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Pianists on the recordings: ¹ Jason Robert Brown, ² Brendan Fox, ³ John Reed

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Foreword

The aims of *The Singer's Musical Theatre Anthology* have remained constant since the first volumes were released:

- collecting songs that deeply represent the vast variety in the body of musical theatre literature
- choosing a deliberate mix of contemporary and classic
- categorizing songs by voice type (Soprano, Mezzo-Soprano/Belter, Tenor, Baritone/Bass)
- presenting songs in the most authentic edition possible (which almost always means based on the vocal score, not the vocal selections arrangements which traditionally have the melody in the piano part)
- no repetition of songs from previous volumes (except three very specific cases that are explained in notes in those instances)
- providing information on each show and song so that a singing actor can bring some context to understanding a song

As the curator/editor of the series, I regularly keep notes on what songs from new shows are candidates for inclusion, as well as what classic musical theatre songs have not been used in the series. From these possibilities I choose songs that I think have vocal appeal to a broad variety of talents.

Some songs are easy to classify regarding voice type. Others are trickier. The trend of roles written for a soprano who belts is challenging as to voice type categorization. The many "bari-tenor" songs, straddling the ranges of a high baritone or a tenor, have to be categorized for the purpose of the series. Beyond just range, I consider vocal issues and tessitura, and also vocal color and comfort. In the end, sometimes it's simply a subjective editorial choice as to whether a song lands in the Soprano or Belter volume, or the Tenor or Baritone/Bass volume. Many theatre singers, particularly women, tell me they use both voice type volumes for their gender.

Because there are so many volumes in the series, it is perhaps helpful to know the publishing history of these collections for Soprano, Mezzo-Soprano/Belter, Tenor and Baritone/Bass. *The Singer's Musical Theatre Anthology Volume 1* was released in 1987 and revised in 2000. *Volume 2* was released in 1993; the Soprano and Mezzo-Soprano/Belter volumes were revised in 2000. *Volume 3* was released in 2000. *Volume 4* was released in 2006. *Volume 5* was released in 2008. And now *Volume 6* is being released in 2015. A full index of all the songs in the series may be found at www.halleonard.com. Click on "Vocal," then click on "View Promotions & Teacher Resources."

There are over 1000 musical theatre songs published in *The Singer's Musical Theatre Anthology* series. This vast array allows for many choices, but choose your songs very carefully. Not every song is for every singer, just as not every part is for every actor.

My thanks to assistant editor Joshua Parman for his help in creating *The Singer's Musical Theatre Anthology Volume 6*.

Richard Walters, editor
July, 2015

ABOUT THE SHOWS

These notes are principally by the editor, at times incorporating writing by Stanley Green, Robert Viagas and others previously published in *The Singer's Musical Theatre Anthology* series and other Hal Leonard publications.

ALADDIN

MUSIC: Alan Menken
LYRICS: Howard Ashman, Tim Rice, and Chad Beguelin
BOOK: Chad Beguelin
DIRECTOR AND CHOREOGRAPHER: Casey Nicholaw
OPENED ON BROADWAY: March 20, 2014

Aladdin is based on the 1992 Disney animated feature of the same name. In addition to songs from the movie, for the stage musical Alan Menken and Chad Beguelin wrote four new songs. The show was first produced in Seattle in 2011, and had subsequent productions before its pre-Broadway run in Toronto. Set in the fictional Middle Eastern city of Agrabah, Aladdin is orphaned and homeless, and survives by stealing food from street vendors. However, he vows to mend his ways at the beginning of the musical to stop being a “worthless street rat” and to make his deceased mother “**Proud of Your Boy.**” This is one of three songs with lyrics by Howard Ashman not used in the film but incorporated into the stage musical score. Soon after, Aladdin meets and falls in love with Princess Jasmine, eventually winning her hand and securing a position as heir to the throne with the help of a magic Genie.

BABY

MUSIC: David Shire
LYRICS: Richard Maltby, Jr.
BOOK: Sybille Pearson
DIRECTOR: Richard Maltby, Jr.
OPENED ON BROADWAY: December 4, 1983; a run of 241 performances

Baby tells the story of three couples expecting a baby in different stages of life. Lizzie and Daniel are juniors in college who just recently started living together. Pam becomes pregnant after a long period of having difficulty conceiving with her sports instructor husband Nick. Arlene is a slightly older woman with three grown daughters who considers getting an abortion, while her husband Alan is conversely thrilled at the prospect of a new baby. Danny sings “**I Chose Right!**” at the end of Act I. He considers how his life has changed since Lizzie became pregnant and he decided to leave his young single life behind.

BIG FISH

MUSIC AND LYRICS: Andrew Lippa
BOOK: John August
DIRECTOR AND CHOREOGRAPHER: Susan Stroman
OPENED ON BROADWAY: October 6, 2013; a run of 98 performances

The big hearted musical *Big Fish* is based on the original 1998 novel by Daniel Wallace, as well as the 2003 film adaptation of the book written by John August (who also wrote the book for the musical) and directed by Tim Burton. The main characters are Edward Bloom, his wife Sandra and their son William. Edward has spent his life regaling Will with fanciful tales of his past, including a story about a giant fish that jumped into a man’s arms after Edward taught the fisherman to catch fish by doing the Alabama Stomp. Scenes jump between the present and the past, interspersed with Edward’s fanciful tales. Will and his new wife, Josephine, live in New York City and have recently found out that they are expecting a child. When Will finds out that his future child will be a boy, he vows to improve his relationship with his father as he sings “**Stranger.**” Because of Edward’s constant storytelling, Will feels that he doesn’t truly know his father. Will and his wife travel to Alabama to be with Edward, who has cancer. Will attempts to finally find out what is true and what is fiction in his father’s many tales. By Edward’s funeral Will has learned that all of his father’s tales were in fact based in truth.

THOUGHTS ABOUT THE ACCOMPANIMENTS AND THE SONGS

We've made every effort to choose a reasonable tempo for the recorded piano accompaniments, based on cast albums or performance precedents. Other tempos could be explored for individual interpretations. We also deliberately attempted to make the accompaniment recordings musically alive, incorporating rubato, ritardandos, accelerandos, and dynamics to inspire a theatrical performance. Nevertheless, by the very nature of recording, ours is ultimately only one interpretation.

In almost all cases we recorded the accompaniments to exactly match the editions printed in *The Singer's Musical Theatre Anthology*. It is important to point out, as a reminder, that the aim of this series is a presentation of theatre literature in its original, unchanged form. Thus, we included the entire song in the printed editions. Very occasionally, when a song felt long for a stand-alone performance or audition, we eliminated a repeat in our accompaniment recording. In those instances a first ending (or D.S.) is omitted, and the accompaniment moves directly to the final ending. For your purposes, you may choose to shorten other songs for live auditions with a pianist. A few words of caution: If this is your intention, mark the score very clearly with your cuts for the audition accompanist.

Ideally, you will be using these recorded accompaniments for practice only. Because the vocal melody is not on the recording by design, you will need to learn this at the piano or another instrument. Or if you don't play well enough to plunk through the melody of a new song, and you don't have a teacher, coach or friend to help you, you may need to seek out a recording. Some words of advice, though: You will come up with a more individual interpretation, conjured from the ground up in the manner in which all the best actors work, if you learn the song on your own, built into your unique singing voice, without imitating a recorded performance.

Choosing the right song for you and your talents is crucial in theatre music. While all actors want to stretch beyond their "type," it is important for public performances and auditions for you to know what you can do well. There are as many theories about audition literature as there are directors. But all would agree that they want to hear you at your best, not attempting something that for some reason you feel you should do, but is not your strong suit.

There are general vocal guidelines for voice types in theatre music, but these are not in stone. A soprano with a good belt may be able to sing songs from the Soprano volumes as well as the Belter volumes. Belters may work on their "head voice" in Soprano songs. If you have the luxury of being able to transpose music, either through your own abilities or the help of someone else, you might consider taking a song to a different key to suit your voice. Of course, the recorded accompaniments are in only one key, so they won't help you in that situation.

Recording what sometimes seemed like an endless number of piano accompaniments for *The Singer's Musical Theatre Anthology* was a mammoth task. My thanks to the pianists, assistant producers and engineers who worked so graciously with me.

Richard Walters
Series Editor and Producer

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

	Book Only	Recorded Accompaniments	Book/ Accompaniments
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Soprano Volume 5	HL00001151	HL00001157	HL00001162
Soprano Volume 6	HL00145258	HL00151246	HL00145264
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