

Minnesota NATS Spring Workshop  
March 17, 2019  
Buetow Auditorium  
Concordia University, Saint Paul

with

CCM Vocal Pedagogue,  
Matthew Edwards

- **An Introduction to Singing Multiple Styles**
  - Shenandoah Conservatory – Coordinator of Musical Theatre Voice
  - Masters CCM Pedagogy
  - Revamped Doctoral Degree in CCM Pedagogy
  - Evidence-Based Voice Pedagogy (EVP)
  - Merges traditions and science to inform the way we teach
  - Kari Ragan – Defining Evidence-Based Voice Pedagogy: A New Framework, Nov. 2018
  - Combine the old and the new techniques
  - Athletes – Olympic athletes, running, shotput, use of exercise science to improve training and outcomes
  
- **Registration: bring registers together and train in more than one register**
  - Modes of chest and head
  - NYC adopted terminology
  - Some evidence to strengthen the vocal muscles
  - The “jello” (epithelium) needs to be non-crusty, non-dry
  
- **Onsets & Releases:**
  - Clean – airflow & vocal fold vibration are initiated simultaneously
  - Aspirate – airflow is initiated before vocal fold vibration
  - Aspirate Release – airflow continues after vocal fold vibration stops
  - Glottal/Compressed – onset beginning with a glottal and releases abruptly
  - Shadow Vowel Release: ending on a/uh/oo/u/eh
  - Yodel/Flip – intentional breaks between chest and head, used for onsets
  - David Stroud
  - Melissa Cross - \$300/hour
  - Wendy LeBorgne
  - We need a system to start teaching the sounds of CCM
  - Imitators of artists – Musical Theatre shows
  - Emulate the sound – a la *American Idiot*
  - *Waitress* – authentic sounds
  - Cry – often used to convey emotion, top to bottom
  - Fry – vocal fold vibration that is aperiodic
  - Growl – involves pharyngeal constriction, most often as an onset (bronchitis cough?)

- Tongue retraction as if you're saying the word, "red"
- Twang – Estill term, separate into oral and nasal twang
- Nasal Twang – Come from and opening in the soft palate
- Oral Twang – comes from a narrowing of the AES (aryepiglottic sphincter)/back room
- NYC adopted term is Twang
- Nasality frequency is 7-9,000 Hz – frequency range you're not used to hearing in classical singing
- Emo music – like to sing through their nose
- Both oral and nasal are acceptable – not all belters have twang
- Most people live in the shades of gray, we are not all black and white
- **MRI of the Vocal Tract:**
  - Soft palate
  - Styloglossus muscle and other muscles constricting that makes you feel like you're making space when you're really not – Ken Bozeman
  - MRI Soft Palate video on YouTube
  - MRI Tongue on YouTube
- **Vowels:**
  - Vowel Morphing
    - Diphthongs
    - Triphthongs
  - Vowel Blossoming
    - Warm vowels that transition to a brighter quality
- **Text Delivery:**
  - Melodic Delivery – vocal line is important
  - Conversational Delivery – singing/speaking on pitch
  - Rhythmic Delivery – Ed Sheeran – "Don't"
  - Lazy/Casual Delivery – rhythmic
  - Performance Art
  - Listen to the micro level – listen to every nuance of the voice, onsets, releases, other versions/covers, musical choices, language choices
  - Cross-training is essential for singers of all styles
  - Switching between styles includes all of these variations and more
  - Can't do the scream if you don't use your falsetto as a man
  - Can't do the high belt notes if you don't use your head voice as a woman
  - So you want to sing rock & roll – Matt Edwards
  - So you want to sing CCM – newest book
  - Musical theatre enrollment is skyrocketing
  - Voice Lessons.com – Weekly Q & A

## **Masterclass:**

John Miller – Student of Nicole Marshall  
Senior from Burnsville HS

“The Old Red Hills of Home” from *Parade* by Jason Robert Brown

John’s working on:

- High notes easy and resonant
- Finding a dialect
- Character

ME: one or two vowels that we can work with...

- Don’t do the dialect in a song like this...
- Casting directors want to see the authentic you
- Having a dialect is not going to be a “make or break”
- Hills = hells
- Tonal goals and tastes – freer is always better
- Go for the thing that is freer and then rein it back in a bit.
- Let it be that simple
- Sound like YOU!
- Trust that it’s already there...
- Watch conductor hand
- You can get away with standing and singing this song
- Speech-like, more twang
- HONK
- Keep it free
- Wael for farewell – falsetto
- Front Room / Back Room – Ken Bozeman Acoustic Research
- Speech-like quality
- Indirect/Tactile/Assertive Techniques for change

IPA Chart – MRI videos of each vowel and consonant

Dante Colmenares

“She Loves Me” – *She Loves Me* – Bock

Student of Jerry Elsbernd

ME:

- Pant he, he,
- Keep the tongue forward
- When we swallow, the tongue lifts, the palate lifts, etc.
- First two steps of swallowing when we begin to sing...
- Swallowing reflex doesn't kick in when we are in falsetto
- When he switched from falsetto to modal, the tongue tried to pull back
- Why are you telling the story?
  - It's funny, it's strange, it's wonderful, it's crazy
  - Get your friends to give you permission to date this girl
- Character work for the song
- Say your subtext in between phrases for honesty
  - Dying is easy, comedy is hard*
- The difference between indicating and living in the moment. Live in the moment.
- Make interjections more real and “in the moment” than “too big for” real life”
- Casting directors may think a choreographed version of a song is too much and that they won't be able to teach you anything
- Realism/Naturalism/TV-like
- You are enough [on your own]
- Be authentically you, have a conversation [with your audience]

Ronald Romero:

Senior from Burnsville HS

Student of Melissa Culloton

“Lay Me Down” – Sam Smith

ME:

- Pulled out a stool for Ronald
- ME played for him
- Good crisp rhythms – anticipate the beat rather than lay back on the beat
- More sung-through feeling, really rhythmic then flow through it
- More juxtaposition between
- Open up the “Lay” – open/close/open, stay open for all of the vowels
- Meh Shur Yuhr – so great when he opened up
- Open up falsetto – air needs to flow – Cray Zeh
- Riffing – grab a rope and pull that person in to you, more shape
- Caen/Cehn I Leh By Yuhr Sahn
- Tilt your head back and stick your tongue, catching snowflakes
- Head tilt back weakens the constrictor muscles
- Free up as much as you can...

Presentation & Masterclass notes taken by Minnesota NATS Secretary, Stephanie R. Thorpe:  
March 2019

Kaitlyn Maynard  
Student of Teresa Tierney  
Senior HS student

“Pretty Funny” from *Dogfight* by Pasek & Paul

Kaitlyn: Struggling with comfy high notes, emotion of the character

ME:

- Wants a narrow version of the vowel, straight-tone the beginning “ Funny” – ee/[i]
- Pa-thae-ti-cly – navigate registration on the way down
- Hourglass shape – legit/chest-dominant
- Small [i] on naïve
- Ni, ni, ni, ni, ni - ne, ne, ne, ne, ne (do mi sol mi do)
- Ack ack ack – do re do, do re mi re do (sound like a baritone)
- Well, you misunderstood – more chest dominant
- Or you’ve been dreaming – narrow it down into nasal place
- Rip through the shred of all the notes before the vibrato can come in
- Studies have shown that voice styles convey certain emotions and we universally equate certain sounds with certain emotions
- More straight tone than vibrato

Paul Gutman:  
2016 Lawrence University  
Student of Teresa Tierney

“It All Fades Away” – from *Bridges of Madison County*

- Trying to figure out where to live between opera and musical theatre
- The actual text is getting locked and muffled up a bit
- Front Room idea – everything out front
- Back of the tongue should be forward
- Ga ga ga ga, not ho ho ho
- Opera Speaking Voice
- Drop your jaw and smile with your upper lip, shortens vocal tract and gives you more overtones
- Keep it forward and speaky, valley-girl
- Musical theatre breathy u vowel
- Fe for fades
- Be ahead, be on the click, lay back – rhythmic
- Groove it forward – anticipate the beat then you can lean back
- Push the chorus ahead, then lay it back right at the end

Presentation & Masterclass notes taken by Minnesota NATS Secretary, Stephanie R. Thorpe:  
March 2019

Ana Leyva  
Student of Stephanie Thorpe  
Senior at MSU, Mankato

“It Won’t Be Long Now” from *In the Heights*

Mix voice register

ME:

- Four finger idea
- Have a more “chesty” mix in the beginning
- More chest in the beginning
- Na na na na na – do mi sol mi do
- Na na ne ne ne – same
- The high D is a throwaway note
- The first line on na na ne ne to na na
- Bite your pinky finger and sing through it
- And one day –
- Ne ne ne – do sol do sol do
- Put your fingers on your larynx and say ee ee ee
- Don’t grunt through your belt
- Larynx raises up for belt
- Four muscles that control everything inside your throat
- It’s not about loud, it’s about register
- Mini-shift
- Little bit away from getting the D5 to work/belt
- Go up by half-steps when learning to belt efficiently and safely