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The Progression of the Musical Theatre Belt in Upper Voices: Annotated Bibliography

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The Progression of the Musical Theatre Belt in Upper Voices Annotated Bibliography

Dissertations and Theses

- (1) Moore, Jenna Lee. "The Utilization of Non-Classical Approaches in Teaching Musical Theater Repertoire for the Undergraduate Soprano Voice Major." D.M.A. diss., University of Miami, 2016.

Moore uses this dissertation to shine light on the wide range of styles expected of a typical soprano musical theatre singer. She also gives advice on the five categories she thinks an audition book should contain. Those categories include operetta, contemporary pop, contemporary classical, golden age, and jazz influenced. Moore's description of vocal techniques and approaches within the different categories of musical theatre shows a healthy progression of belting. Jenna Moore received her D.M.A. in Vocal Pedagogy and Performance from the University of Miami in 2016.

Journal Articles

- (2) Bourne, Tracy, Maeva Garnier, and Diana Kenny. "Music Theater Voice: Production, Physiology and Pedagogy." *Journal of Singing* 67, no. 4 (2011): 437–.

This article focuses on the physiological and pedagogical aspects of the production of singing in the style of Contemporary Commercial Music (CCM). I especially like this article for the inclusion of scientific findings and data to describe and demonstrate the different modes of vocal fold vibration and vocal tract adjustments within the four laryngeal mechanisms. Tracy Bourne is a singer and teacher of voice. She received a PhD from Sydney University on the physiology and acoustics of musical theatre voice. Maeva Garnier has a PhD in acoustic phonetics from University Paris 6. Diana Kenny "established a career of excellence for the empirical study of the singing voice, focusing on acoustic, perceptual, physiological, and pedagogic issues related to classical, contemporary, and world music styles."

- (3) McQuade, Mark, Jennifer McQuade, Allen Henderson, and David Sisco. "Cinderella Meets Cendrillon: Music Theater and Opera Living Under the Same Roof." *Journal of Singing* 75, no. 2 (2018): 121–130.

This is a fascinating article and concept put together by four brilliant scholars. The basis of the article is founded on the idea that more and more opera companies are starting to put musical theatre selections on their program, merging the two worlds together. The reason I enjoy this article in the context of my research is it deals with the technical and theatrical side of how we can bridge the gap between these two genres. All four authors are teachers of voice and members of NATS, but they leave pedagogy behind and focus on the production side of the arts. Dr. Mark McQuade received his Masters of Music in

Vocal Performance from the University of Oklahoma and his Doctoral of Arts in Vocal Pedagogy and Performance from the University of Mississippi. He is a professor of voice at Valdosta State University. Dr. Jennifer McQuade received her Doctorate of Arts in Vocal Performance and Pedagogy from the University of Mississippi. She is a Canadian coloratura soprano who is in high demand as a clinician. Allen Henderson is the Executive Director of the National Association for Teachers of Singing. David Sisco has been on the voice faculty of numerous universities and teaches voice privately in NYC.

- (4) Roll, Christianne. "The Female Broadway Belt Voice: The Singer's Perspective." *Journal of Singing* 76, no. 2 (2019): 155–162.

This article is a very good collection of singers' thoughts, feelings, and experiences in belting and musical theatre singing. Roll uses background information from 17 different singer participants of various ages to make conclusions about vocal exercises, training, maintenance, and even motivations. Christianne Roll received a B.F.A. in Musical Theatre from NYU's Tisch School of the Arts. She has Master and Doctoral degrees in vocal pedagogy with focus on musical theatre from Columbia University.

- (5) Roll, Christianne. "The Evolution of the Female Broadway Belt Voice: Implications for Teachers and Singers." *Journal of Voice* 30, no. 5 (2015): 639.e1–639.e9.

In this article, Roll specifically addresses the upper extension belt that is asked of the typical high voice belter in recent years of musical theatre singing. She finds that mixing in that range was the healthiest and easiest approach, with sound being narrow and more closed. Christianne Roll received a B.F.A. in Musical Theatre from NYU's Tisch School of the Arts. She has Master and Doctoral degrees in vocal pedagogy with focus on musical theatre from Columbia University.

- (6) Spivey, Norman. "Music Theater Singing...Let's Talk. Part 2: Examining the Debate on Belting." *Journal of Singing* 64, no. 5 (2008): 607–.

Spivey's article is interesting in that it "debunks" a good number of belting myths that some voice teachers believe to be true. He considers belting of more of a quality that a specific registration. Spivey teaches voice and pedagogy at the Penn State School of Music. He's been recognized in multiple positions by the National Association of Teachers of Singing.

Musical Scores

- (7) O'Keefe, Laurence. Benjamin, Nell. *Legally Blonde The Musical*. Milwaukee, WI. Hal Leonard LLC, 2007.

Legally Blonde The Musical is one of the first extremely successful film-to-stage adaptations of a musical on Broadway with both Tony and Drama Desk nominations. The primary belting characters include Elle, Paulette, Vivienne, and Brooke. Laurence O'Keefe is an American composer; his first successful work was titled *Bat Boy: The Musical*.

(8) O’Keefe, Laurence. Murphy, Kevin. *Heathers*. New York, NY. Samuel French, Inc., 2017.

Following the success of *Legally Blonde The Musical*, O’Keefe wrote the score for *Heathers* based on the 1989 film. Although it never made it to Broadway, the show has gained enormous popularity in the past five years. The main character, Veronica Sawyer, is a powerhouse belter with passages that go as high as A5. Laurence O’Keefe is an American composer, with works such as *Bat Boy: The Musical* and *Legally Blonde The Musical*.

(9) Richmond, Jeff. *Mean Girls*. Milwaukee, WI. Hal Leonard LLC, 2018.

This *Mean Girls* score with music by Jeff Richmond was based off of the 2004 film *Mean Girls*. The characters Cady, Janice, and Regina, are the primary beltors in the show (with Cady being a character who tends to have more of a true mix.) In Regina’s song, “World Burn” the character can belt an optional G5. Jeff Richmond is an American composer who has worked on TV shows such as *Saturday Night Live*, *30 Rock*, *Unbreakable Kimmy Schmidt*, and even the 2004 movie version of *Mean Girls*.

Video Recordings

(10) Clarke, Katie Rose, “Broadway Bucket List: Katie Rose Clarke Sings Her Musical Dream Roles.” YouTube video, 9:51, posted by BroadwayBox March 7, 2019. <https://youtu.be/Qp59AWYuFb0>

In this video with BroadwayBox, Katie Rose Clarke sings “Goodbye, my Love” from *Ragtime*, “Moments in the Woods” from *Into the Woods*, and “The Story Goes On” from *Baby*. The last two songs are stellar performances and prime examples of a healthy speech mix. Katie Rose Clarke received her B.F.A. in Musical Theatre from Sam Houston University; her most notable performances are as Glinda in *Wicked* (Broadway) and Clara in *The Light in the Piazza* (Broadway, National Tour, PBS Broadcast).

(11) Henningsen, Erika, “Erika Henningsen Performs Three Musical Dream Roles For Her Broadway Bucket List.” YouTube video, 9:25, posted by BroadwayBox November 1, 2019. <https://youtu.be/6KJ28L0eFiM>

Henningsen performs “Now You Know” from *Merrily We Roll Along*, “Somebody, Somewhere” from *The Most Happy Fella*, and “The Story Goes On” from *Baby*. Henningsen is another singer who has a fabulous mix along with a trained soprano sound. This video has great mixing, lofty classical soprano, and solid true belt. I like that I am able to compare Henningsen and Clarke’s “The Story Goes On”. Erika Henningsen received her B.F.A. in Musical Theatre from the University of Michigan; she made her Broadway debut as Fantine in “*Les Misérables*” on Broadway and originated the role of Cady Heron in the Tony-nominated musical *Mean Girls*.

(12) Rauhala, Benjamin, “Taylor Louderman- ‘The #SlayLizLou Medley’.” YouTube video, 5:59, posted May 31, 2019. <https://youtu.be/3ED5AjeawE>

In this video, Taylor Louderman sings selections from roles she has performed in the past in a medley. The very specific section of the video that is relevant to my research, is her singing a selection from “World Burn” from *Mean Girls* of which she originated the role. Acoustically, it is a very interesting moment to watch as she turns away from the microphone and her voice fills the hall. Louderman is a Tony-nominated actress, most known for Wendy in *Peter Pan Live!*, Sandy in *Grease* (Paper Mill Playhouse), Lauren in *Kinky Boots* (Broadway), and Regina in *Mean Girls* (Broadway Original Cast).