

The Baker

Jack

The Princes

8 # G#2 - F4 A2 - G4 C3 - E2

## Unit Two: Assignment 2

### — Male Vocal Chart

I chose the following songs for each character:

The Baker- No. 11-It Take Two and No. 23- No More

Jack- No. 4 I Guess This Is Goodbye and No. 9- Giants in the Sky

The Princes- No. 10- Agony and No. 17- Agony Reprise

Compare the ranges and tessituras for each voice type.

The ranges for the Baker and Jack are almost exactly the same, close to 2 octaves.

The ranges for both Princes are smaller than the Baker and Jack. The range spans a 10<sup>th</sup>.

Tessituras for the songs I chose for these characters:

The Baker- Tessitura Eb 3 to Db 4 Baritone- in “It Takes Two” In “No More” He sits on an E4 a lot, and this may define him more as a Baritenor.

Jack- Tessitura – Ab to F Tenor

Princes- Tessitura- G#3 to E3 though the C# 3 can be included in that. They sit on the E4 a lot so I would call them tenors though the range doesn't go higher than that. Could be baritenor because of the color.

☐ What kinds of colors can you identify for each?

Speaking of color. The princes have a more resonant, sound, a little darker than Jack. Representing the fully mature, leading man, prince type. Jack being more the sound of a youth, a tenor, but a lighter color. The Baker is older, more mature, their color isn't as bright and powerful as the princes, but maybe darker with a little more pain in there from it's challenging experiences of every day lie.

☐ What kinds of musical uses does the composer have for each?

So the leading man type often was tenor in earlier musicals, and the Princes have that quality (though not that high).

Yet the Baker is probably more of a central character, though this show is very much an ensemble piece. As you mentioned more recent musicals would have baritones as leads, so the Baker kind fits that mold within the ensemble approach.

Jack fits the youth sound, again it is a featured role, has that tenor quality, but not developed like the princes.

The above may seem mixed, because of the whole ensemble approach here.

☒ Do the differences in range reflect the dramatic/comedic structure of the show? If so, how?

I think what I wrote above addresses this. The music for Jack is childlike and lighter in sound, timbre, range a little higher.

The Baker has the meaty dramatic learn the lessons throughout the arc of the show, and the range reflects this with a deeper timbre, and some more conversational sound as well, but also reaches higher in his yearning and questioning in "No More".

The Princes tessitura if we include that C#3 continually covers the range of a 10<sup>th</sup> but lands on the E4 a lot, so it shows their yearning and wants, and the word Agony is brought out with the feeling of agony up in the higher range.

☒ Are there differences in the vocal/musical writing between comedic and dramatic characters? If so, what are they?

I would say that the Fairy Tale Characters in this case the Princes and Jack are treated differently, kind of in a magical way and probably more comedic, whereas the Baker is treated more like an every day human. The hypnotic repeated kind of gesture for the Princes create an aura for their world, Jack has quick 16ths and more playful and writing that reflects his inquisitive nature. The Baker's writing, is more down to earth, appealing to his wife with upbeat, syncopated figures, there is a comedia element to that. Also, singing out about the Giants in No More, with the more free expressive motives, supports the drama. .

☒ What kinds of general guidelines can you glean from these models?

Its nice to see how a range can fit a certain kind of character better, and within those ranges different kinds of voices timbres can further differentiate the characters (like Jack versus the Princes).

o Is there a voice that does not fit into one of the types?

o If so, what is different? They sort of fit. The Baker could be a Baritenor, or just a Baritone with some extended range moments. The Princes don't go higher than E3, so maybe they don't have to be tenors, or baritenors may provide more of the timbre that fits for them.

▣ Are there any unconventional uses for male voices you found? If so, what are they? These don't seem unconventional to me.

▣ What kinds of other observations can you make about male voice types?

The above questions seemed to lead to the observations that come to mind. That this isn't just about writing a range that someone can sing, but rather getting a voice type that serves the dramatic purposes of the characters involved. This also may be similar to the answer I gave in the female voice type assignment.