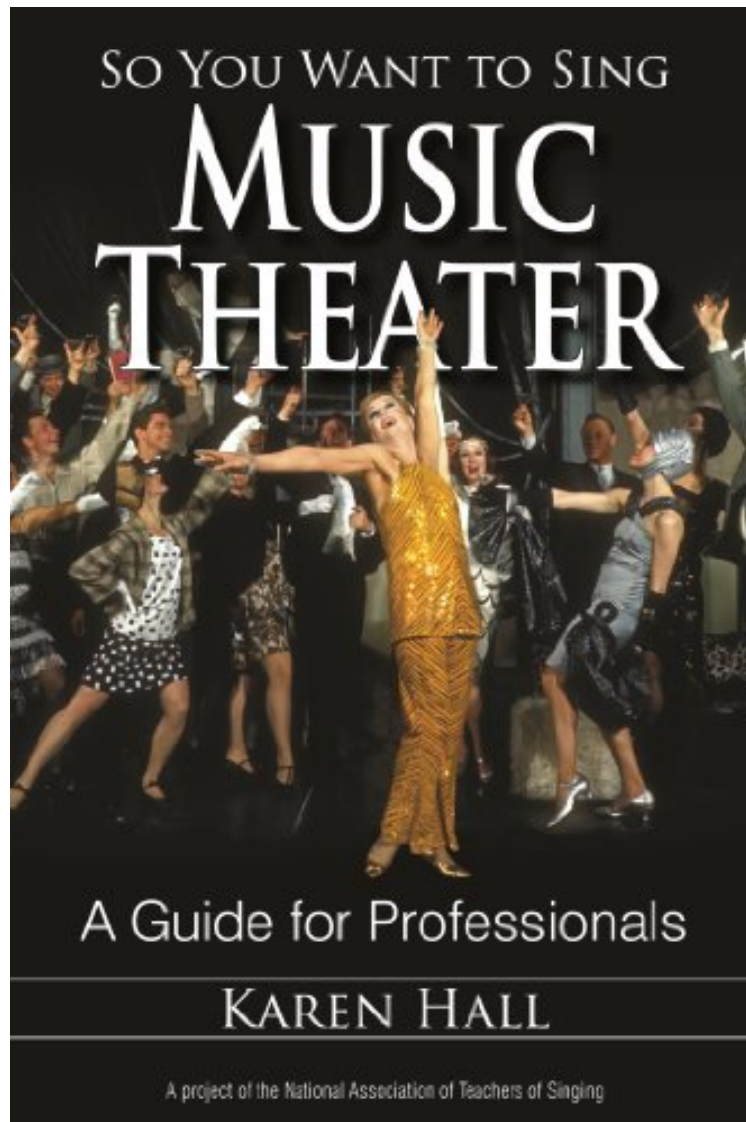


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So You Want to Sing Music Theater: A Guide for Professionals

Karen Hall

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Karen Hall : So You Want to Sing Music Theater: A Guide for Professionals before purchasing it in order to gauge whether or not it would be worth my time, and all praised So You Want to Sing Music Theater: A Guide for Professionals:

0 of 1 people found the following review helpful. Excellent resourceBy Ann TuckerA much-needed and excellent resource for voice teachers and singers!18 of 21 people found the following review helpful. Dry and repetitive.By ZeldaA little disappointed but not all that surprised that this book is long on the why's and what's and short on the how. Vocal pedants are terrified of talking about vocal technique and there is virtually none in this book. What it does have

is tons of repetition and and endless discussion twenty different ways of what the musical theatre voice sounds like. I know what a musical theatre voice sounds like. It's hard to believe this book was intended for professionals. The closest she ever gets to discussing technique is giving a list of all the well known people who teach it and what their method is called. I think I read about the history of music theatre three times in the first half. Also, none of the register exercises mentioned are actually on the NATS website.

In some ways, the successor of vaudeville and an extension of the opera and operetta, the stage musical has evolved into a worldwide juggernaut. Musicals are staged not only across the globe but are offered in a variety of settings, from the high school stage and major theater to the big screen. The stage musical has become a staple for the professional singer and the object of close study by students of singing. In *So You Want to Sing Music Theater: A Guide for Professionals*, singer and scholar Karen S. Hall fills an important gap in the instructional literature for those who sing or teach singing to those seeking their fortunes in music theatrical productions. Developed in coordination with the National Association for Teachers of Singing, this work draws on current research from the world of voice scholarship to advance the careers of singers seeking to make a foray into or already deeply embedded in the world of music theater. *So You Want to Sing Music Theater* covers a vast array of topics. It includes a brief history of music theater; the basics of vocal science and anatomy; information on vocal and bodily health and maintenance, from diet to exercise to healing techniques; advice on teaching music theater to others, with focuses on breath, posture, registers, range, and tone quality; repertoire recommendations for voice and singing types, from female and male belting to classical and contemporary styles; a survey of music theater styles, such as folk, country, rock, gospel, rhythm and blues, jazz, and pop; insights on working with other music theater stakeholder, from singing teacher, vocal coach and accompanist, to acting teacher, director, dance instructor, composer, and music director; and finally sage advice on working with and without amplification or microphones, auditioning tips, and casting challenges. *So You Want to Sing Music Theater* includes guest-authored chapters by singing professionals Scott McCoy and Wendy LeBorgne. This work is not only the ideal guide to singing professionals, but the perfect reference works for voice teachers and their students, music directors, acting teachers, dance instructors and choreographers, and composers, and conductors. The *So You Want to Sing* series is produced in partnership with the National Association of Teachers of Singing. Like all books in the series, *So You Want to Sing Music Theater* features online supplemental material on the NATS website. Please visit www.nats.org to access style-specific exercises, audio and video files, and additional resources.

Karen Hall offers a succinct and practical guide for singers who want to prepare for a music theater career. . . . This volume is practical, pertinent, economical, and efficient. It offers excellent advice for the aspiring music theater singer, and should be required reading for anyone considering a career in the field. (*Journal of Singing*)

About the Author: Karen Hall, soprano, is a voice teacher, author, editor, and researcher who holds degrees in vocal performance and a doctorate in education from Columbia University, Teachers College. A versatile performer, Dr. Hall has performed in opera, operetta, concert, oratorio, recital, chamber music, and music theatre throughout the United States and Europe. She is a five-time Metropolitan Opera Regional Finalist and has been recognized by the College Music Society, the National Association of Teachers of Singing, and the Voice Symposium for her research on music theater singing. She also serves as an associate editor for the *Journal of Singing*, the research publication of the National Association of Teachers of Singing.

Scott McCoy is Professor of Voice and Pedagogy at The Ohio State University and director of the Helen Swank Voice Teaching and Research Lab. Wendy LeBorgne is the voice pathologist, singing voice specialist, and director of the Blaine Block Institute for Voice Analysis and Rehabilitation (Dayton, OH), and The Professional Voice Center of Greater Cincinnati (Cincinnati, OH).