cry, lament	Bridge
mm. 53-56	Transitioning	Ambiguous chords mix scalar modes to provide dissonant pads underneath lamenting lyrical lines.	Cry, lament continues	End of Bridge
mm. 57-71	B _b minor	Truncated verse begins with the same harmonic rhythm and sequence of previous verses, but features a broader use of treble keyboard range to amplify angst under the sustained vocal lines. The tenor voice of the piano (left-hand after pedal tone down beats) imitates a slow tango line.	Bitter reflection	Modified Verse

Sources: Data adapted from Tony Danza, “Out of the Sun,” track 6 on *Honeymoon In Vegas: The Musical (Original Broadway Cast Recording)*, Universal Music Enterprises, 2014, Amazon Music streaming audio,

¹⁷ Jason Robert Brown, “Out of the Sun,” in *Honeymoon in Vegas: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2015): 43-48.

https://music.amazon.com/albums/B00PC6UCEG?trackAsin=B00PC6UNZE&ref=dm_sh_345b-dc1b-dmcp-5803-7526a&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Jason Robert Brown, “Out of the Sun,” in *Honeymoon in Vegas: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2015): 43-48.

Vocal Considerations

Musical Style. Singing this in a jazz rubato style would encourage the use of back-phrasing, speech-like singing paired with vernacular textual emphasis, and the shortening of sustained notes from the written melody. The compositional traits of this jazz ballad include a melody whose emotive arc is enhanced by using frequent non-chord or extended chord tones. This creates a different experience and potential pitfalls than in a piece whose melody and style include less complex triadic and diatonic based harmonies.

It would be recommended to pair the learning of this piece with warm-ups which feature navigating extended chord tones and wide-leaps – this will help build the connection between vocal facility and aural/harmonic skills. Beginning on a closed vowel should aid the leap through the first and/or second break as the exercise moves into higher keys. In the lower keys this vowel will guard against glottal attack, pressing, or over-singing in the middle voice. The harmonic structure in the piano features the repeated use of ii-V-I sequences, a common occurrence in the jazz idiom; closed voicings add a density of texture which the singer may first struggle with staying in tune.

The musical score is presented in a three-staff format. The top staff is the vocal line in bass clef, 4/4 time, with a key signature of one flat. It contains four measures of music with notes and rests, and the lyrics [du], [e], [a], and [du] are written below the notes. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features four measures of chords: ii7, V13, Imaj7, and V7b9#5. The chords are written in a compact, closed voicing style.

Example 6.1. Vocalise with leaps and extended harmonies for “Out of the Sun”.

Range. ($F_2 - F_4$) This piece utilizes an extended range with comic but affecting text to serve as an homage to the torch songs of the American Songbook; facility in declamation at the extremes of a two-octave range is a rare requirement for the low male voice, particularly without an accompanying expectation of vast dynamic and color shifts (as may be found in opera or late romantic lied).

Vocalism. “Out of the Sun” opens with a speech-like delivery, moving towards more lyrical lines and a belted bridge and climax. The modification of each return to the verse structure allows for subtle and direct modifications of the melodic line to coincide with new thoughts and dramatic impulses. Thankfully the lowest pick-up notes occur within earlier phrases that require clarity of diction but not a large dynamic or vocal weight, while the highest and longest notes occur in the bridge and final verse - places where emotive and louder pitched pleas make sense within the structure of the ballad. For a young low voice, the changing dramatic intent may be the keys to finding relaxation on the low end and the correct amount of breath energy for the higher passages. However, one should be observant in the teaching studio to determine if a singer equates a greater dynamic with using an overabundance of breath, or carrying the chest register beyond the range of sustainability. An exploration of resonance strategies within a TA-dominant register, should help guide the clarity of vowel as an LMV approaches and/or passes the second vocal break.

Additional Songs from the Show. “Come to An Agreement”

Suggested Similar Songs. “What Kind of Fool Am I” as performed by Sammy Davis Jr., from *Stop the World I Want to Get Off* (1966), “Love Sneaks In” from *Dirty Rotten Scoundrels* (2006).

Chapter 7: DISNEY THEATRICAL AND THE ANIMATED MUSICAL

The 1990s heralded in a new type of production first created by Disney Theatricals. Corporate musicals are a “genre of shows conceived, produced, and managed by multifunctional entertainment corporations”. Corporate musicals can be “efficiently reproduced for foreign or touring productions with matching sets and anonymous casts”. Disney’s smash financial successes of a staged *Beauty and the Beast* (1994) was followed by *The Lion King* (1997).¹ *Tarzan* (2006), *Mary Poppins* (2006), *The Little Mermaid* (2008), *Aladdin* (2014) and *Frozen* (2018) also made it to the Broadway stage with varying degrees of market success.² Other producing teams took inspiration from films by 20th Century Fox and DreamWorks Animation and launched shows such as *Shrek The Musical* (2008), *Anastasia* (2017) and *The Prince of Egypt* (2020). Many of the original films feature an antagonist or father figure whose music lies in the same range as songs for low baritones or basses during the Golden Age of musical theatre. The film or production recordings showcase a depth and fullness of timbre not seen as frequently in the rock/pop musicals of the same era. Other animated films feature similar characters and vocalisms, and thus can be used as audition material for these works produced on stage. The following analysis showcases selections from two Disney films, *The Hunchback of Notre Dame*, and *The Princess and the Frog*. The former has a stage adaptation licensed through Music Theatre International, but never made it to Broadway.

¹ John Kenrick, *Musical Theatre*, 2nd ed. (New York: K.S. Giniger Company, 2017), 293-294.

² Amy Osatinski, *Disney Theatrical Productions* (New York: Routledge, 2019), 189-192.

Table 7.1. “Hellfire”

Musical	Music	Lyrics	Range	Tessitura	
<i>The Hunchback of Notre Dame</i> (2014)	Alan Menken	Stephen Schwartz	F ₂ – D ₄	Verse: M Chorus: MH Bridge: ML Final Verse: MH Tag: H	
Musical Theatre Style	Song Type/Feel	Tempo			
Legit	Disney Villain / Dramatic Ballad	77bpm, quickens at the bridge, then returns to opening tempo			
Vocalism					
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Patrick Page, “Hellfire,” track 13 on *The Hunchback of Notre Dame* (Studio Cast Recording), Disney, 2016, Amazon Music streaming audio, https://music.amazon.com/albums/B074MQ5NN2?trackAsin=B074MQ77P8&ref=dm_sh_1a23-affe-dmcp-82ce-d450d&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Alan Menken, “Hellfire,” in *The Hunchback of Notre Dame: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2018): 53-60.

Plot

Based on the Disney Film (in turn based on Victor Hugo’s novel), the musical opens with a retelling of how Quasimodo came to be under Frollo’s care. Shifting forward in time, Quasimodo as a young man yearns to leave his bell tower and join the festivities below. Despite Frollo’s warnings, Quasimodo escapes and joins the crowd in the square, only to be discovered, ridiculed, and beaten by a frenzied mob. Saved by Esmeralda, the story then follows their burgeoning friendship while Frollo’s lust for Esmeralda and hatred of gypsies lays the groundwork for the conflict and conclusion to the tale.³

Character

Archdeacon Frollo is the antagonist of this tale, serving as master and father-figure to Quasimodo. Many years ago, his brother Jehan died after leaving the church and having a child with a gypsy woman. Frollo acquiesces to his brother’s final wish, raising Quasimodo but harboring intense

³ “Hunchback of Notre Dame,” Music Theatre International, MTI Enterprises Inc., accessed August 20, 2020, <https://www.mtishows.com/the-hunchback-of-notre-dame>.

hatred toward the gypsy way of life. He holds great power in the city of Paris, leading the militaristic arm of the church (above Phoebus and the cathedral guard) as he descends into depravity. He has not known love since his brother's death, and his desires for Esmeralda lead him towards his doom.⁴

Context

This piece immediately follows the tender ballad “Heaven’s Light” (sung by Quasimodo) and operates in stark contrast to the innocent musings of his ward; Frolo moves from questioning and being revolted by his lust to embracing his move towards sin, setting up the Act 1 finale by resolving to capture and kill Esmeralda. The power of his station (and thus, the church) is amplified in the short dialogue with King Louis XI immediately after, setting up the Gypsy hunt in Paris.⁵

Musical Content

The piece is ABCA’B’D form. It begins in Bb major with a 16-measure verse filled with four measure melodic phrases, alternating between a syncopated rhythmic motive (Example 7.1) and straight eighths, accomplishing a setting which reflects the shorter lyrical thoughts and noted textual pauses. The tonal center also shifts through D major into G minor prior to a grand arrival of the open-fifth, “bell” motif in the first chorus. Menken accomplishes an arrival on D minor at the bridge by using a D trill in the previous chorus and harmonies influenced by the d dorian scale (a church mode). In the score the key change is noted before the second phrase of the chorus. The tempo picks up as continuous, staccato eighths establish a much slower harmonic rhythm while upper piano voices indicate the character’s instability by portraying dissonant chromatic harmonies, moving in opposing directions.

Analysis hits a slight detour as it approaches the second, shortened verse; in the American cast recording⁶ and corresponding published songbooks, the piece moves to F major (relative major from the

⁴ Ibid.

⁵ Ibid.

⁶ Patrick Page, “Hellfire,” track 13 on *The Hunchback of Notre Dame (Studio Cast Recording)*, Disney, 2016, Amazon Music streaming audio, https://music.amazon.com/albums/B074MQ5NN2?trackAsin=B074MQ77P8&ref=dm_sh_1a23-affe-dmcp-82ce-d450d&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

bridge section), then shifts back to D minor at the second chorus through the end.⁷ The piece as published in *Singer's Musical Theatre Anthology* shifts to Ab major at the second verse, then F minor for final chorus through the end. Additionally, there are two stilted metric moments with the addition of 3/4 bars of interlude (where the chorus would typically sing) in mm. 54, 57, and 60 where a vocalist needs to be aware of how the music affects the timing and possibility of breath intake before a new phrase.⁸

Additional summation, analysis, and character subtext can be found in Table 7.2.

Table 7.2. Compositional Sections of “Hellfire”

Measures	Tonal Center	Compositional Notes	Lyric Subtext	Form
mm. 1–6	Bb major	Static harmony.	To pray	Intro - A
mm. 7–10	D major	Use of secondary dominant A7 to have half-cadences in m. 14 and m. 18. “Bells of Notre Dame” motif underneath chorus in mm. 19-26.	Self-adoration, proclamation	A (continued)
mm. 11-23	G minor	Use of secondary dominant A7 to have half-cadences in m. 14 and m. 18. “Bells of Notre Dame” motif underneath chorus in mm. 19-26.	To long, to pine after	A through m. 18 B is m. 19 and on
mm. 23-36	D minor	Bridge begins at m. 27. Utilizes secondary dominant of bVII at m. 35, beat 4 which then functions as a Vsus chord going into F major.	Lust, cognitive dissonance	B through m. 26 C m. 27-36
mm. 37-44	F major	Poco maestoso marked in score, substantial amount of four note closed voicings in piano left hand throughout section.	Plea	A'
mm. 45-70	D minor	Return of the “Bells of Notre Dame” motif in B' chorus. Use of continuous bass quarter notes function like a pedal point from m. 53-59 during the repeated Latin and phrases of prayer.	Resolve, Moral Descent	B' m. 45-53 D m. 54-70

⁷ Alan Menken, “Hellfire,” in *The Hunchback of Notre Dame: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2018): 53-60.

⁸ Alan Menken, “Hellfire,” in *Singer's Musical Theatre Anthology: Baritone/Bass 7*, (Milwaukee, WI: Hal Leonard, 2019): 119.

Source: Data adapted from Alan Menken, “Hellfire,” in *The Hunchback of Notre Dame: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2018): 53-60.

Vocal Considerations

Having significant experience as a performer and music director of this show, this author would strongly encourage anyone using this material to utilize the standard (lower) score in individual performance or study – while the higher score grants low baritones (particularly with sound amplification) a rich, villainous ballad (far different from the leading protagonist pieces associated for their type in both contemporary and golden age musicals), the piece functions best in relation to the show setting; for bass or bass-baritone. The substantial amount of dense closed harmonic voicings and octave doubling in both instrumental and choral writing suggest that a sizeable and/or classically trained low voice would be best suited to perform this piece as a solo, being able to utilize rich colors and size in an individual or ensemble performance scenario.

Musical Style. The composition of this piece both in melody and dramatic content call for both speech-like delivery and powerful legato lines, with lyrical and musical elements of romanticism heightening the environment tied to the high church and the day of wrath.

Range. (F₂ – D₄) The range of this piece and the composer’s use of terraced phrases/motives has a similarity to pieces such as Schubert’s “An Die Musik” or “Das Thal” by Richard Strauss. While tenets of the bel canto tradition such as consistency of timbre or legato singing are not paramount throughout “Hellfire”, the repetitive structures could easily allow for work on those areas within the learning process. Below is an exercise which pairs the primary rhythmic motive of the piece with open and closed vowels, seeking to build consistency in navigating the tiered ranges and registration shifts as the exercise modulates through the middle-voice. The eighth note breath on the last subdivision of the measure also imitates numerous short pauses found within “Hellfire”.



Example 7.1. Modified Rhythm and Legato Vocalise for “Hellfire”.

Vocalism. While the score has little marked expression to guide a teacher or student’s exploration of vocal sections, there are significant changes of texture, dynamic, and articulation found within the piano reduction and the album recording. By studying and analyzing these expressive options with their corresponding lyrical text, one can arrive at both the piece’s subtext and the inference that a great deal of vocal flexibility is needed throughout the character’s journey in this piece. The piece begins as a prayer, a search for guidance, which moves quickly through inner reflection towards an outward call for immoral action guided by brooding, dark, and lustful thoughts. Some of the most powerful and loud moments could benefit from the full, rich, and spinning qualities utilized by classically trained bass singers, while moments of fleeting, unnerved thoughts could be paired with a quick and staggered speech-like, subtle approach. This piece can also be a great piece as an acting-first exercise if a low-voiced singer or actor had less experience with sustained singing in their *passaggio*.

Songs in a Similar Style. “Be Prepared” from *The Lion King* (1994), “Diamond in the Rough” from *Aladdin* (2014).

Table 7.3. “Friends on the Other Side”

Movie Musical	Music	Lyrics	Range	Tessitura	
<i>The Princess and the Frog</i> (2009)	Randy Newman	Randy Newman	F# ₂ – G ₄	Medium and Medium High, incredibly varied	
Musical Theatre Style	Song Type/Feel		Tempo		
Contemporary Legit	New Orleans Jazz		Varied		
Vocalism					
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Keith David, “Friends on the Other Side,” track 5 on *The Princess and the Frog*, Walt Disney Records, 2009, Amazon Music streaming audio, https://music.amazon.com/albums/B01LXDB653?trackAsin=B01LWPUW8W&ref=dm_sh_f9dc-5d97-dmcp-2c0a-09023&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Randy Newman, “Friends on the Other Side,” in *The Princess and the Frog* (Milwaukee, WI: Hal Leonard, 2009), 23-33.

Plot

This movie follows Tiana, a hardworking woman with a dream to open a restaurant, and Naveen, a broke, visiting Prince who seeks to marry rich and be free of reliance on his parents. Their fates are tied together by happenstance when Naveen and Lawrence (his valet) make a deal with Dr. Facilier which results in Naveen becoming a frog and Lawrence taking on the Prince’s appearance through blood-magic. When Tiana kisses Naveen during a ball, she is also transformed into a frog. Together they must escape Facilier’s shadow demons and find magical help in turning them both back to human form, meeting many sentient talking animals along the way.⁹

Character

Dr. Facilier is a witch doctor who resents those like Eli La Bouff for their power and influence on New Orleans society. He swindles citizens of New Orleans by “granting” their wishes, but often with a

⁹ *The Princess and the Frog*, directed by Ron Clements and John Musker, Walt Disney Pictures, 2009. <https://www.disneyplus.com/movies/the-princess-and-the-frog/7TPAcC8QPgm>.

downside. He has formed an alliance with voodoo demons to grant him powers and seeks to amass a fortune. He is prone to quick changes in demeanor, and is a cruel villain, easily manipulating others.¹⁰

Context

Dr. Facilier overhears Eli and his daughter talking about the visiting prince and realizes Naveen could be his ticket to Eli's fortune. He follows Naveen and Lawrence, and convinces them to come into his Voodoo Emporium, giving them a tarot card reading and setting up his transformation plans. His place of business is dimly light, with masks on the wall, and a card-reading table which appears part way through the piece.¹¹

Musical Content

This piece is through-composed, featuring stop and start melodies, accompanied speech, New Orleans jazz, extended harmonies and a ghoulish chorus. It functions as a perfect vehicle for a Disney villain, particularly one so tied to the environment and supernatural elements of the story. Randy Newman not only exhibits his compositional prowess, but pays homage to a tried and true method of delivery by Disney villains of the past – dramatic intent and emotion drive the moments of sonorous, declamatory singing, while the accompaniment features moments that allude to and strengthen the subjects and subtext of spoken word. There are very quick switches in Facilier's actions, personality, and delivery throughout this piece, which not only foreshadow his character within the movie, but are aided dramatically by the styles and choices within Newman's composition.

Table 7.4. Composition Sections of "Friends on the Other Side"

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form/Section
mm. 1-10	A minor	Slow harmonic rhythms in underscore also lead to monotonous chord.	To entice	Recitative accompanato
mm. 11-14	A minor	A one measure vamp of I-V7 sequence.		Underscore with dialogue

¹⁰ Ibid.

¹¹ Ibid.

mm. 15-32	A minor	Continued harmonic pattern from m. 11 defines first half of each eight measure section. Melodic rhythmic emphasis is on the fourth and sixth eighth note featured frequently in each lyrical phrase.	To entice	Verses
mm. 33-47	A minor	Heightened range in melody occurs as Facilier showcases his business. The harmonization becomes more complex in this section.	To present	Arioso
mm. 48-58	C - a	A first short phrase pays homage to the Dvorak/Burleigh "Going Home" harmonization and melody, and the second phrases uses a diminished seventh chord to influence a melody which incircles the fifth of C major. Newman then uses a tritone substitution to heighten the dramatic arrival on C4 in m. 53. The subdominant major chord (D) in m. 54 can be used as a pivot to return to A minor.	To read To discern	Recitative accompagnato
mm. 58-65	Ambiguous	Use of dominant ninth chords that descend and ascend with non-diatonic roots (F-Eb-Db) while holding a common chord tone in F. Extended harmonies previously appeared in works from or influenced by the 1910s and 1920s which showcased European compositional methods in exoticism. The works of Puccini, Ravel, and Burleigh's spiritual arrangements can serve as examples. Port cities like New Orleans and Charleston served as places where European styles melded with the styles of the African diaspora, influencing the first forays into jazz.	Scene partner description	Underscore with dialogue
mm. 66-82	A minor	Descending bass line changes the harmonization of a phrase similar to mm. 33-38. Sustained half note intervals in the left hand of the piano in m. 71-79 slow the piece down in conjunction with change to and from	To entrance To convince	Recitative accompagnato

		speech.		
mm. 83-86	A minor	Use of major chords related by third offers a slight unexpected quality to underscore.	To insist	Underscore with dialogue
mm. 87-115	A minor	Assumes the speed of the verse, with quarter note staccato pulse in bass line, syncopation of the left hand doubled in the vocal melody line, and in the responding “spirit” chorus. Call and response feel of melody is replaced with quarter notes, then speech, before a final sung flourish moves into the instrumental outro.	To reveal	Call and response, moves to outro

Sources: Data adapted from Randy Newman, “Friends on the Other Side,” in *The Princess and the Frog* (Milwaukee, WI: Hal Leonard, 2009), 23-33.

Vocal Considerations

Musical Style. It is important with such an eclectic composition that the performer build flexibility in switching phonation practice on very short notice. This piece has similarities to “Be Prepared” or “Poor Unfortunate Souls”, featuring a quick-talking, scheming, and easily excitable Disney villain. This is a great place to practice using consonants to color vocal lines, or plosives for text clarity.

Range. (F#₂ – G₄) The piece lies in a low, bass-friendly range; most notes written above C⁴ on the staff seem much more in-line with an animated speech-like approach in Keith David’s recording – thus the notated melody near the end which has a G⁴ is actually spoken around an E⁴ or F⁴, and one should not aim for a booming, resonant bass sound on notes above one’s second break in this genre to begin with. A large extent of the piece is sung below F₃, in a range where all vowels gain an open timbre.

Vocalism. As mentioned previously, this piece requires a lot of spoken, melodious text in addition to resonant and full singing in the A₂-G₄ range. Notated short phrases like those in mm. 48-54 and mm. 71-79 were originally performed with a light, mixed voice quality by Keith David, and an effort can be made to have similar weight and timbre by the performer. Exercises in repeating melodic phrases while alternating between falsetto, speech-level approach, and legit singing can help build the singer’s

capabilities of isolated styles (and laryngeal function) at various dynamics. Many exercises designed for this endeavor were created by Mary Saunders Barton and can be found in the appendix of *Cross-Training in the Voice Studio*.

Movie Songs in a Similar Style. “Live By The Hook” from *Finding Neverland* (2015), “Playing with the Big Boys Now” from *The Prince of Egypt* (1998), “Oogie Boogie’s Song” from *The Nightmare Before Christmas* (1993), “Toxic Love” from *Fern Gully* (1992).

Chapter 8: DUETS WITH LMV FEATURE

The following selections are offered with a scenes class in mind. The following material features a bass-baritone or bass voice equally or more so than their scene partner. This is not a stylistic category, though the selections attempt to increase this document's palette of material with minor stylistic overlap to preceding chapter categories. The ensuing analysis includes selections from *Women on the Verge of a Nervous Breakdown* (2011), *The Hunchback of Notre Dame* (2014), and *The Last Ship* (2014).

Table 8.1. “Microphone”

Musical		Music	Lyrics	Range	Tessitura
<i>Women on the Verge of a Nervous Breakdown (2010)</i>		David Yazbek	David Yazbek	Ivan Eb ₂ – F# ₄	Medium High Ending - H
Musical Theatre Style		Song Type/Feel		Tempo	
Contemporary Legit		Island Rhumba		around 124bpm	
Vocalism					
Breathy	<i>Speech-like</i>	Character	Belt	Legit	<i>Operatic</i>

Sources: Data adapted from Brian Stokes Mitchell, “Microphone,” track 9 on *Women On The Verge Of A Nervous Breakdown (Original Broadway Cast Recording)*, Ghostlight Records, 2011, Amazon Music streaming audio, https://music.amazon.com/albums/B076YHFLZ8?trackAsin=B076YJQYVK&ref=dm_sh_f79f-3a87-dmcp-6222-a339b&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; David Yazbek, “Microphone” in *Women on the Verge of a Nervous Breakdown* (Milwaukee, WI: Hal Leonard, 2012): 61-70.

Context

This duet is found on the original production’s recording but is no longer part of the licensed show through Musical Theatre International. This piece followed Pepa’s performance of “Island” in which she recounted her previous life with Ivan¹. The tenderness and warmth of her love is evident in “Island” and is immediately juxtaposed by a song about seduction led by Ivan.² Ivan is the primary vocalist, encouraging his son to embrace the power of microphone to win over the female sex. Carlos only sings in gibberish, notated on “blah” outlining arpeggiated flourishes doubled by the piano, until joining in with upper harmony in the final phrases of the piece.³

¹ Sherie Rene Scott, “Island,” track 8 on *Women On The Verge Of A Nervous Breakdown (Original Broadway Cast Recording)*, Ghostlight Records, 2011, Amazon Music streaming audio, https://music.amazon.com/albums/B076YHFLZ8?trackAsin=B076YN5JFP&ref=dm_sh_d5b4-290a-dmcp-5c70-80ef7&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

² Ibid.

³ Brian Stokes Mitchell, “Microphone,” track 9 on *Women On The Verge Of A Nervous Breakdown (Original Broadway Cast Recording)*, Ghostlight Records, 2011, Amazon Music streaming audio, https://music.amazon.com/albums/B076YHFLZ8?trackAsin=B076YJQYVK&ref=dm_sh_f79f-3a87-dmcp-6222-a339b&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

Musical Content

This piece is written in the style of the sensuous rhumba, featuring steady but syncopated bass lines, and quick-passing flourishes in the right hand of the piano. There is a rhythmic intricacy as the piano reduction seems to feature two separate octaves and “voices” in treble-clef throughout the verse. There are frequent uses of extended harmonies (6ths added to triads, seventh chords, and tritone substitutions) which help set a similar “exotic” atmosphere as the preceding musical number. Passing chords are also included to embellish a slow moving and repetitive harmony. The AABA’ form includes four sixteen-measure sections, modified in the recording to include an elongated final section and an internal dance break imposed prior to the B section.

Table 8.2. Compositional Sections in “Microphone”, Ivan excerpt, mm. 80-111

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form
mm. 80-87	Ambiguous emphasis on Eb	Use of non-diatonic altered dominant brings specific attention to the beginning of the bridge. Quick resolution uses Ab7 as a lower passing chord to move back to the dominant of D major. Melody with chromaticism is created using the scales that make up the underscored chords, causing notes to change by half step between measures while retaining similar melodic contour.	To extol	B
mm. 88-95	D major	Second half of bridge section features melody from A section and vocal accompaniment from Carlos which features scalar motion and arpeggiation of bVI chord.	To comfort	B continued
mm. 96-111	D major	Modified final verse features a six-measure (mm. 100-105) harmonic pause on variations of a dominant (A7) chord prior to moving to the ending tag. Mm. 100-111 is the longest section in the piece where Ivan’s melody contains only diatonic notes.	To seduce	A’ continued and tag

Sources: Data adapted from David Yazbek, “Microphone” in *Women on the Verge of a Nervous Breakdown* (Milwaukee, WI: Hal Leonard, 2012): 61-70.

Vocal Considerations

Musical Style. This piece is an homage to both the rise of Latin Jazz (from the decade prior to when the musical is set) and popular baritone crooners like Bing Crosby and Frank Sinatra. This allows the piece to function as a star vehicle for the low-voiced actor, singing a flowing, lyrical melody with a half-beat pulse over a meticulous underscore which broadcasts “tropical getaway” to any one of Ivan’s numerous women. Quarter-triplets can be stretched in time behind the beat, alluding to Ivan’s noncommittal attitude about relationships. There are also several unexpected melodic choices and chromaticism which serve as a way to place Ivan on a pedestal for his musical prowess.

Range. (Eb_2 – $F\#_4$) This entire piece has an exceedingly wide range for the low voice, with gibberish syllables such as “blah” down between Eb_2 and G_2 for Ivan, and ends with a flourish on a $F\#_4$ in harmony with the backing tenor. A 32-measure cut option from the bridge through the ending of the piece features a baritone range with significant character, melodic and harmonic interest, as well as final note with the potential for a huge payoff in the audition circuit. In the video of the Lincoln Center production, Brian Stokes Mitchell delays his arrival to the final $F\#_4$ by singing a D_4 for a measure before proceeding to the climactic note.⁴

Vocalism. This is an interesting selection in relation to other 21st century repertoire as the original vocalist uses such a warm, deep sound to portray his sensuous character, while harmonic and scalar choices of the score indicate a sophisticated jazz palette from the era after the crooners and low baritones reigned supreme. A sufficiently advanced classically or legit trained vocalist could work extensively on uniform timbre throughout their range, and the intricacies of tuning within their passaggio.

⁴ LincolnCenterTheater, “‘Microphone’ from Women On the Verge of a Nervous Breakdown,” February 8, 2011, video, 2:17, <https://www.youtube.com/watch?v=FxUDQnJOKRM>.

Table 8.3. “Sanctuary”

Musical	Music	Lyrics	Range	Tessitura	
<i>The Hunchback of Notre Dame</i> (2014)	Alan Menken	Stephen Schwartz	Frollo G# ₂ – A ₃	Low	
Musical Theatre Style	Song Type/Feel		Tempo		
Contemporary Legit	Duet/Plot transition		56bpm, Rubato		
Vocalism					
Breathy	Speech-like	Character	Belt	Legit	Operatic

Sources: Data adapted from Patrick Page and Michael Arden, “Out There,” track 3 on *The Hunchback of Notre Dame* (Studio Cast Recording), Disney, 2016, Amazon Music streaming audio, https://music.amazon.com/albums/B074MQ5NN2?trackAsin=B074MQ3V3D&ref=dm_sh_2321-ab0c-dmcp-3add-3a794&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

Character

This is a duet that prominently features a stern and steadfast Frollo and a submissive Quasimodo. Frollo serves as a twisted father figure, gaslighting Quasimodo as he warns and denigrates his charge in an effort to keep Quasimodo from questioning his place, one of solitude in the bell tower. As this is the very beginning of the story, the townspeople serve as Quasimodo’s point of interest, rather than Esmeralda, and Frollo has only exhibited hints at becoming a major antagonist to Quasimodo.⁵

Context

This piece functions as a transition from a book scene into Quasimodo’s “Out There” solo. Frollo meets Quasimodo in the bell tower to give his charge communion and tell a bible story. As Quasimodo’s thoughts drift to the feast of fools, Frollo expresses his hopes to stop the annual feast and lock up or drive the gypsies from his city. This spoken text transitions into a melody over a cut-time underscore before a transition to C# minor signifies the start of another lesson on the world’s cruelty.⁶

⁵ Music Theatre International, “Hunchback of Notre Dame.”

⁶ Patrick Page and Michael Arden, “Out There,” track 3 on *The Hunchback of Notre Dame* (Studio Cast Recording), Disney, 2016, Amazon Music streaming audio, https://music.amazon.com/albums/B074MQ5NN2?trackAsin=B074MQ3V3D&ref=dm_sh_2321-ab0c-dmcp-3add-3a794&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

Musical Content

This piece begins in cut time functioning similarly to a classical arioso. The stepwise and scalar melody begins over quick moving eighth notes in the treble register of the orchestration. The harmonic rhythm of this piece is quite slow, staying with the same bass root two measures at a time. At the end of each phrase the harmonic movement speeds up with movement in half notes toward a half cadence, underneath each “sanctuary” sung by Frollo.⁷ As one approaches the song’s first true verse, an interlude moves the piece through several key centers before using an augmented dominant Ab7 chord to transition into C# minor. The following duet features reserved dynamics, almost as if Frollo’s message is one backed by compassion or empathy (juxtaposed with greater dynamic levels in the show which occur for Frollo in moments of outward anger or lust). Quasimodo has brief and minimal interjections in between his master’s phrases; the duet’s form is a two-verse strophic piece for Frollo.

Table 8.4. Compositional sections of duet prior to "Out There", mm. 1-42

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form
mm. 1-14	C# minor	Phrases rarely arrive on roots or chord tones at downbeats, operating either in suspension or on a ninth. Arrivals on chord tones are declamatory and unexpected, like “fear” (m. 10).	To teach	A
mm. 16-17	G#	Pedal tone as harmonies move toward a dominant seventh chord.		
mm. 17-35	C# minor	Second verse has modified melody which allows Quasimodo’s interjections to function without overlapping Frollo’s range in m. 21, m. 31 and m. 33.	To undermine, to destabilize	A’
mm. 35-42	C# minor to C major	Transition using repeated moving eighth patterns (open sixth intervals of 5 and 3 chord tones) and E as the common tone across keys.		Interlude/Intro of “Out There” solo

⁷ Ibid.

Sources: Data adapted from Alan Menken, “Out There” in *The Hunchback of Notre Dame* (Milwaukee, WI: Hal Leonard, 1996): 23-27.

Vocal Considerations

Musical Style. This is written with many elements of classical and golden age repertoire – the use of wide-ranging arpeggiations and a multitude of suspensions and delayed harmonic arrivals bring to mind Chopin’s Nocturne in C# minor or Beethoven’s Moonlight Sonata. In keeping with that comparison, Frollo’s melody seems almost more instrumental than anything written to display vocal range or complexity. This allows the focus to be on the text and timbre of his instrument—this contemporary legit aesthetic is also in complete juxtaposition with the styles in which the other lead character’s sing. This fuller sound (and taller vowels) is associated with the order and music of the church, like the congregant choir that sings throughout the show.

Range. (G#₃ – A₃) Frollo’s portion of this number has both the smallest range and lowest tessitura out of all analyzed material – this means there is a low probability of this piece creating bass vocal fatigue, being below both registration breaks and primarily in an area without low extremes as well. The longest scored notes in the song proper are in the C#₃-A₃ range, while the lowest notes occur as pick-up notes at the beginning of each stanza. A teacher can help guide a student in goals such as the use of subtle vowel changes towards accomplishing an evenness of timbre, support, coordinated onsets, and pitch accuracy without having to concurrently address issues of the passaggio with a young low voice.

Vocalism. Stronger elements of the legit musical theatre style (consistent vibrato, warmth and depth to the sound) should be expected when singing. The shorter phrases and onomatopoeia of words like “cruel”, “ugly”, “thru”, and “wicked” should be practiced and performed with a conscious effort to spend significant time on voiced and unvoiced consonants instead of trying to sing a long vowel.

Songs in a Similar Style. “Fear No More” from *The Frogs*, “Pierre and Andrey” from *Natasha, Pierre & The Great Comet of 1812*.

Table 8.5. “Practical Arrangement”

Musical	Music	Lyrics	Range	Tessitura	
<i>The Last Ship (2014)</i>	Sting and Robert Mathes		F# ₂ – E _{b4}	Medium	
Musical Theatre Style	Song Type/Feel		Tempo		
Contemporary Pop/Rock	Flowing Pop Ballad		66bpm		
Vocalism					
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Sting, “Practical Arrangement,” track 6 on *The Last Ship (Deluxe)*, A&M Records, 2013, Amazon Music streaming audio, https://music.amazon.com/albums/B07GLPF654?trackAsin=B07GLLQFFD&ref=dm_sh_57d2-d1df-dmcp-e266-bf426&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Sting, “Practical Arrangement,” (EMI Music Publishing, 2013): 1-6; David Reeb, “Sting & Jo Lawry – Practical Arrangement Live, NYC,” March 7, 2016, video, 4:55, <https://www.youtube.com/watch?v=TsoAfttohZw>.

Character & Context

This duet features the character Arthur Milburn (to have been played by Sting) whose character underwent significant changes during the show’s evolution, eventually leading to the piece being cut. Arthur is a practical businessman who had become interested in a single mother, Meg. He sings the opening verse to her as he staggers through a wedding proposition.⁸ Arthur and the song were replaced within the flow of the show by a younger character Gideon and the solo wedding proposal “What Say You Meg?” which is a more flowing, piano heavy, 12/8 ballad.⁹

Musical Content

Sting released a solo version of this piece on his 2013 album, which functions as a two-verse, modified strophic piece (ABC sections in verse) with an added five-measure tag at the end. Prior to the second verse a bar is inserted to complete a half step key change, from B minor to C minor. In the duet version, Jo Lawry performs an inserted third verse in the middle, in B \flat minor. In keeping with a “text-

⁸ David Reeb, “Sting & Jo Lawry – Practical Arrangement Live, NYC,” March 7, 2016, video, 4:55, <https://www.youtube.com/watch?v=TsoAfttohZw>.

⁹ Dan Dietz, *The Complete Book of 2010s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2020): 201-203.

first” based approach, the phrase’s structure is irregular in each nine-measure B section, whereas A and C sections have four-measure phrases to make up an eight and four measure section respectively. Even within these more regular phrases the text is made up of independent clauses, interjections, and gentle questions that offer little to no suggestion towards a sustained singing model.

The harmonic rhythm can vary from having one chord per an entire measure or having two or three chord changes within each measure. These irregularities make it difficult to estimate upcoming melodic or harmonic movement as a listener, or as someone more versed in singing pop ballads. Sting also uses numerous extended harmonies in both major, minor and altered dominant sonorities which take the place of triads or tetrachords, but still have chordal function within a diatonic system.¹⁰

Vocal Considerations

Musical Style. This piece showcases Sting’s prowess as a songwriter of many genres; a poignant jazz inspired solo ballad from his album or a character-driven duet cut from *The Last Ship* production. Piano driven and with excellent textures such as brushes on a drum kit coming from the live combo, this piece was programmed on the Branford Marsalis Quartet album *Upward Spiral* featuring vocalist Kurt Elling, with minimal re-arrangement for a jazz album release¹¹. Elements of a rubato jazz ballad align in the live duet performance benefiting The Public Theatre; generous back phrasing, an emphasis on text almost as spoken dialogue, and a minimal orchestration which gives deference to a soloist leading any ensemble shifts in texture, dynamic, or time.

Range. (F#₂ – Eb₄) The primary range of this piece lies in the middle-low register for men, making this piece accessible to a low baritone or lower male voice. The phrases are short meaning that there is rarely sustained singing above a C#₄, besides the last phrase of each B section (mm. 18-19, mm. 41-43). The final phrase of each verse descends into the LMV range with a 5-1 melodic jump from F#₂-

¹⁰ Sting, “Practical Arrangement,” (EMI Music Publishing, 2013): 1-6.

¹¹ Kurt Elling and Branford Marsalis, “Practical Arrangement,” track 4 on *Upward Spiral*, Marsalis Music, 2016, Amazon Music streaming audio, https://music.amazon.com/albums/B01E9DSGZ4?trackAsin=B01E9DSMIU&ref=dm_sh_48bc-345d-dmcp-e7c4-a23bf&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

B₂ and G₂-C₃. This piece could be recommended to a bass-baritone or bass who has or is working towards technical facility at their second register break, or a baritone who enjoys using their low range sporadically.

Vocalism. The two recorded performances of this piece heavily lean upon a speech-like approach to singing, with the possibility of exploring the belt voice and divergent resonator shape for the highest phrases. The nature of the text however may lead an actor to use a lighter timbre, or even falsetto for the same high arching phrase (end of the B section) as if to fade away on the word “forever” as a choice that falls in line with the poetic and solitary portions of this piece. It is important to note that if the piece were presented in duet form, there may be a challenge in a low male voice attempting to balance dynamics and timbres with a woman singing in a range (A_{b4}-D_{b4} in her verses’ B section) where closed vowels can naturally find resonance boosts due to a first-formant/first harmonic coupling.

Songs in a Similar Style. “Fear No More” from *The Frogs*, “Pierre and Andrey” from *Natasha, Pierre & The Great Comet of 1812*.

Chapter 9: LMV SONGS FROM CHARACTER BARITONE

ROLES

As indicated previously, it can be possible to find vocal success with a low voice when assigning character repertoire. With the addition of speech-inflection practice, falsetto training and a frequent use of mixed voice, low voices can sing in higher ranges and authentically create adventurous, zany, comic characters without attempting to sustain classical loft, resonance, or high tessitura. The following songs are suggested individually for low voices who seek to challenge themselves in developing authenticity across musical styles and in acting, not towards suggested complete role study, as meeting range demands across an entire show would most likely cause vocal fatigue. I have performed these two examples in academic interviews and in showcase performance; the higher the range and tessitura demands, the more likely I would caution assignment being kept to those with already significant training.

One of the most fascinating examples which showcases character and vocalism capabilities by a low voice is an online video of the Wagnerian bass Patrick Guetti (Chicago Lyric Opera, Metropolitan Opera, BBC Cardiff Singer of the World Participant) performing Pirelli's Entrance from *Sweeney Todd*, during his undergraduate studies at Catholic University with the inclusion of a high C₅¹. Additional applications of baritone repertoire can be found on the Lotte Lenya Competition, where performances by bass-baritones and basses may utilize baritone rep in competition such as 2017 winner, Bradley Smoak (Chicago Lyric Opera) with a lowered transposition of "Me" from *Beauty and the Beast*² or use of the marked falsetto E₄ in his 2016 performance of "It's Hard to Speak My Heart" from *Parade*³. The following selections are from *The Addams Family* (2010) and *The Prom* (2018).

¹ Patrick Craigin, "'Pirelli's Entrance' Sr MT 2009," June 24, 2009, video, 2:16, https://youtu.be/Y2zuUtf_lqg.

² Kurt Weill Foundation, "2017 Lotte Lenya Competition: Bradley Smoak," April 24, 2017, video, 15:14, https://youtu.be/3_nDM33ei7o.

³ Brad Smoak, "Bradley Smoak Daytime Round – Lotte Lenya Competition 2016," April 16, 2016, video, 12:12, <https://youtu.be/Ih9qGOuydSk>.

Table 9.1. “Happy/Sad”

Musical	Music	Lyrics	Range	Tessitura	
<i>The Addams Family (2010)</i>	Andrew Lippa	Andrew Lippa	D _{b2} – D _{b4}	Intro - M Verses - ML Bridge – MH	
Musical Theatre Style		Song Type/Feel	Tempo/Time		
Legit		Dramatic/Comic Ballad	98bpm after introduction		
Vocalism					
Breathy	<i>Speech-like</i>	Character	Belt	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Nathan Lane, “Happy/Sad,” track 14 on *The Addams Family (Original Cast Recording)*, Decca Label Group, 2010, Amazon Music streaming audio, https://music.amazon.com/albums/B003P2G5ZO?trackAsin=B003P2HU5S&ref=dm_sh_9593-d0fb-dmcp-8202-e660b&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Andrew Lippa, “Happy/Sad” in *The Addams Family: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2010): 70-76.

Plot

Based on the characters created by Charles Addams, this musical finds the family suffering growing pains due to their daughter’s newfound love. This is exacerbated by the fact that Wednesday’s boyfriend is bringing his parents over for dinner. Gomez and Morticia enlist the help of their ancestors to try and stay on their best, most “normal” behavior. Things go wrong and a supernatural storm finds three fighting couples stuck on the estate. When kicked out of his house by Morticia, Gomez finds his daughter in the park and gives her his blessing to marry Lucas. Lucas passes one final test to show his love for Wednesday, and they forgive each other. Gomez and Mal (Lucas’s father) realize their relationships have more in common than they have previously thought, and race to win their respective partners back, allowing for a final, happy conclusion.⁴

Character

Gomez Addams is the proud patriarch of the Addams family, of Spanish descent and full of passion. He adores his wife and takes great pride in his family. He struggles to keep his daughter’s secret

⁴ “The Addams Family – A New Musical,” Theatrical Rights Worldwide, accessed September 15, 2020, <https://www.theatricalrights.com/show/addams-family-musical/#show-synopsis>.

from his wife, though it keeps him from making either of them happy.⁵

Context

Wednesday, angry and preparing to leave, runs into Gomez as he sits on a swing outside their house in Central Park. Gomez sees that the tumult in Wednesday's heart is greater than either of them have previously realized. He sings this touching song in an attempt to express his struggles as a father and to help Wednesday realize that dueling emotions are almost a daily part of being a loving human.⁶

Musical Content.

Lippa creates a poignant, waltzing ballad that offers a polished (if not compositionally formulaic) vehicle for one of Broadway's most famous character actors. The published score in the vocal selections book edits out the vamps and dialogue heard on the cast recording, allowing for the possibility of a soloistic and introspective performance outside of the show's context⁷. A gentle, sparse introduction underscores a treble instrument playing the melody found in the song's bridge and is followed by cut-time introductory verse. Following a brief interlude to establish a new $\frac{3}{4}$ time signature, the standard song form appears in full AABA' form with a final tag and outro.⁸ The melody of each verse comes in short clauses, with ample time for breath and shift of acting focus being found in rests throughout the score. Most of the melody in each A section is either scalar between scale degree one and five, or built upon the outlining of a Db major chord.

Table 9.2. Compositional Sections of "Happy/Sad"

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form
mm. 1-8	Db major	Begins in high range for both right and left hands of piano, essentially two lines operating like a contrapuntal		Intro

⁵ "Addams Roles Breakdown," accessed September 15, 2020, <https://www.act11a.com/addams-roles-breakdowns>.

⁶ SecondBananaAddams, "The Addams Family Musical Chicago Preview (Part 9)," October 5, 2010, video, 8:13, <https://www.youtube.com/watch?v=haPkFdb-fuI>.

⁷ Andrew Lippa, "Happy/Sad," in *The Addams Family: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2010): 70-76.

⁸ Ibid.

		string duet. The bass line descends on a D \flat major scale from B \flat down to E \flat before moving all voices into a Absus 4 , resolving as a dominant chord in m. 8.		
m.9-25	Db (m. 9-16) Ab to D \flat (m. 17-24)	Short and simple melodic phrases imitate a father searching for the words to begin a delicate conversation with his unique adolescent daughter. This is underscored by a constant quarter-half-quarter pattern, with harmonic movement on each downbeat. The original recording has beats 1 and 4 of the pattern performed with staccato, while the sustained half note is marked tenuto.	To comfort, to include	Introductory Verse
mm. 24-27	Db major	Underscore is now in $\frac{3}{4}$ triple meter, with each measure felt as a large, single pulse. Four measures of I chord arpeggiation establish key and rhythmic feel.		Interlude
mm. 28-43	Db major	Harmonic activity is fairly static in mm. 28-35 except for the chromatic ascent from the fifth of an inner voice which adjusts the entire chord quality/function. This rising and falling of this inner voice to create non-diatonic harmonies is also found in Lipppa's "How Did It Come to This?". In m. 35 the alto voice moves to a D \flat , contributing to the creation of a V 7 /IV, and the piece briefly shifts to the subdominant.	To share vulnerability	A
mm. 44-67	Db major	16-bar section extends into a four measure interlude for a delayed I 6 -V 7 -I authentic cadence before shifting to the relative minor in m. 68. Mm. 61-62 is the first instance a melodic scalar descent to tonic coincides with such a strong diatonic cadence. Both A sections use a ivmin 6 chord in place of an altered dominant (m. 42, 62). Each preceding measure featured a rising chromatic G natural	Shift focus towards his daughter's life	A'

		in the bass, creating a V^9/V which is then not resolved through expected channels		
mm. 68-83	B \flat minor	Longer melodic phrases filled with leaps (as if the music itself was sighing) are accompanied by octave doubling in treble clef.	to proselytize	B (bridge)
mm. 98-113	D \flat major	With melody and harmonic sequence being the same as the first A section, the composer moves the harmonies of the right-hand piano up an octave, and uses both close voiced triads, 6ths and octave doubling to add variety and a different texture behind the vocalist.	to let go	A
mm. 114-119	Ambiguous	Unexpected harmonic choices allow the audience to hear dissonance as something joyful, just as the characters within the show find joy in nontypical actions and places. D \flat 6 – G \flat min6 - B \flat min – C \flat 7	Happy	Tag
mm. 120-126	B \flat to D \flat	Truncated sequence and soloistic right hand of piano (similar to mm. 1-8) allow for aural bookends of the song, and a slowed final ii-V-I sequence to end the piece.		Outro

Source: Nathan Lane, “Happy/Sad,” track 14 on *The Addams Family (Original Cast Recording)*, Decca Label Group, 2010, Amazon Music streaming audio, https://music.amazon.com/albums/B003P2G5ZO?trackAsin=B003P2HU5S&ref=dm_sh_9593-d0fb-dmcp-8202-e660b&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Andrew Lippa, “Happy/Sad” in *The Addams Family: Vocal Selections* (Milwaukee, WI: Hal Leonard, 2010): 70-76.

Vocal Considerations.

Musical Style. This is a gentle, poignant ballad first performed by one of the greatest comic actors in Broadway History. Lippa’s score is incredibly varied stylistically throughout the musical – this torch song is written like a product of a bygone era, with hints of Sondheim through varied harmonic choices in a “pop-sounding” ballad, and a vocalist should be able to sing both in a character and contemporary legit style.

Range. (Db₂ – Db₄) This piece was originally recorded in Db major, which is the key available in *The Singer's Musical Theatre Anthology* series. Most production recordings found on YouTube have performances in Eb major – it may be the case that the licensed version has the second key as their standard. Similar instances with modified keys occurred with selections from Nathan Lane's production of *The Frogs*, as well as the "Hellfire" publication change noted in a previous chapter. The lower key would allow a young low-male voice to freely express or use speech to voice exercises throughout the piece without worrying about technical facility at their second passaggio. This piece could be paired nicely in a teaching setting with "Litanei" (Schubert) or other lied from the Romantic era that use warmth in their middle voice to set an environment or tell the story, without resorting to a loud dynamic.

Vocalism. Nathan Lane uses the sustained melody in the bridge and final verse to humorous affect with his use of straight tone, dialect, and vibrato on the second, unaccented syllables of descriptive text. Individually, his choices may cause a listener to wince due to the disruption of vocal color or line; by purposefully adding in a multitude of these choices it almost pokes fun at the more traditional legit style of music that "Happy/Sad" alludes to.⁹ In addition, the whole song is about the yin and yang, or dark and bright portions of Gomez and Wednesday's characters, so a variation of style can evoke more of that dualism as well. This piece can also be incredibly touching when singing far more often in a contemporary legit style. The lowered key and scalar melody allows for the occurrence of open timbre vowels in notes between Db₃-Ab₃. Merwin Foard's rehearsal recording, used in the motion picture *The Standbys* includes a much more present and consistent use of vibrato; he fills the spaces in the introductory verse with consonants, and sings fully sustained offbeat second syllables as written ("happy", "contradict-tions", "wel-come") that allow the warmth of his voice to mold the character, while still giving clear and crisp consonants¹⁰. Additionally, Foard backphrases in the bridge, shortening his

⁹ Ibid.

¹⁰ Various Artists – Topic, "Happy/Sad," September 3, 2020, video, 4:19, <https://youtu.be/dSFaLIajaAA>.

sustained legato lines through which a Bel Canto influence may have affect the clarity of text necessary within the contemporary aesthetic.¹¹

Songs in a Similar Style. “Ariadne” from *The Frogs* (2004), “Love Who You Love” from *A Man of No Importance* (2002), “Good Thing Going” from *Merrily We Roll Along* (suggested in the Eb key).

¹¹ Ibid.

Table 9.3. “Barry is Going to Prom”

Musical	Music	Lyrics	Range	Tessitura	
<i>The Prom (2018)</i>	Matthew Sklar	Chad Beguelin	B _b 2 – F# ₄	mm. 1-12 - ML mm. 13-48 - MH mm. 49-68 - H mm. 93-128 - H	
Musical Theatre Style	Song Type/Feel		Tempo		
Pop	Up-tempo, Samba		108bpm, felt in 2		
Vocalism					
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Brook Ashmanskas, “Barry is Going to Prom,” track 14 on *The Prom (Original Broadway Cast Recording)*, Sony Music Entertainment, 2018, Amazon Music streaming audio, https://music.amazon.com/albums/B07JFM6RBN?trackAsin=B07JG67D2J&ref=dm_sh_9ac1-1776-dmcp-68f8-5999f&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Matthew Sklar, “Barry is Going to Prom,” in *The Prom: Vocal Selections from Broadway’s New Musical Comedy* (Milwaukee, WI: Hal Leonard, 2019): 97-104.

Plot

Following the flop of their Eleanor Roosevelt musical, co-stars Dee Dee and Barry are desperate to find a way to restore their reputations. They find a cause to champion (and to gain press from) in Emma, a high school student whose prom was cancelled when she wanted to bring her closeted girlfriend, Alyssa, to the dance. When the actors first arrive to picket and support Emma, they actually cause more embarrassment than good. Emma has the hometown support of the empathetic principal, Mr. Hawkins, and they manage to legally challenge the cancellation, earning Emma the right to attend the school prom. It turns out this dance is a ruse, as the PTA (lead by Alyssa’s prejudiced mother, Mrs. Greene) has hosted another prom in town that all the students attend instead. The humiliated Emma is encouraged by the actors to take a stand publicly to share this last injustice.¹² When they book her a TV show however, she turns down their aid and instead shares an original song through the internet; sharing her heart and

¹² Amanda Prah, “It’s Time to Dance! This Is What Netflix’s *The Prom* Will Be About,” *Popsugar*, July 17, 2019, accessed August, 21, 2020, <https://www.popsugar.com/entertainment/What-Prom-Musical-About-46369582>.

gaining her support around the world. The actors and principal pool their resources to put on one final prom, and the same students who bullied Emma apologize and join in a celebration.¹³

Character

Barry Glickman is a gay, very flamboyant Broadway star who is completely in the dark about his tendencies to be politically incorrect. He is quite impulsive and loves to steal the spotlight, at times to a narcissistic degree. The original casting call was looking for a “big, Broadway belter” of any ethnicity, between the ages of 30 and 60.¹⁴ The character himself is presumed to be around forty-seven based on the song lyrics of “Barry is Going to Prom.”¹⁵

Context

This song functions as the 11 o’clock number of the show; Emma has just asked him to prom and Barry reflects upon his adolescent pain and anticipates his glorious future evening. Ashmanskas states “like all great songs, it achieves many different things at once; joy, regret, elation, sadness, hilarity.”¹⁶

Musical Content

The piece opens with a quasi-recit section; triads far removed from diatonic function reflect the restlessness and excitement of Barry. A pulsing off-beat C₄ in the piano left-hand imitates the toiling of a clock while overlying harmonies find an augmented arrival to a half cadence in m. 12. After a leap into samba feel (mm. 13-16), the piece begins a modified song form (AA’BA’’) with a dance break inserted before the final sung verse. The dance break is based on the repetition of the harmonic sequence under each verse (A section), though the sequence is truncated on the repeat of the material. Repeated melodic rhythmic patterns are extrapolated below.

¹³ Theatrical Rights Worldwide, “The Prom Perusal Pack.”

¹⁴ “The Prom’ B’way.”

¹⁵ “Barry is Going to Prom,” in *The Prom: Vocal Selections from Broadway’s New Musical Comedy* (Milwaukee, WI: Hal Leonard, 2019): 98.

¹⁶ Dave Quinn, “This Joyous Music Video from Broadway’s The Prom Will Put a Smile on Your Face,” *People*, February 8, 2019, accessed August 13, 2020, <https://people.com/theater/the-prom-brooks-ashmanskas-exclusive>.



Example 9.1. Rhythmic melodic patterns from “Barry is Going to Prom”.

The first motif’s coinciding melodic material generally utilizes at least one third or fourth interval leap within each measure; when one takes into account the placement of the melody in relation to this motif’s appearance there is a high frequency of the range being within the bass or baritone zona di passaggio, flirting with a few notes being below or above this range.¹⁷ The second motif’s consecutive triplets are in stark contrast to the syncopated samba rhythm in the accompaniment which stays in simple meter. It may prove a challenge to switch in and out of compound meter as other portions of the melody involve the eighth note subdivision. The final rhythm occurs frequently in the second bar of a phrase, adding an emphasis in moving towards the next downbeat. Additional analysis can be found in Table 9.4.

Table 9.4 Compositional Sections of “Barry is Going to Prom”

Measures	Tonal Center	Compositional Notes	Lyric Subtext	Form
mm. 1–12	Ambiguous, moving to F major mm. 8-12	Use of lower neighbor tones and triadic harmonies outside of the diatonic scale in the underscoring themselves support a chromatic melody and the use of sprechstimme. The pedal point of C alludes to the tolling of a clock and gives the vocalist a tonal point of reference.	Self-reflection	Introductory verse
mm. 13–30	F major, moves briefly to Bb	Each sixteen-bar progression supports each verse, with a two-bar tag that functions to re-establish the dominant chord prior to verse two. The samba groove is established with pattern in the left hand, the majority of which is notated in the octave below C ₂ . Frequent mix of minor and dominant	Incredulity Verve	A (verse)

¹⁷ Matthew Sklar, “Barry is Going to Prom,” in *The Prom: Vocal Selections from Broadway’s New Musical Comedy* (Milwaukee, WI: Hal Leonard, 2019): 99-100.

		chord qualities allow for the diatonic melody to function in dissonance briefly with the piano harmonization, adding to the conflict-resolution nature of the singer's text.		
mm. 31-48	F major	The chord progression repeats the first sixteen bars of the previous A section, while the two measure tag sets up the use for a higher vocal and instrumental range with a F major scale from F ₃ -E ₄ while also leaving the extreme bass line range going into m. 49.	Describing one's own excitement and situation	A (verse)
mm. 49-56	Bb major	Flourish of quick eight notes on 3-3-2 and 3-3-3-3-2-2 subdivision patterns in mm. 39-52. While scales and harmonies would indicate an arrival from F pedal to Bb, the F pedal point continues up until the key change.	Longing Reminisce	B (bridge)
mm. 57-68	D major to G major	Similar rhythmic patterns exist while the melody and harmony leap by a major third. An arrival into G major as tonic is delayed four measures as the score varies chord quality over a D pedal point (V ^{sus4} /G, to v ⁷ /G, to V ⁷ /G)	Incredulity	B (cont.)
mm. 69-92	Ab-F-Gb	Melody is interspersed throughout with homophonic left and right hand on piano	To proclaim	Inserted Dance Break
mm. 93-110	G major	Arrival at m. 93 is anticipated by crescendo and glissando. Final verse and tag feature close, high right-hand voicings, delaying cadential arrivals with the change in chord quality in both tonic and dominant	Bursting Head over heels	A' (verse)
mm. 111-118	G and Ab major	Dominant pedal points with closed voicings of IV, V, and V ^{7sus} in right hand piano. Direct modulation of sequence.	Rejoice	Interlude
mm. 119-128	G major	Rhythmic hits re-establish dominant in G major, outro that follows features syncopation leading into beat 1, 2 and	To Announce	Outro

3 of m. 122, 124, and 126

Sources: Data adapted from Matthew Sklar, “Barry is Going to Prom,” in *The Prom: Vocal Selections from Broadway’s New Musical Comedy* (Milwaukee, WI: Hal Leonard, 2019): 97-104.

Vocal Considerations

Musical Style. In the search for contemporary repertoire, I was hard pressed to find up-tempo pieces for low male voice; as a piece with a tessitura intended for a well-aged baritenor, this piece’s higher pitched, climactic moments give deference to syncopation and use of consonants over classical or even legit vocal aesthetic and weight. The addition of Latin flair and big band orchestrated samba requires a flexibility of performed rhythm but continual awareness of the piece’s big beats and rhythmic drive through each phrase. This is also a piece where the vocalist should be encouraged to react to every interlude – find inspired dance or acting movements when interacting with the accompaniment even if only for a measure or two.

Range. (B₂ – F#₄) This piece’s tessitura sits in a low classical baritone range (think Handel’s “Honor and Arms”) while the fast tempo encourages the use of mix and engagement of legato line in the D₄ continuing triplets after the dance break. This string of repeated melody is not unlike patter portions of Rossini bass-baritone material (“A un dottor della mia sorte”) or low baritone Mozart material (“Pa-Pa-Pa-Pa-Pa-Papagena”, “Aprite un po’ queglii”) but with slower cadential pattern, lower expectation of volume output and the potential ease of using one’s first language. The sustained ending note is the dominant of the key, a D₄ with which one can practice altering the weight and color of one’s voice using *mezza di voce* and stylistically appropriate use of terminal vibrato. Should the tessitura prove to be too high for vocal sustainability, transposition of a half or whole step would allow a LMV access to this character challenge.

Vocalism. The very nature of the rate and speed at which Barry experiences and resolves different memories and emotions calls for a flexible and wide range of vocal production. The original

recording includes short phrases and shortened ending consonants in the introduction; the use of shadow vowels and a breathiness quality both within and at the ends of phrases help set up the shift into speech-like singing over the course of the two verses. While the frequent use of a character voice (lisp, nasality) is heard throughout the original recording, there is also a wide variety of material for a low male voice to belt. While the words “the prom” on an F₄ prior to the bridge are the most obvious place in which a different coordination should occur (aiming not for a “cover” or “protected” classical sound, but instead for a spread vowel and slightly tilted larynx), one is also encouraged to experiment with tone production on the string of D₄ notes after the dance break as tools to aid finding a free and non-pressed sound.

Songs in Similar Style. “Not the Boy Next Door” from *The Boy from Oz*, “King’s Dilemma” from *Victor/Victoria* (1995).

Chapter 10: CABARET SONGS

Cabaret is a style of singing in which the singer tells a personal story – modifications may be made to previously existing music such as arrangement, style, tempo or key in order to create a standalone song which shows off and draws influence from a performer’s “unique personal history and performance style.”¹ Keys are often lowered in range to “further the reach of the song’s lyrics” through utilizing the speech-level register². Songs can come from a variety of different musical sources such as musical theatre, standards, contemporary pop, folk songs, etc. The cabaret setting can offer a great amount of flexibility in programming for the LMV, as the use of musical theatre in cabaret leaves behind each piece’s original requirements and market expectations at the door. This includes singing songs originally written for other genders and sexes, or modifying text to reflect one’s personal experiences with relationships. Song types frequently found in cabarets can be classified through purpose rather than intended style, such as story song, torch songs and comedy songs.

¹ American Traditions Competition, *2020 American Traditions Vocal Competition Application* (2020), <https://static1.squarespace.com/static/59221fc3b8a79b59dfbf1a09/t/5d03c7f773f6f10001a27e2f/1560528888212/20+AMERICAN+TRADITIONS+VOCAL+COMPETITION+APPLICATION+INSTRUCTIONS+AND+RULES.pdf>.

² Neal Richardson, *Excavating the Song: A Practical Guide for the Singing Actor* (2009), http://excavatingthesong.org/home/Audio_Files_files/Excavating%20the%20Song%202013.pdf.

Table 10.1. “Hope”

Album	Music	Lyrics	Range	Tessitura	
<i>How We React and How We Recover (2018)</i>	Jason Robert Brown	Jason Robert Brown	F ₂ – Eb ₄	Verse - ML Bridge - MH Final Verse - ML	
Musical Theatre Style	Song Type/Feel		Tempo		
Pop	Story Song, Moving Ballad		76 bpm		
Vocalism					
<i>Breathy</i>	<i>Speech-like</i>	<i>Character</i>	<i>Belt</i>	<i>Legit</i>	<i>Operatic</i>

Sources: Data adapted from Jason Robert Brown, “Hope,” track 1 on *How We React and How We Recover*, Ghostlight Records, 2018, Amazon Music streaming audio, https://music.amazon.com/albums/B07DVYHXKV?trackAsin=B07DW19G7T&ref=dm_sh_278d-9778-dmcp-9b1a-a738d&musicTerritory=US&marketplaceId=ATVPDKIKX0DER; Jason Robert Brown, “Hope,” (Milwaukee, WI: Hal Leonard, 2006): 1-5.

Context

The composer wrote this song the day after the 2016 Presidential election in the United States, upon reflecting on how to explain to his daughter the result while searching for a way to communicate his own thoughts through song.³ The piece’s lyrics reflect a current state of action, in this case composing by the performer, and show a present tense grappling of and evolving of emotions as the piece moves through various musical sections. As an artistic creation based upon a significant event in the nation’s history, this piece could be effectively programmed at a cabaret by someone who can connect personally to feelings associated with that time in history.

Musical Content

This piece is a pop ballad, whose lyrics indicate that the presentation and composition of the song are occurring the same time. The piece operates in a modified AABA form, with interludes and vocal

³ Playbill, “Breaking Down ‘Hope’ From Jason Robert Brown’s New Album.” July 9, 2018, video, 1:04, <https://www.facebook.com/playbill/videos/10155640355790418>.

interjections affecting the length of each section. Textual phrases are often only a measure or a measure and a half, light and steady piano texture, felt with a half-note pulse at the end of each verse.

Table 10.2. Compositional Sections of “Hope”

Measures	Tonal Center/Key	Compositional Notes	Lyric Subtext	Form/Section
mm. 1-4	Bb major	Static, minimal harmonic changes, prevalence of sixths in piano left-hand, two voices in the bass clef.		Intro
mm. 5-15	Bb major	Harmonic rhythm varies between one and two chords within each measure, while melody operates in range between the tenor and alto voices in accompaniment.	To search for purpose	Verse 1 (A)
mm. 16-17	Bb major	Like the opening, syncopated push in upper three piano voices.		Interlude
mm. 18-29	Bb major	Minimal changes in melody compared to verse one. Section is extended by one bar with the interjection of a rising clause (m. 28).	Stoic, to endure	Verses 2 (A')
mm. 30-31	Bb major	Bass line in m. 31 anticipates move to Eb chord through use of I ₆ inversion.		Interlude
mm. 32-39	Eb (subdominant)	Dynamic marking of mezzo forte follows the crescendo in the second half of m. 31. Re-voicing of Ebmaj9 repeats for three measures before a I-ii-IV-ii-V-I harmonic sequence in which there is a sustaining function of V (Eb/F moving to F7 on beat four of m. 39).	To convince, to unpack	Bridge (B)
mm. 40-52	Bb major	Minor changes to melody (which opens with middle voice F pickup) and extension of ending with two interjections delaying the V-I cadence between m. 52 and m. 53 by two measures.	Cautiously optimistic	Verse 3 (A'')
mm. 53-56	Bb major	Tentative, gentle and plaintive atmosphere as the composition		Outro

returns first underscored pattern.

Source: Data adapted from Jason Robert Brown, “Hope,” (Milwaukee, WI: Hal Leonard, 2006): 1-5.

Vocal Considerations

Musical Style. This music fits solidly in the singer-songwriter pop ballad category, with the piano functioning to establish a slow pulse. The emphasis on text paired with the sparsity of underscored texture brings to mind ballads like Joni Mitchell’s “Both Sides Now”, Billy Joel’s “Lullabye (Goodnight, My Angel)” or some of the more sobering songs of Elton John’s later catalogue like “The Last Song”. These pieces have distinct elements of introspection as well as characters who resign themselves to solitary moments.

Range. (F₂ – Eb₄) This piece requires almost a two-octave range performed with the facility to lightly access notes surrounding an LMV’s *secondo passaggio* as related to the soloist’s fragile or weakened state of being. The tessitura is most prominently in the C₃-C₄ range, while there are only a few brief ventures into the bass range; F₂ notes sung on the second syllable of “about” and as eighth note pick-ups on “I” could find greater vocal resonance by modifying the [aʊ] or [aɪ] diphthongs towards an emphasis of [ɑ] or [ɒ] and a slight puckering of lips for an elongation of the vocal tract. Great piece for a bass or bass-baritone with facility in mix voice while not needing to sustain a large amount of tones within the *passaggio*.

Vocalism. Within contemporary pop musical theatre, the sound is driven by the emotions. Minimal use of vibrato is preferred, but the nature of a cabaret setting should also encourage the use of vocal distortions like fry, cry, or ache that fit perfectly within the text of the piece.⁴ Because the array of emotions and thoughts within this piece are so varied (and fluctuate), the expectation is that the chosen vocal colors should be congruent with the emotional journey, even if that means changing vocalisms

⁴ Sanders, 226.

within the middle of a phrase. The emotions of the text are intimate and can be reflected in the dynamic choice and use of “breathy” quality.⁵

Cabaret Songs by the Same Composer. “And I Will Follow”, “Nothing in Common”.

⁵ Ibid., 247.

FUTURE RESEARCH IMPLICATIONS

While extensive, this performance and studio guide has focused on available and financially prominent productions or materials. Thus, the works represented in this project have been found to be heavily created and supported by white men; the most prominently featured female writer is the lyricist Lynn Ahrens. Were the sheet music available publicly for Anais Mitchell's *Hadestown*, her composition "Hey Little Songbird" featuring Patrick Page's spoken double-low G (G₁)¹ would have been featured in substantive depth. Marginalized communities of color are rarely found as writers of repertoire in this document, but are featured prominently in the performers of these works, in particular as African-American voices (see Appendix A). While composers, lyricists, and librettists from these communities have recently seen an uptick in their visibility within the field and pre-professional training circles, finding legal means and access to scores beyond those published by big online or print distributors is still a challenge. Furthermore, the visible and successful Broadway productions like *Passing Strange*, *Motown: The Musical*, *Ain't Too Proud to Beg* which celebrate current and past Black popular music artists simply do not feature music that can be adequately excerpted for low male voice study or solo performance.

I look forward to expanding my knowledge of the catalogues of composers like Michael R. Jackson (2020 Pulitzer Prize for his musical, *Strange Loop*), Terrence Blanchard (*Fire Shut Up My Bones*, delayed Metropolitan Opera debut in 2021) while actively uncovering the work of people of color, women, and the LGBTQ community to find additional musical theatre pieces for the low male voice. Additionally, as the fusion of opera with popular styles (or musical theatre) continue, new repertoire may continue to be created that asks for both classical and contemporary techniques to be exhibited within one work, at times within a single piece.

¹ Patrick Page, "Hey Little Songbird," track 13 on *Hadestown (Original Broadway Cast Recording)*, Sing It Again LLC., 2019, Amazon Music streaming audio, https://music.amazon.com/albums/B07SHJR3KN?trackAsin=B07SKLN381&ref=dm_sh_6a8c-ab2c-dmcp-4b07-cdfb5&musicTerritory=US&marketplaceId=ATVPDKIKX0DER.

One can use both the repertoire selection guidelines and the style song charts for academic or individual score study, and I cannot stress enough the influences which led to their creation. This includes the classes at Indiana University, the works of Carol Kimball, Dr. Christopher Arneson, and the Comprehensive Musicianship through Performance model, all which placed emphasis on an analysis of musical concept which informs style and seeks to bridge musicianship with an application of technique.

Appendix A:

LMV ROLES IN MUSICAL THEATRE 1927-2019

This appendix includes show, character, and performer data drawn from a variety of online and print databases, programs, and song guides. “LMV Roles” is used to describe roles in which Bass or Bass-Baritone ranges are predominately featured in a character’s sung music. What follows is a look at roles from 1927-2019, while also introducing key actors who have portrayed these characters over the last four decades. The first table took shape following an analysis of David P. DeVeeneey’s *The New Broadway Song Companion*, but was adjusted when my initial misgivings surrounding particular role voice classification by DeVeeneey was met with support from additional resources.

Table A.1. Significant LMV Roles in Tours or Shows Produced on or off-Broadway, 1927-2008

Show (Debut Year)	Character	Song(s)
<i>Showboat</i> (1927)	Joe	“Ol’ Man River”
<i>Oklahoma!</i> (1943)	Jud Fry	“Lonely House”
<i>On the Town</i> (1944)	Workman	“I Feel Like I’m Not Out of Bed Yet”
<i>The Sound of Music</i> (1959)	Captain von Trapp	“Edelweiss”
<i>Fiddler on the Roof</i> (1964)	Tevye	“If I Were a Rich Man” “Tevye’s monologue”
<i>Sweeney Todd</i> (1979)	Sweeney Todd	“Epiphany” “A Barber and His Wife”
	Judge Turpin	“Pretty Women” – duet with Sweeney Todd “Johanna (Mea Culpa)”
<i>Jesus Christ Superstar</i> (1977)	Caiaphas	“This Jesus Must Die”
<i>La Cage Aux Folles</i> (1983)	Albin	“A little more mascara” “La cage aux folks” “I am what I am”
<i>Forever Plaid</i> (1990)	Smudge	“Sixteen Tons/Chain Gang”
<i>The Lion King</i> (1997)	Mufasa	“They Live In You”
	Scar	“Be Prepared” “The Madness of King Scar”
<i>Doctor Dolittle</i> (1998)#	Straight Arrow	“Save the Animals”
<i>Hairspray</i> (2000)	Edna Turnblad	“Timeless to Me” – duet with Wilbur Turnblad
<i>The Frogs</i> (2004)*	Dionysus	“Ariadne”
	Shakespeare	“Fear no More”

- U.K. Production, later U.S. tour

* - Material from production in 1974

Sources: Data adapted and compiled from David P. DeVenney, *The new Broadway song companion : an annotated guide to musical theatre literature by voice type and song style*, (Lanham, Scarecrow Press, 2009); Dan Dietz, *The Complete Book of 1990s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2016); Dan Dietz, *The Complete Book of 1980s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2016); Dan Dietz, *The Complete Book of 1970s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2015); Dan Dietz, *The Complete Book of 1960s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2014); Dan Dietz, *The Complete Book of 1950s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2014); “Internet Broadway Database,” The Broadway League, accessed Jan 8, 2020, <http://www.IBDB.com>; “Vault”, Playbill Inc., access Jan 8, 2002, <http://www.playbill.com/vault>; Anita A. Endsley, *The Musical Theatre Codex: Baritone & Bass*, (United States, Createspace Independent Publishing, 2018); “Lortel Archives: Internet Off-Broadway Database,” Lucille Lortel Foundation, accessed Jan 8, 2020, <http://www.iofdb.com/>.

The following table (see Table A.2) includes a collection of performers and understudies of the previously indicated roles who have been cross-referenced in print and online references like the Internet Broadway Database and Lortel Archive listings in an attempt to discover additional shows in recent decades which included the same individuals in a named role. For those who had been featured on multiple productions of the same material, the production year indicates the start of the first production the actor was in, although they may have joined the cast later. This is particularly true for long running shows, or if the actor was at one time an understudy or standby for the role. Understudy is indicated by (u/s), while standby is indicated with (sb). Performers were selected for any of the following criteria 1) if they originally created a role from Table A.1 2) had performed or prepared to perform at least two roles from the previous list 3) if they had Tony nominations or wins in their pedigree 4) had bass-baritone or bass operatic credits in their biographies. The asterisks on the table indicate Tony nominations, arrows (^) indicate wins.

Table A.2. LMV Performers in Tours or Shows Produced on or off-Broadway, 1980-2019

Performer	Additional Select Musical Credits (1990-2019)	Pre-1990 Show (Recent Production Year)	Character
Bell, Michel	Soloist, <i>Riverdance</i> (2000) Clayton Toler, <i>The Civil War</i> (1999) Porgy, <i>Porgy and Bess</i>	<i>Show Boat</i> (1994)	Joe
Boykin, Phillip	Tonton Julian, <i>Once on this Island</i> (2017) Boatman/Lee, <i>Sunday in the Park...</i> (2017) Crown^, <i>Porgy and Bess</i> (2012) Pirate King, <i>The Pirates of Penzance</i> Tarquinius, <i>The Rape of Lucretia</i>	<i>On the Town</i> (2014) <i>Showboat</i> <i>Jesus Christ Superstar</i>	Workman Joe Caiaphas
Charles, Walter	Captain, <i>Anything Goes</i> (2011)	<i>La Cage aux Folles</i>	Albin (1984)

	Mr. Fairlie, <i>The Woman in White</i> (2005) Aegon, <i>The Boys From Syracuse</i> (2002) Harrison, <i>Kiss Me, Kate</i> (1999) George, <i>Aspects of Love</i> (1990)	(1983) <i>Sweeney Todd</i> (1979)	Georges (1993) Sweeney (u/s) J. Turpin (u/s)
Crawford, Alvin	Crown, <i>Porgy and Bess</i> (2013) Lion/Huntsman (u/s), <i>Candide</i> (1997) Musician at Apollo, <i>Buddy</i> (1990)	<i>Jesus Christ Superstar</i> (2019) <i>The Lion King</i> (1997)	Caiaphas Mufasa (u/s)
Engel, David	Wickersham Brother, <i>Seussical</i> (2000) Younger Man (sb), <i>Putting it Together</i> (1999) Hanna, <i>La Cage Aux Folles</i> (1983)	<i>Forever Plaid</i> (1990)	Smudge
Fierstein, Harvey	Albin, <i>La Cage Aux Folles</i> (2010) Actor and Playwright^^, <i>Torch Song Trilogy</i> (1983) Book of a Musical^, <i>La Cage Aux Folles</i>	<i>Hairspray</i> (2002) <i>Fiddler on the Roof</i> (2004)	Edna Turnblad^ Tevye
Foard, Merwin	Max Detweiler, <i>Sound of Music</i> (2015) Jafar (sb), <i>Aladdin</i> (2014) Gomez (sb), <i>The Addams Family</i> (2010) Pilot, <i>The Little Mermaid</i> (2008) James Garfield, <i>Assassins</i> (2004)	<i>Sweeney Todd</i> (2005) <i>Oklahoma!</i> (2002)	Sweeney (sb) J. Turpin (sb) Jud Fry
Hearn, George	Wizard of Oz, <i>Wicked</i> (2003) Husband*, <i>Putting It Together</i> (1999) Max^, <i>Sunset Boulevard</i> (1994) Actor et al.*, <i>A Doll's Life</i> (1982)	<i>Sweeney Todd</i> (1979) <i>La Cage Aux Folles</i> (1983)	Sweeney Albin^
Hensley, Shuler	Monster, <i>Young Frankenstein</i> (2007) Kerchak, <i>Tarzan</i> (2006) Javert, <i>Les Misérables</i> (1987)	<i>Oklahoma!</i> (2002)	Jud Fry^
Lane, Nathan	Gomez, <i>The Addams Family</i> (2010) Max^, <i>The Producers</i> (2001) Prologus/Pseudolus^, <i>A Funny Thing Happened on the Way to the Forum</i> (1996) Nathan Detroit*, <i>Guys and Dolls</i> (1992)	<i>The Frogs</i> (2004)	Dionysus
Page, Patrick	Hades*, <i>Hadestown</i> (2019) Frollo, <i>Hunchback of Notre Dame</i> (2014) Lumiere, <i>Beauty & the Beast</i> (1994)	<i>The Lion King</i> (1997)	Scar
Rahming, Greg	Porgy, Jake, <i>Porgy and Bess</i> Marcello, <i>La Boheme</i> Escamillo, <i>Carmen</i> Count, <i>Le Nozze Di Figaro</i> Joe, <i>Showboat</i>	<i>On the Town</i> (1998)	Workman
Richards, Devin	Judge Yertle, <i>Seussical</i> (2000) Memphis, <i>The Life</i> (1997) Jazz Singer, <i>Victor/Victoria</i> (1995)	<i>Jesus Christ Superstar</i> (2000)	Caiaphas (u/s)

s/b, *Smokey Joe's Café* (1995)
 Javert, *Les Misérables*
 Capt. Von Trapp, *Sound of Music*

Siberry, Michael	King Arthur, <i>Spamalot</i> (2005)	Sound of Music (1998) The Frogs (2004)	Capt. Von Trapp Shakespeare
Ward, Nicholas	Chris, <i>In Transit</i> (2016) King Agnarr, <i>Frozen</i> (2018)	<i>On the Town</i> (2014) <i>The Lion King</i> (1997)	Workman Mufasa (u/s)

Sources: Data adapted and compiled from Dan Dietz, *The Complete Book of 2010s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2020); Dan Dietz, *The Complete Book of 2000s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2018); “Vault”, Playbill Inc., access Jan 8, 2002, <http://www.playbill.com/vault>; “Internet Broadway Database,” The Broadway League, accessed Jan 8, 2020, <http://www.IBDB.com>; “Lortel Archives: Internet Off-Broadway Database,” Lucille Lortel Foundation, accessed Jan 8, 2020, <http://www.iobdb.com/>; Patrick Page, “Resume”, Patrick Page The Official Website, accessed Jan 8, 2020, <http://patrickpageonline.com/wp-content/uploads/2018/06/Resume-mar2018.pdf>.

Table A.3. New Broadway or Animated Musicals from 1996-2019 that feature LMV Roles or Songs

Show (Debut Year)	Character	Select Songs or Excerpted Solo
<i>Hadestown</i> (2019)	Hades	“Hey Little Songbird” “Why We Build a Wall”
<i>The Prom</i> (2018)	Mr. Hawkins	“We Look to You”
<i>SpongeBob the Musical</i> (2017)	Perch Perkins	“Lose Control”#
<i>In Transit</i> (2016)	Chris Dave	“Wingman”#
<i>Finding Neverland</i> (2015)	James Hook [^]	“Live By the Hook”
<i>Honeymoon in Vegas</i> (2015)	Tommy	“Out of the Sun” “Come to an Agreement”
<i>Rocky</i> (2014)	Rocky [^]	“My Nose Ain’t Broken)
<i>Last Ship</i> (2014)	Gideon Fletcher [^]	“What Say You Meg” “Practical Arrangement” (cut)
<i>Aladdin</i> (2014)	Jafar	“Diamond in the Rough”# “Prince Ali (Reprise)”
<i>The Hunchback of Notre Dame</i> (2014)	Frollo	“Hellfire” “Sanctuary”#
<i>Once</i> (2012)	Guy [^]	“Broken Hearted Hoover Fixer Sucker Guy” “Sleeping”
<i>Catch Me If You Can</i> (2011)	Frank Abagnale, Sr.	“Butter Outa Cream”#

<i>Women on the Verge of a Nervous Breakdown (2011)</i>	Ivan	“Yesterday, Tomorrow and Today” “Microphone”#
<i>The Addams Family (2010)</i>	Gomez Addams^ Lurch	“Happy/Sad” “Move Toward the Darkness”#
<i>The Princess and the Frog (2009)</i>	Dr. Facilier	“Friends on the Other Side”
<i>Dr. Seuss' How the Grinch Stole Christmas! The Musical (2006)</i>	Grinch	“One of a Kind”
<i>Tarzan (2006)</i>	Kerchak^	“No Other Way” “Sure As Sun Turns to Moon”
<i>Spamalot (2005)</i>	King Arthur^	“I’m All Alone”
<i>Assassins (2004)*</i>	Proprietor^	“Everybody’s Got the Right”#
<i>The Frogs (2004)%</i>	Dionysus Shakespeare	“Ariadne” “Fear No More”
<i>Man of No Importance (2002)</i>	Alfie Byrne^	“Welcome to the World” “Man in the Mirror”
<i>Hairspray (2002)</i>	Edna Turnblad	“Timeless to Me”#
<i>Riverdance (2000)</i>	Soloist	“Heal Their Hearts/Freedom”
<i>Seussical (2000)</i>	Judge Yertle the Turtle Wickersham Brother	
<i>South Park: Bigger, Longer & Uncut (1999)</i>	Devil	“Up There”
<i>Civil War (1999)</i>	Clayton Toler	“Father, How Long”
<i>Prince of Egypt (1998)</i>	Jethro^	“Through Heaven’s Eyes”
<i>The Life (1997)</i>	Memphis^	“Don’t Take Much”
<i>The Lion King (1997)</i>	Mufasa^ Scar	“They Live in You” “Be Prepared”
<i>Rent (1996)</i>	Tom Collins^	“Santa Fe” “I’ll Cover You (Reprise)”

* Musical material from 1991 production

% Musical material from 1978 production

^ Listed in casting call or score as baritone role, bass-baritone range may be found in score or actual casting practice

Duet or excerpt from ensemble number

Sources: Data adapted from Stanley Green, *Broadway Musicals: Show by Show*, 9th ed. (Lanham: Rowman & Littlefield, 2019); Dan Dietz, *The Complete Book of 2010s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2020); Dan Dietz, *The Complete Book of 2000s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2018); Dan Dietz, *The Complete Book of 1990s Broadway Musicals*, (Lanham: Rowman & Littlefield, 2016); “Vault”, Playbill Inc., access Jan 8, 2002, <http://www.playbill.com/vault>; “Internet Broadway Database,” The Broadway League, accessed Jan 8, 2020, <http://www.IBDB.com>; “Lortel Archives: Internet Off-Broadway Database,” Lucille Lortel Foundation, accessed Jan 8, 2020, <http://www.iobdb.com/>.

Appendix B:

SELECTED LMV SONGS IN MUSICAL THEATRE 1996-2020

The following tables include contemporary musical theatre songs mentioned within the analysis chapters of the document, focusing primarily on material created over the last three decades, for shows first produced between 1996-2020. The tables have been split up based on previous chapter headings, but there may be some overlap of style or song function. Each entry below includes the show it is from and additional information such as if the piece is a duet, if the piece's range calls for a transposition or character voice, etc. Each piece presents its own set of challenges, and singers may find varied success with this repertoire based on their own unique instruments and technical prowess. A portion of these selections are from film or may fall just outside the time frame established within the document based on the timing of off-Broadway production runs or workshops.

Table B.1. Legit Songs

Show (Prod. Year)	Title	Additional Notes
<i>The Civil War (1998)</i>	“Father How Long?” “If Prayin’ Were Horses”	Duet
<i>A New Brain (1998)</i>	“I’d Rather Be Sailing” “I Feel So Much Spring”	*Duet, could transpose ½ step 1 st verse excerpt
<i>Riverdance (2000)</i>	“Heal Their Hearts/Freedom”	Bass-baritone
<i>The Frogs (2004)</i>	“Fear No More”	B major or Db major
<i>The Glorious Ones (2007)</i>	“I Was Here”	Transpose ½ or whole step
<i>Women on the Edge of a Nervous Breakdown (2011)</i>	“Yesterday, Tomorrow and Today” “Lie to Me” “Microphone”	Duet Duet, LMV feature
<i>Amazing Grace (2015)</i>	“Nowhere Left to Run”	Transpose ½ step
<i>Natasha, Pierre & The Great Comet of 1812 (2016)</i>	“The Great Comet of 1812” “Pierre and Andrey”	Backing chorus, final show song Duet
<i>The Prom (2018)</i>	“We Look to You”	

Table B.2. Rock Songs

Show (Prod. Year)	Title	Additional Notes
<i>Tick, Tick...Boom! (2001)</i>	“Real Life”	Bass-bari, could transpose
<i>Once (2012)</i>	“Broken Hearted Hoover Fixer Sucker Guy” “Falling Slowly” “When Your Mind’s Made Up” “Gold”	Duet, falsetto use Duet or excerpt, bass-bari
<i>If/Then (2014)</i>	“Map of New York (Reprise)” “What Would You Do?”	Bass-bari
<i>The Last Ship (2014)</i>	“What Say You Meg?”	Bass-bari
<i>Spiderman: Turn Off the Dark (2014)</i>	“A Freak Like Me Needs Company”	Character, excerpt
<i>SpongeBob SquarePants (2017)</i>	“No Control”	Excerpt

Table B.3. Jazz Songs

Show (Prod. Year)	Title	Additional Notes
<i>Dirty Rotten Scoundrels (2006)</i>	“Love Sneaks In”	Bass-bari, jazz rubato ballad
<i>Dr. Seuss' How the Grinch Stole Christmas! The Musical (2006)</i>	“One of a Kind”	Bass, character
<i>Young Frankenstein (2007)</i>	“Man About Town”	Bass-bari, transpose
<i>Catch Me If You Can (2011)</i>	“Butter Out of Cream” “Little Boy Be a Man” “Fifty Checks”	Duet, bass-bari Duet Bass-bari, transpose
<i>The Last Ship (2014)</i>	“Practical Arrangement”	Duet, bass-bari or low bari
<i>Honeymoon in Vegas (2015)</i>	“Out of the Sun” “Come to an Agreement”	Torch song, ballad
<i>La La Land (2016, Film)</i>	“A Lovely Night”	Duet

Table B.4. Songs from Disney Theatricals and Animated Musicals

Show (Prod. Year)	Title	Additional Notes
<i>Fern Gully (1993 Film)</i>	“Toxic Love”	Character, transpose
<i>The Nightmare Before Christmas (1993 Film)</i>	“Oogie Boogie’s Song”	Character, transpose
<i>The Lion King (1994 Film/1997 Musical)</i>	“Be Prepared” “The Madness of King Scar”	Character Character, full scene
<i>Anastasia (1997 Film)</i>	“In the Dark of the Night”	Character
<i>The Prince of Egypt (1998 Film)</i>	“Playing with the Big Boys Now”	Duet, character
<i>The Princess and the Frog (2009 Film)</i>	“Friends on the Other Side”	Character, scene
<i>The Hunchback of Notre Dame (1996 Film/2014 Musical)</i>	“Hellfire” “Sanctuary”	Legit Duet
<i>Aladdin (2014)</i>	“Diamond in the Rough”	Trio, LMV feat.

Table B.5. LMV Songs from Character Baritone Roles

Show (Prod. Year)	Title	Additional Notes
<i>Victor/Victoria (1995)</i>	“King’s Dilemma”	Character, leading man
<i>A New Brain (1998)</i>	“I Feel So Much Spring”	Excerpt of 1 st verse
<i>A Man of No Importance (2002)</i>	“Love’s Never Lost” “Man in the Mirror” “Welcome to the World”	Folk tune, C major Character, transpose ½ step
<i>The Addams Family (2010)</i>	“Happy/Sad”	Character, Db Major
<i>Rocky (2012)</i>	“My Nose Ain’t Broken”	Bass-bari or transpose
<i>Finding Neverland (2015)</i>	“Live By the Hook”	Character, excerpt
<i>The Prom (2018)</i>	“Barry is Going to Prom”	Character, transpose

Table B.6. Cabaret Songs

Album/Show (Prod. Year)	Title	Additional Notes
<i>How We React and How We Recover (2018)</i>	“Hope”	Ballad
<i>Wearing Someone Else’s Clothes (2005)</i>	“Nothing in Common”	Story song

Appendix C:

LMV SONGS FOUND IN MUSICAL THEATRE PUBLISHED COLLECTIONS

What follows are reference entries of low male voice repertoire within Hal Leonard and Alfred publication series; by analyzing the show, character, range and tessitura (abbreviated in tables) information of selections found in works such as *The Singer's Musical Theatre Anthology, 21st Century Musical Theatre, Contemporary Theatre Songs: Songs from the 21st Century, Singer's Library of Musical Theatre*, and the *Singer's Library of Musical Theatre*, a review of material published or produced from 1996-2020 yielded over 50 songs. Each chronological table includes indications for which volume of a series you can find a selection. Results of this work indicate that in almost three hundred selections reviewed from the baritone/bass sheet music collections around 16% of those pieces are both from the last twenty-five years and could be best suited for performance by a bass-baritone (less so for a bass without additional transposition). The tables include song, tessitura – high (H), medium (M), low (L), wide (W) and any additional pertinent notes.

Table C.1. Low Male Voice Repertoire from 1996-2020, Singer's Musical Theatre Anthology series

Show (Prod. Year)	Song	Music/Lyrics	Range	Tess.	Vol.	Notes
<i>The Prom</i> (2018)	"We Look to You"	Sklar, M./Beguelin, C.	F#2-C4	L	7	Character ballad, bass range
<i>Beauty & the Beast</i> (2017 Film)	"Evermore"	Menken, A./Rice, T.	A ₂ -E4	M/W	7	Leading man, low baritone
<i>A Bronx Tale</i> (2016)	"Look to Your Heart"	Menken, A./Slater, G.	B ₂ -E4	M	7	Father/son scene
<i>Honeymoon in Vegas</i> (2015)	"Come to an Agreement"	Brown, J.R.	B ₂ -C#4	M	6	Rat-pack crooner
	"Out of the Sun"		B _{b2} -E _{b4}	L/W	6	Bass-baritone, character
<i>Bridges of Madison County</i> (2014)	"When I'm Gone"	Brown, J.R.	B ₂ -E4	M	7	Duet, LMV feature, low bar
<i>Hunchback of Notre Dame</i> (2014)	"Hellfire" (1996 Film)	Menken, A./Schwartz, S.	F ₂ -F4	L/M	7	Legit style, bass or bass-bari
<i>Catch Me If You Can</i> (2011)	"The Man Inside the Clues"	Shaiman, M./Wittman, S.	G#2-G ₂	H/W	7	Character bari
	"Fifty Checks"		G#2-A _{b4}	M/W	6	Swing, bass-bari
<i>Women on the Verge...</i> (2010)	"Yesterday, Tomorrow, and Today"	Yazbek, D.	G ₂ -F4	M/W	6	Legit, leading man
<i>The Addams Family</i> (2009)	"Happy/Sad"	Lippa, A.	D _{b3} -D _{b4}	M	6	Character baritone
<i>In the Heights</i> (2008)	"Inútil"	Miranda, L.	C ₃ -E4	M	6	Character baritone, father
<i>The Little Mermaid</i> (2007)	"Fathoms Below"	Menken, A./Slater, G.	A ₂ -D ₄ *	M	6	Transpose whole step
<i>Young Frankenstein</i> (2007)	"Man About Town"	Brooks, M.	C ₃ -F4	M/H	6	Character baritone, transpose
<i>Curtains</i> (2006)	"Coffee Shop Nights"	Kander, J./Ebb, F.	G#2-D4	M/L	5	Character bari, leading man
<i>Dirty Rotten Scoundrels</i> (2005)	"Love Sneaks In"	Yazbek, D.	G ₂ -D4	M/L	5	Jazz rubato ballad
<i>Monty Python's Spamalot</i> (2005)	"You Won't Succeed On Broadway"	Du Prez, J./Idle, E.	E ₃ -G ₄ *	M/H	5	Character baritone
<i>Little Women</i> (2005)	"How I am"	Howland, J./Dickstein M.	A ₂ -F#4	M/W	6	Character baritone
<i>The Frogs</i> (2004)	"Fear No More"	Sondheim, S.	A _{b2} -B _{b3}	L	6	Bass
	"Ariadne" (1974)		A ₂ -E4	M/L	7	Transpose at 1 st key change
<i>Road Show / Bounce</i> (2003)	"It's In Your Hands Now"	Sondheim, S.	A _{b2} -E4	M	7	Bass-baritone
<i>Avenue Q</i> (2003)	"What Do You Do with a B.A. in English?"	Lopez, R./Marx, J.	B _{b2} -D4	M	4	Character baritone
	"I'm Not Wearing Underwear Today"		B ₂ -E4	M	4	Character baritone
	"Fantasies Come True"		A ₂ -E4	M	4	Bass-baritone, character bari
<i>Wicked</i> (2003)	"Wonderful"	Schwartz, S.	A ₂ -E4	M/H	4	Jazz, character baritone
<i>A Man of No Importance</i> (2002)	"Love Who You Love"	Flaherty, S./Ahrens, L.	B ₂ -E4	H	7	Character baritone, transpose
<i>The Producers</i> (2001)	"In Old Bavaria"	Brooks, M.	G ₂ -E4	M	4	Character, transpose to B _b
	"Along Came Bialy"		B _{b2} -E _{b4}	M	4	Character baritone
	"The King of Broadway"		C#3-E4	M	5	Character baritone, klezmer
<i>Violet</i> (1997)	"That's What I Could Do"	Tesori, J.	C ₃ -E4	M	7	Baritone, could transpose
<i>Rent</i> (1996)	"Santa Fe"	Larson, J.	A ₂ -F#4	H	5	Could transpose, Gospel/R&B
<i>Tick, Tick... Boom</i> (1990, 2001)	"Real Life"	Larson, J.	B _{b2} -F4	H	5	Bass-baritone, could transpose

Sources: Data adapted from Richard Walters, ed., *The Singer's Musical Theatre Anthology: Baritone/Bass* (Milwaukee: Hal Leonard, 2007), 4; Richard Walters, ed., *The Singer's Musical Theatre Anthology: Baritone/Bass* (Milwaukee, 2008), 5; *The Singer's Musical Theatre Anthology: Baritone/Bass* (Milwaukee, 2015), 6; *The Singer's Musical Theatre Anthology: Baritone/Bass* (Milwaukee: Hal Leonard, 2019), 7.

Table C.2. Low Male Voice Repertoire from 1996-2020, 21st Century Musical Theatre: Men's Edition

Show (Prod. Year)	Song	Music/Lyrics	Range	Tess.	Notes
<i>Once</i> (2006)	"Leave"	Hansard, G.	B ₂ -G# ₄	M	Rock, except verse, not chorus
<i>Spring Awakening</i> (2006)	"When You're Mind's Made Up"		C ₂ -F ₄	M/H	5/4 Duet, except verse, C ₂ -D ₄
<i>Monty Python's Spamalot</i> (2005)	"All That's Known"	Sheik, D./Sater, S.	D ₃ -E ₄	M/H	Rock, baritenor, could transpose
<i>Avenue Q</i> (2003)	"You Won't Succeed On Broadway"	DuPrez, J./Idle, E.	E ₃ -G ₄ *	M/H	Character baritone
<i>Wicked</i> (2003)	"I'm Not Wearing Underwear Today"	Lopez, R./Marx, J.	B ₂ -E ₄	M	Character baritone
<i>The Drowsy Chaperone</i> (1999)	"Wonderful"	Schwartz, S.	A ₂ -E ₄	M/H	Jazz, character baritone
	"I Am Adolpho"	Lambert, L./Morrison, G.	G ₂ -G ₄ *	M/H	Character, transpose to D minor

Sources: Data adapted from *21st Century Musical Theatre: Men's Edition*, 2nd ed. (Milwaukee: Hal Leonard, 2014).

Table C.3. Low Male Voice Repertoire from 1996-2020, Contemporary Theatre Songs: Songs of the 21st Century

Show (Prod. Year)	Song	Music/Lyrics	Range	Tess.	Notes
<i>Amazing Grace</i> (2015)	"Nowhere Left to Run"	Smith, C.	D _{b3} -E _{b4}	M/H	Transpose ½ or whole step
<i>Honeymoon in Vegas</i> (2015)	"Come to an Agreement"	Brown, J.R.	B ₂ -C# ₄	M	Rat-pack crooner
<i>The Bridges of Madison County</i> (2014)	"Out of the Sun"		B _{b2} -E _{b4}	L/W	Bass-baritone, character
<i>If/Then</i> (2014)	"Temporarily Lost"	Brown, J.R.	B ₂ -E ₄	M/H	Leading baritenor role
<i>Rocky the Musical</i> (2014)	"What Would You Do?"	Kitt, T./Yorkey, B.	A ₂ -C# ₄	L	6/8, Pop/rock
<i>American Psycho</i> (2013)	"Adrian"	Flaherty, S./Ahrens, L.	B _{b2} -E _{b4}	M	Character leading man
<i>Once</i> (2006)	"Not a Common Man"	Sheik D.	D ₃ -D ₄	M/H	Character antagonist
	"Gold"	Hansard, G.	B ₂ -B ₃	M	Rock ballad
<i>Matilda the Musical</i> (2011)	"When Your Mind's Made Up"		C ₃ -F ₄	M/H	5/4 Duet, except verse, C ₂ -D ₄
<i>Women on the Verge...</i> (2010)	"The Hammer"	Minchin, T.	C ₃ -F# ₄	M	Character baritone
<i>In the Heights</i> (2008)	"Yesterday, Tomorrow, and Today"	Yazbek, D.	G ₂ -F ₄	M/W	Legit, leading man
<i>Young Frankenstein</i> (2007)	"Inútil"	Miranda, L.	C ₃ -E ₄	M	Character baritone, father
<i>Spring Awakening</i> (2006)	"Man About Town"	Brooks, M.	C ₃ -G _{b4}	M	Character baritone, transpose
<i>Little Women</i> (2005)	"All That's Known"	Sheik, D./Sater, S.	C ₃ -E ₄	M/H	Rock, baritenor, could transpose
	"How I Am"	Howland, J./Dickstein, M.	A ₂ -F# ₄	M/W	Character baritone

Sources: Data adapted from *Contemporary Theatre Songs: Songs of the 21st Century*, Baritone ed. (Milwaukee: Hal Leonard, 2016).

Table C.4. Baritone/Bass Repertoire from 1992-2008, *Singer's Library of Musical Theatre* series

Show (Prod. Year)	Song	Music/Lyrics	Range	Tess.	Vol.	Notes
<i>Doctor Dolittle</i> (2008)	"After Today" (1967 Film) "Talk to the Animals" (1967 Film)	Bricusse, L.	C ₃ -F ₄ Bb ₂ -F# ₄	M M/H	2 1	Up-tempo, character bari, lead Excerpt possible for LMV
<i>A Man of No Importance</i> (2004)	"Love Who You Love"	Flaherty, S./Ahrens, L.	B ₂ -E ₄	H	2	Character baritone, transpose
<i>Seussical</i> (2001)	"How Lucky You Are"	Flaherty, S./Ahrens, L.	C ₃ -F ₄	M/H	1	Character baritone, transpose
<i>A New Brain</i> (1998)	"Eating Myself Up Alive"	Finn, W.	C ₃ -G ₄	H	1	Character, R&B low baritone
<i>The Scarlet Pimpernel</i> (1998)	"Where's the Girl?"	Wildhorn, F./Knighton, N.	Bb ₂ -Eb ₄	M/H	1	Low baritone, falsetto last Eb ₄
<i>Ragtime</i> (1996)	"Make Them Hear You"	Flaherty, S./Ahrens, L.	Eb ₃ -G# ₄	M/H	1	Legit, dramatic, leading man
<i>Passion</i> (1994)	"No One Has Ever Loved Me"	Sondheim, S.	B ₂ -D ₄	M	2	Low baritone, cut-time
<i>Beauty & the Beast</i> (1994)	"If I Can't Love Her"	Menken A./Ashman, H.	B ₂ -F ₄	M/W	1	baritone lead feature
<i>March of the Falsettos</i> (1992)	"Marriage Proposal"	Finn, W.	B# ₂ -E ₄	M	2	Character, pop, transpose

Sources: Data adapted from *Singer's Library of Musical Theatre: Baritone/Bass* (Milwaukee: Hal Leonard, 2007), 1; John L. Haag and Jeremy Mann, eds., *Singer's Library of Musical Theatre: Baritone/Bass* (Milwaukee: Hal Leonard, 2008), 2.

Table C.5. Baritone/Bass Repertoire from 1990-2008, *Sondheim for Singers* series

Show (Prod. Year)	Song	Music/Lyrics	Range	Tess.	Notes
<i>Road Show</i> (2008)	"It's In Your Hands Now" "Talent"	Sondheim, S.	Bb ₂ -F# ₄ A ₂ -F ₄	H M/H	See Table C.1 for LMV key option Character baritone, belt, could transpose
<i>The Frogs</i> (2004)	"Ariadne" "Fear No More"	Sondheim, S. Sondheim, S./Shakespeare	A ₂ -E ₄ Bb ₂ -C ₄	M/L M	Character baritone, see Table C.1 See Table C.1 for LMV key option
<i>Passion</i> (1994)	"Is This What You Call Love?" "Loving You"	Sondheim, S.	A ₂ -F ₄ Bb ₂ -E ₄ [^]	M/W M/H	Baritone facility needed past passaggio Baritone range, lyrical quality
<i>Dicky Tracy</i> (1990 Film)	"No One Has Ever Loved Me" "Live Alone and Like It" "What Can You Lose?"	Sondheim, S.	B ₂ -D ₄ Bb ₂ -Eb ₄ Ab ₂ -Eb ₄ *	M H M	Low baritone, cut-time, don't drag Baritone, swing Ballad for low baritone or bass-baritone

[^] - transposed from women's key
* - transposed from tenor key

Sources: Data adapted from Richard Walters, ed., *Sondheim for Singers: Baritone/Bass* (Milwaukee: Riltling Music, 2013).

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