

# GUIDELINES FOR FRESHMAN VOICE HURDLES

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Students should prepare two contrasting selections from standard musical theatre repertoire (pre 1995) and preferably from the classical Musical Theatre Rep, (i.e., Gilbert & Sullivan, Rodgers & Hammerstein, Lerner & Lowe, Bock & Harnick, Kander & Ebb, Gershwin, Maltby & Shire, Cole Porter, Rodgers & Hart, Schmidt & Jones, Jerome Kern, Irving Berlin, Jerry Herman, Cy Coleman, etc). Scores with a strong pop or rock sound should be avoided (i.e., Steven Schwartz, Galt Macdermot, Tom Kreiger, Frank Wildhorn, Andrew Lloyd-Webber, etc.).

One song should be a ballad, demonstrating a lyrical line, breath support, and sound vocal production. The other song should be an up-tempo, can be more character driven, but still demonstrating good vocal production. Songs should be performed in well-prepared cuttings (32 bars – up-tempo, 16 bars – ballad). Cuts should be clearly marked for the accompanist and provided in a bound folder or notebook with limited page turns.

It is strongly recommended that students select their songs from the musical theatre repertoire they have been studying throughout the year. It is also best that students select material that is specific to their race and gender, especially if the songs chosen are specific to race or gender in their original settings. This is not an audition where the specific songs chosen will have an outcome in terms of being cast in a given role or show. It is merely an opportunity for the Theatre and Dance performance faculty to see the students' progress during their first year of vocal study at Millikin.

**REGARDING THE BELT VOICE:** Students should not sing material that requires a “belt” voice unless they have been singing in belt during their studio lessons. It is more harmful to a student's progress in the Musical Theatre program to sing a belt song not having trained in belt technique than it is for them to not sing a belt song at all. If there is any question as to whether a particular song should be “belted” or not, contact Kevin Long (School of Theatre and Dance Musical Director) for assistance in clarification.

No student will be put on vocal probation for not belting.

**A NOTE ON SONDHEIM!** Most, or all, songs composed by Sondheim should be carefully scrutinized by both the student and teacher with regard to the complexity of the piano accompaniment and the amount of support given (or not) to the vocal line. Students should consult with their teachers to determine the possibility of performing a given Sondheim song before considering a Sondheim selection for hurdles or auditions. While extremely moving, some of his later works are especially challenging for even the most gifted musician. **SONGS BY JASON ROBERT BROWN** should be avoided.

Voice Faculty will be invited to attend vocal hurdles.